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for

TRADITIONAL MUSIC

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Message from the outgoing Secretary General

by Ursula Hemetek



This is probably one of the most exiting *Bulletins* to have been published during my service as Secretary General. ICTM is discussing a change to its name, after exactly 40 years! Whereas in the past such decisions were taken by the Executive Board, now for the first time the membership will be able to vote on three options (see section “Changes to ICTM Statutes” on pages 6–9). There are other changes to the Statutes suggested as well, such as limiting the periods of service of ICTM officers. Please make sure that you are a member in good standing in 2021 so you can vote at the General Assembly, which will be a crucial one for the future of the Council. The 45th General Assembly of ICTM members will be held online on **24 July 2021 at 14:00 Coordinated Universal Time (UTC)**. Registration links will be sent to all members in good standing in due course.

Democracy and transparency have definitely improved in our Council, and this was certainly on my agenda when I started to serve as Secretary General, almost four years ago. The General Surveys of ICTM Members, conducted for the first time in 2018 and repeated in 2020, added to that process as well. We learned a lot from them, and I hope that will continue. The election process has also been improved, by being conducted exclusively online and handled by a third party platform (i.e., without the involvement of any ICTM authorities). There was an increase of participation in the elections, and I hope this trend will continue this year. There are very strong candidates for the Executive Board, as announced on page 11 of this *Bulletin*, and I am grateful to the Nomination Committee for their work in finding these, and to the candidates willing to stand for election. **The elections will start on 1 May** and again, only members in good standing will be eligible to vote.

The 46th ICTM World Conference will be held in Lisbon in 2022, as you know already, with a deadline for abstracts of 15 September 2021. Please note that the 47th World Conference **will be held in July 2023**, resuming the scheduling in odd-numbered years. More details can be found on page 5, including the names of the Programme Co-Chairs. You can start submitting your ideas for themes for that World Conference, which will be announced, along with the conference’s host

institution, at the General Assembly in July 2021. Please do so in order to participate in designing the meeting.

We publish these dates now to make it easier for Study Groups to plan their symposia. In spite of the pandemic, Study Groups are active and very creative in finding new formats for meetings. You can read some of their reports and announcements in the pages of this *Bulletin*.

There are new representatives in our World Network, whom I want to welcome: the new Liaison Officer (LO) for Kazakhstan, Zakiya Sapenova, who succeeds Saule Utegalieva (who was LO for 26 years), and the new Chair of the National Committee for Brazil, Marilia Raquel Alborno Stein, who succeeds Suzel Reily. My heartfelt thanks go to the outgoing representatives; thank you Saule and Suzel for your hard work and your dedication to ICTM!

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

One of these was an initiative led by EB member Tan Sooi Beng, the ICTM Dialogues. We announced these in the previous *Bulletin*, and in the meantime we have witnessed 5 of these Dialogues and, at least according to my experience, this is the most innovative format ICTM has ever created. The ICTM Dialogues are working towards the decolonization of the discipline and definitely show how to do it: being as inclusive as possible, including research partners in presentations, so that voices usually not present at scholarly gatherings can be heard, bottom-up instead of top-down approaches, topics chosen that definitely focus on socio-political relevance, dealing with different languages in a most communicative manner, and providing a platform for excellent ideas to decolonize the discipline.

I am so happy that soon after the [Declaration of Ethical Principles and Professional Integrity](#) was issued this initiative

appeared. It actually was also on my agenda four years ago to promote the socio-political relevance of ethnomusicology. I am happy the Secretariat could add its share to make the Dialogues happen. Special thanks go to Executive Assistant Carlos Yoder, who technically supports the event and this is crucial: in an online format we are much more dependent on our technical devices than ever before.

This is my last message as Secretary General, because the next *Bulletin*, to be circulated in October, will be the responsibility of the next Secretary General. My four-year term ends in July 2021, and this date was determined when my work started in July 2017. It was a pleasure to be part of the editing committee of the *Bulletin* and to work with Carlos Yoder as Editor and Don Niles. I owe thanks to both of them, for their very professional work, the warm and friendly communication, and also for having fun together.

I “inherited” the Council’s Secretariat in good shape, and I will pass it on to my successor soon. Lee Tong Soon has been appointed new Secretary General of ICTM by the Executive Board. The act of transition will take place at the General Assembly. Lee Tong Soon meets all the requirements for the position, and I am sure he is going to do an excellent job. You can read about him in the following section. I wish him all the best for his new responsibility.

Thank you all for reading the *Bulletin* and being part of the ICTM family. It was a pleasure to serve the Council as Secretary General.

Message from the incoming Secretary General

by Lee Tong Soon

It is a privilege for me to have this unique opportunity to serve as the ICTM’s Secretary General. I would like to thank the search committee—Salwa El-Shawan Castelo-Branco, Ursula Hemetek, Svanibor Pettan (Chair), and Anthony Seeger—and the current ICTM Executive Board for their trust in me and for their indefatigable support throughout the search process. Ursula Hemetek and Carlos Yoder have both been generous in sharing their experience and knowledge with me, and in helping me transition into the wide-ranging work of the Secretariat.

I am from Singapore and am currently the head of the music department, and a professor of music and Asian studies at



Lehigh University (Bethlehem, Pennsylvania, US). I have taught at the University of Durham (UK), Emory University (US), Chinese University of Hong Kong, and the National Taiwan Normal University. East and Southeast Asian music are my primary areas of research and teaching, with specific research interests on Chinese, Islamic, and Malay musical practices in Singapore, Peranakan music in Singapore and Malaysia, and Chinese music in the UK and Europe.

I have served as the newsletter editor and on the board of directors of the Society for Ethnomusicology (SEM), as the president of the Society for Asian Music, and chaired both the local arrangements committee for the SEM 50th national conference and the programme committee for the International Musicological Society (East Asian Regional Association) conference. I was appointed to the College Music Society’s Ethnomusicology Advisory Committee and the Editorial Advisory Board of the SEM Translation Series, and as a member of review panels at the National Endowment for the Arts (US), and the Ministry of Education and the National Arts Council in Singapore.

After the General Assembly in July 2021, the Secretariat will officially move to Lehigh University, with Carlos Yoder continuing his position as Executive Assistant from Ljubljana, Slovenia. Carlos’s wealth of experience will enable the Secretariat to function as the primary point of contact for ICTM, to manage the daily operations of the Council, and to facilitate the professional needs of our members as we have done since our founding in 1947.

As soon as I begin my tenure as the Secretary General, I shall terminate my *ex-officio* position on the ICTM Executive Board. A search for a new General Editor of the *Yearbook for Traditional Music* will begin with an announcement in the October 2021 *Bulletin*, with the goal of having a new journal editor in place for the 2023 volume.

Thank you for your support of ICTM! I am eager to know as many of our ICTM members as possible and to work with you in different ways to move the Council forward together.

Message from the President

by Salwa El-Shawan Castelo-Branco

This is my last message in the *Bulletin* as President of ICTM. I will present a full retrospective of my tenure at the close of my second term as president at the General Assembly (GA), to be held virtually on 24 July (see below for more). In this



message, I will focus on upcoming important decisions to be made by the membership, culminating several years of conversations and discussions with ICTM members and within the Executive Board.

One of my priorities as president has been updating the Statutes to reflect and guide ICTM's policies and management, and to consider a change in the Council's name. A special Executive Board Committee was appointed to work on these important tasks: the Committee for the Revision of the ICTM Statutes, Memoranda, Guidelines, and Terminology, consisting of Naila Ceribašić, Ursula Hemetek, Don Niles, Marie Agatha Ozah, Anthony Seeger, Razia Sultanova, and myself as chair. I would like to take this opportunity to thank my colleagues on this Committee for their vision and hard work.

A major update of the Statutes was voted on by the GA at the 44th World Conference in 2017. In the upcoming GA, the membership will be called upon to vote on a few key changes in the Statutes and on the possible renaming of the Council. The proposed changes respond to some concerns expressed by the membership and debated at length by the Board. The two new proposed names result from many informal discussions with ICTM members, within the Executive Board, as well as the responses to the two membership surveys conducted in 2018 and 2020. Please consult pages 6–9 for a presentation of the proposed changes to the Statutes, as well three anonymous essays arguing for two possible new names for the Council or for the retention of the current name.

I invite you to reflect upon and debate the proposed changes during the upcoming months using the ICTM mailing list (ICTM-L), or other means, and to cast your vote at the General Assembly next July. I am well aware of the complexity and implications of a name-change. In this respect, the responses to the two membership surveys were quite elucidative and are reflected in the two new proposed names. I think that we can all agree that it is important that the Council's name reflect, as much as possible, the diversity of the domains of music and dance in which our members are engaged as researchers and performers, while taking into account the implications of the name of our international organization, for attracting new scholars, and for the Council's future. I trust that the membership will make the best possible choice.

Despite the pandemic, ICTM has continued its activities using online platforms to dialogue and reflect on current issues that are central to our scholarly research and to our research partners in the field. Since February, five sessions of the online ICTM Dialogues have attracted a large number of people

from around the globe, stimulating debate on issues of great relevance to our scholarly endeavours and our societies, such as social inclusion, decolonial praxis, collaborative methodologies for decentring power hierarchies and circulation, to name just a few. I would like to reiterate my thanks to Tan Sooi Beng for organizing the Dialogues and to the session organizers and presenters for their stimulating contributions. Please join [the upcoming sessions](#), to which I very much look forward.

Eleven Study Group symposia will also take place in the coming months, and many more are being planned. For details, please consult [the ICTM website](#) and join the symposia, which are open to all members. Finally, I would like to remind you that the next ICTM World Conference will take place in Lisbon on 21–27 July 2022. The themes and electronic form for submitting abstracts are [available on the website](#). Please submit your abstract by 15 September. I very much look forward to seeing as many members as possible in Lisbon in 2022.

As my term comes to an end, I would like to express my deep gratitude to the wonderful ICTM team with whom I have had the privilege of collaborating. I have been very fortunate to work with two outstanding Secretaries General, Svanibor Pettan and Ursula Hemetek. I am so grateful for their commitment to the Council, professional competence, and friendship. I warmly welcome incoming Secretary General Lee Tong Soon, who I am confident will do an outstanding job. I am also thankful to Vice Presidents Stephen Wild, Don Niles, Razia Sultanova, and Svanibor Pettan, and to all Executive Board members for their vision, dedication, and support. My heartfelt gratitude to the General Editors of the *Yearbook for Traditional Music*, Don Niles, Kati Szego, and Lee Tong Soon. It is thanks to their hard work and scholarly vision that *YTM* is one of the highest rated periodicals in music and dance studies. Last but not least, many thanks to the Executive Secretary and Editor of the *Bulletin*, Carlos Yoder, for his tireless work, devotion, good disposition, and optimism. It has been a sheer pleasure and an honour to serve the ICTM in the capacity of President and to work with this wonderful team in a collegial, constructive, and friendly atmosphere.

Next ICTM World Conference (2023)

The Executive Board would like to announce that the dates of the 47th ICTM World Conference are: **13–19 July 2023**. The host institution of the conference will be announced during the online General Assembly on 24 July 2021.

The Co-Chairs of the Programme Committee have been appointed: Marie Agatha Ozah (Nigeria) and Brian Diettrich (New Zealand). If you wish to submit suggestions for conference themes, please send them to the following email address: pc2023@ictmusic.org.

Next General Assembly of Members

The 45th General Assembly of Members will be held online on **24 July 2021 at 14:00 Coordinated Universal Time (UTC)**. Registration links will be sent to all members in good standing in due course.

During the General Assembly, a vote will be conducted on the proposed changes to the Statutes and the potential re-naming the Council, the 2021 election results will be announced, and the host institution and themes of the 47th World Conference will be presented, so make sure your membership is current for 2021 so you will receive a Zoom registration link to attend.

Call for joining the new ICTM Executive Board Translation Committee

by Silvia Citro, Jacob Rekedal, and María Gabriela López

We are glad to inform you that, based on the [Statement and Activities in View of Decolonization of Music and Dance Studies](#), which acknowledges the need to respect languages other than English, their values, and conceptual strengths, the ICTM Executive Board (EB) recently approved the creation of an Translation Committee.

The main aim of this committee will be to contribute actively and officially to the inclusion of colleagues within ICTM who do not speak English. Initially, this proposal was made by ICTM members from Latin America and the Caribbean of different groups, such as the EB Committee for Outreach with Latin America, the ICTM Study Group on Music and Dance in Latin America and the Caribbean, and some Liaison Officers of the region. Therefore, it was specifically related to the Spanish and Portuguese languages. However, we are hoping to extend this committee to members from other regions and countries whose integration into ICTM has also

been limited by the monopolization of the English language in academic spaces. Among the activities that we plan to discuss and organize, are:

1. To translate the calls for participation for ICTM World Conferences and some Study Group symposia;
2. To support members whose abstracts or papers need to be translated into English, as well as to act as simultaneous interpreters if needed during Q&A sections during ICTM World Conferences;
3. To translate official ICTM documents which we feel are urgently needed, such as the Statement and Activities in View of Decolonization of Music and Dance Studies;
4. To propose that Reports from National and Regional Representatives can be published in the *Bulletin* in their own languages, as well as in English;
5. To discuss how to obtain financial support for the volunteers that contribute to these activities. For instance, the EB has confirmed that the the Council is willing to grant these volunteers free annual memberships and exemption from paying conference registrations fees in exchange for their contributions.

In this initial state of the Translation Committee, we would like to invite ICTM members who are interested in contributing to the organization of this Committee to get in touch with us.

It should be noted that the translation of presentations has already been put into practice in different ICTM events for decades; however, we believe it is important to make it an official activity. In sum, we feel that the issue of imposing one official language for the proceedings of an international organization is a complicated topic that requires new discussions, above all, because it contradicts the current intentions of promoting inclusive and decolonizing practices within the organization. Although this proposal might seem a huge challenge, we believe that it is essential that the language issue within the ICTM begins to be treated as a historical and geopolitical problem that requires urgent attention, even though this implies that we take some risks or that we experiment with unconventional solutions that may or may not function.

Contact us at ictmtranslationcommittee@gmail.com.

Changes to ICTM Statutes

Message from the EB Committee for the Revision of the ICTM Statutes, Memoranda, Guidelines, and Terminology

*by Salwa El-Shawan Castelo-Branco,
Chair of EB Committee for the Revision
of the ICTM Statutes, Memoranda,
Guidelines, and Terminology*



The ICTM Executive Board and Secretariat are committed to making sure that the Council's Statutes, Memoranda, Guidelines, and Terminology are regularly updated so as to reflect and guide the Council's current principles, policies, and activities.

Since the last General Assembly was held in Bangkok in 2019, the Executive Board Committee for the Revision of the ICTM Statutes, Memoranda, Guidelines, and Terminology has worked closely with the Executive Board on updating and proposing changes to the ICTM Statutes and considering different options for the Council's name.

Changes to the ICTM Statutes

The proposed changes to the Statutes are presented on the next page. In addition to several updates, we would like to call your attention to the proposed reduction in the length of the terms of ICTM officers, providing space for more members to participate in the Council's policy-making and management. Note, however, that these changes in no way affect the eligibility of candidates in the current election.

The Council's name

Following the proposed changes to the Statutes, on pages 7–9 you will find three brief essays summarizing the arguments for or against each of three options for the Council's name. These names resulted from the two membership surveys conducted in 2018 and 2020. Although voting will only take place during the General Assembly held virtually on 24 July 2021, we recommend that you read these proposals carefully and encourage you to continue the discussion via the [ICTM mailing list](#) so everyone can benefit from it.

Voting procedures

In accordance with the current Statutes, voting during the General Assembly will follow the procedure outlined below.

Please note that you must attend the General Assembly in order to vote.

1. The vote on the three options for the Council's name will be conducted first.
 - 1.1. If a two-thirds majority of those attending the General Assembly is reached in favour of one of the options, that name will be deemed to have been approved by the General Assembly.
 - 1.2. But if a two-thirds majority is NOT reached after the first vote, a runoff vote will be held between the two options that received the greatest number of votes. After this second vote, if one option receives a two-thirds majority, that name will be deemed to have been approved by the General Assembly. If neither name receives a two-thirds majority, the present name will be retained.
2. The vote on the proposed changes to the Statutes will then be conducted. Members will be asked to vote yes or no to accept the proposed changes. If a two-thirds majority in favour of the proposed changes is reached, those changes will be deemed to have been approved by the General Assembly.

According to the Statutes, any changes approved at the General Assembly must be ratified by the entire membership. As such, the Secretariat will conduct an electronic ballot of the membership for ratification. This must take place within six months following the General Assembly. A simple majority of votes received in favour of the changes is required for ratification. Changes to the Statutes or to the name will then become effective immediately upon ratification.

Proposed changes to ICTM Statutes

Strikethrough text represents deletions, **bold text** represents additions.

Statute 4: Membership

- c. **JOINT LIFE MEMBERS – Partners who wish to further the objectives of the Council may become Joint Life Members upon payment of the fee stipulated by the Board. They receive only one copy of each issue of the Council’s scholarly journal.**

Current Statute 4c (SUPPORTING MEMBERS) to become Statute 4h, and current Statute 4h (INSTITUTIONAL MEMBERS) to become Statute 4i.

Statute 5: The ICTM World Network

- a. The ICTM World Network consists of National Committees, Regional Committees, and Liaison Officers, **collectively known as National and Regional Representatives.**
- b. National and Regional Committees Representatives manage their activities independently and ~~report~~ regularly **submit reports** to the ~~Executive Board~~ **Council’s bulletin**. The details on the workings of National and Regional Committees are provided in the relevant Memorandum.

Statute 7.2: Executive Board

- d. Officers are elected for a term lasting until the second meeting of the General Assembly of Members after their term has begun (usually four years) **and can serve a maximum of two terms (either two terms as President or Vice President, or one term each)**. Ordinary Members are elected for a term lasting until the ~~third~~ second meeting of the General Assembly of Members after their term has begun (usually ~~six~~ four years). In all cases, a Board Member may serve a maximum of two consecutive or non-consecutive terms ~~for any position~~ **as an Ordinary member and a maximum of two consecutive or non-consecutive terms as Officer.**
- e. The Executive Board may co-opt not more than three members in addition to those elected by the membership of the Council. Such members retire at the next meeting of the General Assembly of Members, but are eligible for re-appointment by the Executive Board only once. **A Board member who is co-opted once can serve two terms as an elected Ordinary Member. If co-opted twice, an elected Ordinary Member can**

only serve for one term. Time served as a co-opted member of the Executive Board ~~does not count as part of an elected term, as considered in clause (d).~~

- f. The editor of the Council’s journal is an ex officio member of the Board for the duration of their mandate and is entitled to vote on any matters before the Board. Time served on the Executive Board in this capacity does not count as part of an elected term, as considered in clause (d).

Current Statutes 7.2g–n to become Statutes 7.2h–o, respectively.

Statute 7.5: Secretary General

The Executive Board appoints the Secretary General for ~~a mutually agreed upon period of time~~ **an initial period of four years, which can be extended upon mutual agreement**. The Secretariat consists of the Secretary General and one or more assistants, who are appointed by the Secretary General.

Statute 10.1: World Conference

- b. The Executive Board determines the date ~~and~~, place, **and format** of the conference.

Renaming the Council to International Council for Traditional Music and Dance

In 1935, an International Folk Dance Festival was organized in London by the English Folk Dance and Song Society (EF-DSS) with Maud Karpeles as Secretary. During this festival, the International Folk Dance Council (IFDC) was founded, which laid the foundation for the post-Second World War establishment of the International Folk Music Council (IFMC) in 1947, with Maud Karpeles—one of the founders of the IFMC, again as Secretary.

The objectives of the IFDC were carried over into the later establishment of the IFMC with the understanding that dance would be included under the umbrella term “Music.” In this process, “Dance” was deleted from the name of the new organization in 1947. With the renaming of the Council in 1981 to the International Council for Traditional Music, “Dance” was again omitted for the same reason. With the Council soon to celebrate almost seventy-five years of existence, it is now timely that “Dance” be added to the Council’s name, acknowledging and honouring the place that dance has played, and continues to play, in its establishment and history.

By adding “Dance” to the name of the Council, we also give greater visibility to dance as a field of research. In the 1940s, there were no university programmes in dance in the world, and at the beginning of the 1990s, there were still few dedicated programmes to dance. In the Western world, the study of dance, relative to music, had a delayed entry to the university system. In some cases, as in the ICTM, dance was subsumed under Music, or presumed to be part of music. This understanding saw studies and research in dance being included in university music departments, theatre departments, and so on. From the 1990s onwards, however, specialized programmes in ethnochoreology, dance anthropology, dance ethnology, and more, emerged in universities and with an increase in dance scholarship and these university programmes, some dance scholars found their way into the Council primarily through the ICTM’s Study Group on Ethnochoreology—one of the oldest and largest of the Study groups within the ICTM. In more recent years, dance scholars also participate in other ICTM Study Groups such as Music and Dance of Oceania, Music and Dance of South-eastern Europe, and Music and Dance in Latin America and the Caribbean.

These scholars of dance and human movement practices have spent many years acquiring embodied ways of knowing as well as the necessary research skills and techniques to understand the moving body in space and time within diverse cultures and societies. Therefore to say—as some scholars have argued—that dance is included in music, or is interpreted to be part of music, undervalues the expertise required to conduct dance research. Dance is an important field of research within ICTM, but no one would know it from its name. In many indigenous cultures around the world, culture bearers and scholars speak of “music and dance” or “dance and music.” For many scholars within the Council the two go hand-in-hand. Therefore, it is time that there is finally parity of esteem and an equal footing of dance with music throughout the Council.

Thirty years ago, dance scholars within the Council also argued for a change of name, adding “Dance” to the name of the Council. Some argued that the lack of visibility of dance within the name of the Council was problematic for them when applying for funding. In response, some scholars stated that changing the name of ICTM would affect the Council’s relationship with UNESCO. It should be kept in mind, however, that contrary to previous fears, UNESCO officials have reassured us that this is definitely not the case: our relationship with UNESCO is secure, even with a new name. Adding “Dance” to the name would therefore place dance clearly and

prominently within the work of the Council. It would visibly acknowledge the “Dance” beginnings of the Council, the dance scholars within the Council, and have the tremendous potential to attract more dance scholars to the Council, thus greatly enriching it.

Let’s rename the Council to International Council for Traditional Music and Dance.

Renaming the Council to International Council for Music and Dance Traditions

This statement follows on from the arguments made above for the inclusion of “Dance” in the name of the Council. There is no question that “Dance” belongs in the name of the Council. But there is one further consideration that needs to be taken into account. Removal of the ideologically laden adjective “traditional” will allow an even broader and more inclusive palette of music and dance practices and traditions, their cultural expressions and value systems. The International Council for Music and Dance Traditions is the appropriate name for our organization.

With an increase in collaborations and cross-overs in music and dance practices, compositions, and choreographies from the 1980s, together with increased research interest in music and dance practices by members in the Council, which are not considered “traditional,” a focus solely on “traditional” music and dance practices ignores these developments. The word “traditional” is often felt to be very restrictive, excluding many of the world’s music and dance forms, and it can be also highly variable in meaning in different countries. Hence, the use of “traditional” is felt by some members of the Council to be more excluding of members and their research than welcoming them.

But, by renaming the Council to International Council for Music and Dance Traditions, we embrace the complexities and rich collaborations and dialogues that exist around how people practise music and dance around the world today. The noun “traditions” here is to be interpreted very broadly, as all music and dance practices can be considered traditions of one kind or another. “Traditions” allows us to maintain a reference that is politically important in many countries, while at the same time calling attention to processes that were built over time and have become established. In a spirit of equality, diversity, and inclusivity, let’s rename the Council to International Council for Music and Dance Traditions. In so doing we would attract more music and dance scholars to the Council, thereby making the Council a more inclusive

scholarly society and allowing for a richer diversity of research collaborations and considerations.

Retaining the name International Council for Traditional Music

The name International Council for Traditional Music does not need to be changed. It is fine the way it is.

Ever since the International Folk Music Council was established in 1947, it has been made clear that music was meant to be interpreted as a combination of dance and song. This was explicitly spelled out in the first Constitution and in subsequent Rules, and is even totally clear in the present Statutes.

Although dance is not part of the name, dance has never been neglected in IFMC or ICTM. Indeed, the founder of the Council, Maud Karpeles, was primarily involved in dance research and practice from the beginning of her career. She would never have allowed dance to be neglected in the Council that she worked tirelessly to establish.

One of the first, largest, most active, and most productive of all ICTM study groups concerns ethnochoreology. They have flourished under the name IFMC and now ICTM. Would another name change make any difference to their activities?

This is not the first time that consideration has been given to adding “dance” to the name of the Council. Thirty years ago, it was observed that in contrast to many languages of the world, English lacks a word that embraces the many aspects of the object of our study. If we add “dance” to the title, we further encourage the thinking that it is something separate from music. Instead of changing the name, perhaps we need to do more to change people’s understanding of the complex phenomenon we study.

A change of name is really more of a political issue: it will not affect the work that we do.

The name International Council for Traditional Music is known internationally, and it has an important history. We already changed the name of the Council forty years ago. Why change it again and create potential confusion?

We continue to welcome contributions to world conferences, the *Yearbook*, symposia, colloquia, and fora on all types of issues relating to music, dance, theatre, and performing arts in general. In practice, the present name is then not restrictive at all; rather, we pride ourselves as being very open to every type of research related to our field of study.

This is how the Council functions at present. Would a name change now really make any difference to our present or future activities? Let’s keep the name International Council for Traditional Music.

Katalin Paksa (1944–2021)

by Dániel Lipták

Hungarian folk music researcher Katalin Paksa, Professor Emeritus at the Institute for Musicology of Budapest and winner of the Széchenyi Prize (the highest Hungarian honour in science), passed away on 13 February 2021 after a long illness.

She was born on 8 February 1944 in the West Hungarian town Zalaegerszeg, and graduated at the Liszt Academy of Music, Budapest, as a secondary-school teacher of music and choirmaster in 1967. Inspired by her father-in-law, ethnographer Sándor Bálint, as well as ethnomusicologist Lajos Vargyas, she joined the Folk Music Research Group of the Hungarian Academy of Sciences in 1971, and remained at the same institution, incorporated in the Institute for Musicology as Department for Folk Music in 1974, throughout her career. She attained her CSc degree with a dissertation on ornamentation in Hungarian traditional singing in 1988, and her doctorate at the Hungarian Academy of Sciences in 2003. The scope of [her publications](#) includes historical issues of Hungarian folk music, folk dance music, religious folklore, the musical dialect of the Great Hungarian Plain, and the history of folk music research. She was an editor of the *Corpus Musicae Popularis Hungaricae* series (vol. 8/1992, vol. 10/1997, vols. 11–12/2011), as well as of the record series *Anthology of Hungarian Folk Music* (vol. 4 “The Great Plain” 1994, comprehensive digital edition 2012). In 2018 she published a collection of Hungarian folk music of the Mura Region in Slovenia, an area close to her hometown.

As a lecturer, she took part in the formative years of Hungarian folk music education in the 1990s, and contributed to its scientific founding. Her most comprehensive work, *A History of Hungarian Folk Music*, was first published in 1999, and has been widely used as a university textbook (see more on page 29 of this *Bulletin*). A silent but steady supporter of the folk movement, she produced, together with singer Klára Bodza, a method and anthology for the learning and teaching of folk singing, which has also been very popular. Hungarian ethnomusicology has lost a significant scholar, and an open-minded and positive-thinking member of the community.



Katalin Paksa. Photo courtesy of Dániel Lipták

ICTM Elections 2021

Message from the Nomination Committee

by Helen Lawlor, Marie Agatha Ozah, and Cara Stacey

Presented here are the names of the candidates standing for election to the Executive Board. The candidates were selected by the Nomination Committee from proposals made by ICTM National Committees and individual ICTM members (from at least two different countries for each proposal).

As with the 2019 elections, voting will be conducted exclusively via Election Runner, a third-party voting platform.

Timeline

Voting will be possible **until 22 July 2021 at 23:59:59 Coordinated Universal Time (UTC)**. The results of the election will be announced during the online General Assembly of Members, on **24 July 2021**.

Voting procedure

On 1 May 2021 all ICTM members in good standing will receive a unique username and password that they will use to login to the voting platform.

All members are urged to participate in the election, as a large turnout is a clear indication that members want to engage in the governance of the Council.

Under the existing Statutes, Ordinary Members of the Executive Board are elected for a term lasting until the third General Assembly of Members after their term has begun (typically six years), and are eligible for re-election only once.

The President and Vice Presidents are elected for a term lasting until the second General Assembly of Members after their term has begun (typically four years), and are eligible for re-election only once.

Candidates for Ordinary Members of the Executive Board (2021–2027)

There are **three** vacancies among the Ordinary Members of the Executive Board. Out of the list of eight candidates, you can vote for **up to three** candidates.

- Lonán Ó Briain (UK/Ireland)
- João Soeiro de Carvalho (Portugal)
- Silvia Citro (Argentina)
- Thérèse Smith (Ireland)
- Kendra Stepputat (Austria)
- Jasmina Talam (Bosnia and Herzegovina)
- Ioannis Tsioulakis (UK)
- Sean Williams (USA)

Candidates for Vice President (2021–2025)

There is **one** vacancy for Vice President. Out of the list of two candidates, you can vote for **one** candidate.

- Razia Sultanova (UK)
- Tan Sooi Beng (Malaysia)

Candidates for President (2021–2025)

There is **one** vacancy for President. Out of the list of 3 candidates, you can vote for **one** candidate.

- Samuel Araújo (Brazil)
- Svanibor Pettan (Slovenia)
- Ricardo D. Trimillos (USA)

The candidates' presentations and statements will be found on the elections website, next to each candidate's name and profile picture.

46th ICTM World Conference

21–27 July 2022

New University of Lisbon, Lisbon, Portugal



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

Revised Call for Proposals

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

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

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



The ICTM World Conference is the leading international venue for the presentation of new research on music and dance. Many new initiatives emerge at World Conferences and, perhaps even more crucially, discussion at these meetings helps us shape our ongoing work. A successful World Conference is a truly stimulating place to be, and a wonderful place to meet and share ideas with colleagues from all over the world.

Programme Committee

Susana Sardo (Co-Chair) — Portugal
Kati Szego (Co-Chair) — Canada
José S. Buenconsejo — Philippines
Catherine Grant — Australia
Susana Moreno Fernandez — Spain
José Alberto Salgado — Brazil
Urmimala Sarkar Munsi — India
Margaret Sarkissian — USA
Nicholas Ssempijja — Uganda
Velika Stojkova Serafimovska — North Macedonia

João Soeiro de Carvalho (ex officio) — Portugal

Ursula Hemetek (ex officio) — Austria

Local Arrangements Committee

João Soeiro de Carvalho (Chair)

Maria de São José Côrte-Real

Jorge Castro Ribeiro

Ana Flávia Miguel

Gonçalo Antunes de Oliveira

Maria do Rosário Pestana

Iñigo Sánchez

Susana Sardo

Daniel Tércio

Conference Themes

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

Expressive culture often reflects and shapes public sentiment toward societal problems; it can also open up non-violent, relational, humane pathways to achieving their solutions. This theme invites critical reflection on topics related to the intersection of sound/music and movement/dance with ecological and health concerns broadly defined. These concerns include relationships between cultural and environmental sustainability, between cultural and biological diversity, and between each of these with human and planetary health.

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

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

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

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

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

3) APPROACHES TO ARCHIVAL PRACTICES

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

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

4) CONNECTED COMMUNITIES: OCEAN TRAJECTORIES AND LAND ROUTES

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

and dance scholars face today when oceans are again places of death, despair, political dispute, and an appeal for the right to life?

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

5) MUSIC AND DANCE COSMOPOLITANISMS

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

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

6) MUSIC AND DANCE INDUSTRIES

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

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

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

7) NEW RESEARCH ON OTHER TOPICS

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

Timeline

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

**Submit your proposal to the
2022 ICTM World Conference now using
the following link:**

<https://ictmusic.org/ictm2022/submit>

Announcements — ICTM

Announcements in this section are sorted alphabetically by title.

National Committee for Germany: Symposium

The assembly and 28th symposium of the ICTM National Committee for Germany, “Cultures of Remembrance in Ethnomusicology” will be held on 8–9 October 2021 at the Ethnological Museum and Museum for Asian Art in Berlin. The venue will be the Klangwerkstatt at the Humboldt Forum, a new site for the arts and sciences in the historical centre of Berlin.

The symposium will be a hybrid in-person/online event. The Call for Papers will be available from April 2021 on the National Committee’s page at ictmusic.org.

For further information you are cordially invited to contact the National Committee’s authorities: [Dorit Klebe](#) (Chair), [Klaus Naumann](#), and [Edda Brandes](#) (Vice Chair).

Study Group on Ethnochoreology: Symposium 2021

12–18 July 2021
Klaipėda, Lithuania

We are pleased to announce that planning for the postponed 31st Symposium of the ICTM Study Group on Ethnochoreology is moving forward. The event will take place on the previously announced dates, 12–18 July 2021, and given the current circumstances, the symposium will be hybrid with an in-person meeting in Klaipėda, Lithuania, and virtual participation by those who are unable to travel to Lithuania in July. More details will be posted on [the symposium website](#) as they become available.

Presenters who have already decided not to participate in the symposium are kindly requested to notify the Programme Committee chairs ([Anne von Bibra Wharton](#) and [Selena Rakočević](#)) as soon as possible. More details about how the virtual part of the programme will be handled will be forthcoming.

We hope you will join us for the 31st symposium in July, whether in person or virtually.

Study Group on Ethnochoreology: Symposium 2022

29 July–5 August 2022
Brežice, Slovenia
Deadline for submissions: 1 November 2021

The ICTM Study Group on Ethnochoreology will hold its 32nd symposium from 29 July to 5 August 2022, at the Research Centre of the Slovenian Academy of Sciences and Arts ZRC SAZU, in cooperation with the Posavje Museum Brežice and the Slovene Ethnological Society. There two themes for the symposium are: (1) Reconsidering Knowledge Production in Dance Research; and (2) Inclusion/Exclusion in Dance Communities.

For more information, including the call for papers, please visit [the Study Group’s website](#).

Study Group on Global History of Music: Symposium programme

13–14 May 2021
Chengdu, China

The final programme of the 1st Symposium of the ICTM Study Group on Global History of Music “Mobility and Transcultural in Music and Performance in Global Civilizations” (13–14 May 2021, Sichuan Conservatory of Music Chengdu, China) has been posted to the Study Group’s website.

Please visit [this link to download the programme](#).

Study Group on Mediterranean Music Studies: Symposium

23–29 September 2021
Tangier, Morocco

The 13th Symposium of the ICTM Study Group on Mediterranean Music Studies “Music, Power, and Space: A Mediterranean Perspective,” originally scheduled for June 2020, will take place in Tangier, Morocco, on 23–29 September 2021. It will be hosted by the Tangier American Legation Institute for Moroccan Studies and the Kasbah

Museum of Mediterranean Cultures. The symposium will be a hybrid in-person/online event and we hope that as many participants as possible will join us in person in Tangier.

Further information, including the call for papers, draft programme, registration details, and suggestions for travel and, are posted on the [Study Group's website](#).

Study Group on Music and Dance of the Slavic World: Symposium

20–23 October 2021

Poznań, Poland

The 3rd Symposium of the ICTM Study Group on Music and Dance of the Slavic World, 20–23 October 2021, Institute of Musicology, Adam Mickiewicz University in Poznań (Poland), will be held in hybrid in-person/online format, due to the uncertainty caused by the pandemic. The Local Arrangements Committee invites participants who will be not able to come to Poznań to give their contribution and/or follow the programme online.

For more information visit [the Study Group's website](#).

Study Group on Music and Minorities: Symposium

25–30 October 2021

Uppsala, Sweden

The twice postponed 11th Symposium of the Study Group on Music and Minorities will take place at the Institute for Language and Folklore in Uppsala, Sweden, on 25–30 October 2021. In the case of an eventual extension of the pandemic-related restrictions to travel, the symposium will be in either online or a hybrid format.

For more information visit [the Study Group's website](#).

Study Group on Performing Arts of Southeast Asia: Symposium

29 July–5 August 2021

Tainan, Taiwan

The 6th Symposium of the Study Group on Performing Arts of Southeast Asia (PASEA) was to be held this year in Bagan, Myanmar, hosted by Gitameit Music Institute (GMI). However, following developments currently taking

place in Myanmar and the continuing pandemic, GMI has had to postpone its offer to host the symposium.

In February, the PASEA Executive Committee unanimously agreed that the 6th PASEA Symposium will be hosted by Tainan National University of the Arts (TNNUA) in Taiwan. It will be an online symposium with limited face-to-face interactions, from 29 July to 5 August 2021.

The PASEA Executive Committee would like to take the opportunity to thank TNNUA for generously offering to host PASEA's upcoming symposium, and to Gitameit Music Institute, hoping to return to Myanmar at a future time.

Study Group-in-the-Making Music, Religion, and Spirituality: Inaugural symposium

26–28 August 2021

Ljubljana, Slovenia

Deadline for submissions: 15 May 2021

A group of scholars from different parts of the world proposed to the ICTM Executive Board the recognition of a new Study-Group-in-the-Making with focus on music, religion, and spirituality, and was granted permission in March 2020 to host an inaugural symposium in concordance with the respective Guidelines.

The inaugural symposium will be held in Ljubljana, Slovenia, on 26–28 August 2021, hosted by the Department of Musicology at the Faculty of Arts of the University of Ljubljana, along with a number of respected co-organizers: the Research Centre of the Slovenian Academy of Sciences and Arts, the Cultural and Ethnomusicological Society Folk Slovenia, the Slovenian Musicological Society, the City Museum of Ljubljana, and the Imago Sloveniae Foundation.

For more information visit [the symposium's website](#).

Reports from ICTM National and Regional Representatives

Australia and New Zealand

by Brigitta Scarfe, Chair of Regional Committee



In early 2021, the ICTM Regional Committee for Australia and New Zealand (RC) welcomed a new Secretary, Tim Booth. Tim is a PhD candidate affiliated with the University of Virginia, but he is presently based in New Zealand, where he has been conducting field research with nature conservationists at a forest sanctuary on the North Island. He joins Chair Brigitta Scarfe and the three representatives of the RC's regional "sister" organizations: Reuben Brown (Musicological Society of Australia, MSA), Narelle McCoy (Australia and New Zealand branch of the International Association for the Study of Popular Music, IASPM-ANZ), and Hyunah Cho, a new representative from the New Zealand Musicological Society (NZMS). Hyunah is currently undertaking her PhD at the University of Otago, and came into the role of NZMS representative late last year. The executive committee is looking forward to working with both Tim and Hyunah and would like to extend their heartfelt gratitude to outgoing executive members Jennifer Newsome and Wendy Lee for their much-appreciated efforts as Secretary and NZMS representative, respectively.

After a quiet 2020, the first Regional Committee event for 2021 was a Zoom social gathering, held virtually on Friday, 26 February, over four different time zones. The gathering was attended by a small but enthusiastic group of music researchers across the fields of ethnomusicology, ethnochoreology, and ecomusicology. Members made new connections, shared research updates and plans for the coming year, and those who were "off the clock" enjoyed a quiet beverage. There was a strong sense of collegiality, warmth, and good humour amongst the group.

Canada

by Judith Klassen, Chair of National Committee



2020 was a year of upheaval for many, amplified in no small part by the global pandemic and the fissures, responsibilities, and points of hope that its impacts have brought to light. For the Canadian Society for Traditional Music/Société canadienne des traditions musicales (CSTM/SCTM), Canada's affiliate organization to the ICTM, this has meant rethinking practical things, like how to remain connected across geographic distances when travel is not possible; it has also meant reflecting on less easily-quantifiable but no less important questions, such as what it means to speak and to listen to one another (as a society and as humans), and indeed what it means to engage in the discipline of ethnomusicology at this historical moment.

Responding to concerns over the history of the discipline of ethnomusicology in Canada, CSTM/SCTM's Executive crafted a statement that underscores the Society's commitment to addressing "the ongoing impacts of settler-colonialism, especially within the context of music research and performance," which has been posted on the [CSTM/SCTM website](#). Additionally, the Society has prepared a *Call to Action: Challenging Systemic Racism and Colonialism in Ethnomusicology in Canada*, ratified on 22 February 2021. In support of several concrete actions articulated in this call, a partnership was established between participants from ICTM and CSTM/SCTM, supported by the Centre for Sound Communities (CSC). The partnership designed a project titled "DIALOGUES: Towards Decolonizing Sound, Music and Dance Studies," which was awarded a Connections Grant from the Social Sciences and Humanities Research Council of Canada (SSHRC) in January 2021. The grant supports various activities, including the ICTM's [Dialogues Towards Decolonization of Music and Dance Studies](#), as well as several workshops, publications, and open educational resource development initiatives—all aimed at challenging systemic inequities in ethnomusicology and its cognate disciplines through collective, transnational efforts. Related details will be posted on social media platforms of ICTM, CSTM/

SCTM, and the CSC in the coming weeks and months. CSTM/SCTM is pleased that an international cohort of graduate students and postdoctoral scholars are being hired to facilitate these initiatives.

The Society's contributions to the Society for Ethnomusicology (SEM) 2020 Virtual Annual Meeting built on similar themes. CSTM/SCTM originally planned to hold its 2020 annual meeting in Ottawa, minimizing conference travel for participants and capitalizing on collaborative opportunities by linking its meeting to the Society for Ethnomusicology gathering scheduled in the region. With the arrival of the pandemic, however, all related CSTM/SCTM and SEM events were transferred to a virtual format, held 22–31 October. In addition to individual participation by CSTM/SCTM members as presenters and delegates at the SEM 2020 Virtual Annual Meeting and pre-conference symposium (Musical Activism and Agency: Contestations and Confluences, October 21st), CSTM/SCTM co-hosted several roundtable discussions as well as a keynote lecture that created opportunity for important dialogue within and beyond the virtual sessions themselves.

Farzaneh Hemmasi (University of Toronto) offered a CSTM/SCTM keynote address titled “Doing Our Essential Work.” Situating her talk within a contemporary moment that requires presence, reflection, and action, Hemmasi approached emergent topics within the discipline of ethnomusicology while connecting them to global concerns such as COVID-19, racial injustice, economic uncertainty, and the climate emergency.

CSTM/SCTM also co-sponsored two roundtable discussions. The first, “Disrupting White Supremacy in Music and Sound Studies” (CSTM/SCTM–SEM), brought together voices with close knowledge of Black Lives Matter and Canada's Truth and Reconciliation Commission (and their Calls to Action) in order to reflect on how conversations and listening practices may contribute to meaningful interventions and structural change. This panel included Robin Gray, Alison Martin, Fernando Orejuela, Marcia Ostashewski, Clifford Paul, and Dylan Robinson; it was chaired by Stephanie Shonekan. The second roundtable, co-sponsored by CSTM/SCTM, SEM, and the Local Arrangements Committee, was titled “Many Voices at the Table: A Conversation About Equity in Canadian Ethnomusicology.” Here, participants from academic and public spheres considered the state of contemporary ethnomusicology in Canada, collectively reflecting on legacies of exclusion and strategies for supporting and sustaining an increasingly inclusive and more equitable field. Participants included Parmela Attariwala, Nadia Chana, Monique Giroux, Melody McKiver, Hadi Milanloo, and Yun Emily Wang. Annotated bibliographies associated with this theme and themes from the pre-conference symposium (Musical Activism and Agency) were prepared by Gale Franklin, Jennifer LeBlanc, Golam Rabbani, Margaret E. Walker, and Ellen Waterman, and will be posted on the CSTM/SCTM website in the coming year.

The SEM Charles Seeger Lecture, “Sensing,” was delivered virtually by CSTM/SCTM member and mentor to many in the Society, Beverley Diamond (Memorial University), with an introduction by Kati Szego (Memorial University). Dia-



CSTM/SCTM's Annual General Meeting, held virtually on 5 November 2020. Image provided by Judith Klassen.

mond used the concept of “sensing” to shine light on how, and to what, we pay attention in our research and how we make sense of what we perceive. Focusing on how knowledge shifts over time, but avoiding the conflation of change and “teleological progress towards betterment,” Diamond posited the importance of relationality at individual and collective levels, “sensing” colonial institutions, media, sovereignty, and the writing of cultural history in the late twentieth and early twenty-first centuries.

The CSTM/SCTM journal, *MUSICultures*, has seen some exciting developments in 2020: the *MUSICultures* Journal Transitions Committee compiled documentation of the journal’s past operations, creating an institutional record that will serve the Society for many years to come; additionally, it was determined that after nearly a decade of dedicated work, General Editor Heather Sparling (Cape Breton University) will pass the baton to Gordon Smith (Queen’s University) who will serve as editor for the 2022 and 2023 issues. The 2020 issue of *MUSICultures* (47) has just been published and includes a special section on “Parody: Intertextuality and Music” (guest edited by Ian Brodie, Cape Breton University) as well as a section of articles on open topics.

CSTM/SCTM’s Annual General Meeting was held virtually on 5 November 2020. Welcomed to the Society’s Executive were Julia Byl (University of Alberta) as President-Elect and Jeanette Gallant (Independent Scholar) as Secretary, while thanks were extended to outgoing Past-Presidents Jon Dueck (Canadian Mennonite University) and Kaley Mason (Lewis & Clark College), as well as Secretary Meghan Forsyth (Memorial University). Continuing in their Executive positions are President Marcia Ostashevski (Cape Breton University), Treasurer Jeffrey van den Scott (Memorial University), Archivist Mike Tod (Independent Scholar), Student Representative Hamidreza Salehyar (University of Toronto), *MUSICultures* General Editor Heather Sparling (Cape Breton University), and Honorary President John Leeder. Heidi Chan (York University) will continue as Membership Secretary and David Warren, as Parliamentarian and Adviser to the Treasurer.

Greece

by Athena Katsaenvaki, *Liaison Officer*



Despite the difficulties caused by the pandemic, the [12th Interdepartmental Conference of the Hellenic Musicological Society](#) was organized as an online meeting on 27–29 November 2020. The meeting was organized by the two university music departments in Thessaloniki: the Department of Music Science and Art of the University of Macedonia and the School for Music Studies of the Aristotle University of Thessaloniki.

The event hosted panels related to different scientific fields of music studies, including music analysis, music education, ethnomusicology, ethno-music therapy, and historical musicology. The meeting is a broad forum which brings together researchers from Greece and abroad. The online meeting offered the opportunity to many colleagues to join the event.

Japan

by Waseda Minako, *Liaison of National Committee Liaison*



It is my pleasure to announce that FUKUOKA Shōta was elected the new president of the Society for Research in Asiatic Music (Tōyō Ongaku Gakkai, TOG) in November 2020. TOG, inaugurated in 1936, is a music-related association with the longest history in Japan. It assumes the role of the ICTM National Committee for Japan (NC), and thus, the TOG president also serves as the NC’s Chair. Succeeding the former TOG president, UEMURA Yukio, Fukuoka will serve as the TOG president as well as the NC’s Chair for a two-year term, until November 2022.

Fukuoka Shōta completed the doctoral programme at Tokyo University of the Arts in 1994 and began working at the National Museum of Ethnology, Japan, known as Minpaku in the Japanese abbreviation. Minpaku is not only a museum, but also a research institute that offers doctoral degree programmes. Fukuoka is currently a professor at Minpaku and specializes in Southeast Asian music, particularly Sundanese music of West Java, Indonesia. Below is a greeting message and introduction to Minpaku from Prof. Fukuoka.

Message from Prof. Fukuoka

It is my great honour to serve as the Chair of the ICTM National Committee for Japan. I would like to take this opportunity to introduce the National Museum of Ethnology, Japan, known as Minpaku, where I am currently working.

Some of you might already know Minpaku. We hosted the 8th Symposium of the ICTM Study Group on Music and Minorities in 2014, organized by TERADA Yoshitaka, now a professor emeritus of Minpaku. We have held several other conferences that involved ICTM members. Minpaku was established in 1974 as an inter-university research institute whose mission is to provide resources and opportunities for collaborative research projects for scholars in cultural anthropology and other related disciplines, including ethnomusicology.

The museum was opened in 1977 to communicate research results to a broader audience. The museum consists of nine regional exhibition galleries, two cross-cultural exhibition galleries dealing with music and language, one thematic exhibition gallery, and one special exhibition hall. We renovated the music gallery in 2010 in cooperation with several ethnomusicologists, including Robert Garfias, and just had another small renovation this year.

We have several significant music-related collections in addition to a collection of over 7,000 musical instruments. One of these collections was donated by TOG in 1995. This includes approximately 1,000 audio recordings and related photos and data, made as part of the surveys of Japanese folk music by TOG during the 1960s and 1970s. Now that half a century has passed, such a collection has become of increasing significance for scholars and tradition bearers, since our society has experienced considerable changes in these 50 years, and faces difficulties in continuing the tradition. UEMURA Yukio from TOG is trying to initiate collaborative research on the collection.

The *Nippon Columbia* collection, which includes 6,000 masters of 78 RPM records distributed in the Korean Peninsula, Taiwan, and Shanghai in the 1930s and early 1940s, is another important music collection. Nippon Chikuonki Shōkai (Nipponophone Co., Ltd.) produced them under the Columbia label and that of others. The collection contains a wealth of information about the early development of the music industry and musical exchanges in East Asia under Japanese rule. HOSOKAWA Shūhei, LIOU Lin-yu, WANG Ying-fen, and several other scholars have joined the research on it.

Finally, I would like to mention the Minpaku Special Research Project “Music and Conviviality,” organized by Terada and Deborah Wong. We plan to have a series of in-depth discussions on the potential of performing arts in terms of creating a convivial relationship among peoples of different backgrounds, by examining a dozen case studies involving distinguished scholars. Initially, we planned to have an in-person symposium in March 2020, but we had to postpone it. We have now resumed the plan with a year-long series of online meetings from March 2021, and hopefully a face-to-face meeting for the final discussion.

If you have an interest in Minpaku please refer to [our website](#).



Fukuoka Shota, Chair of the ICTM National Committee for Japan.

Mexico

by Miguel Olmos Aguilera, Liaison Officer



In Mexico there are currently master's and doctoral academic programmes where ethnomusicology or topics related to the study of popular music are taught.

Among these are the Master's Degree in Ethnomusicology from the University of Guadalajara, and the Master's Degree and Doctorate in Music with a Speciality in Ethnomusicology from the Faculty of Music of the National Autonomous University of Mexico (UNAM). There are also graduate degrees in music or arts where popular music is studied in some way.

Additionally, there are research centres and universities where research on popular and traditional Mexican music is carried out. In the first case we can mention El Colegio de la Frontera Norte (El Colef), El Colegio de México (Colmex), or the Center for Research Studies in Social Anthropology (CIESAS), among others; and state universities such as Michoacán, Querétaro, Veracruz, Guanajuato, Sinaloa, and Baja California, just as a few examples. Finally, there are government institutions such as the National Institute of Anthropology and History (INAH), and the National Centre for Musical Research, Documentation, and Information (Cenidim) of the National Institute of Fine Arts (INBA), the National Institute of Indigenous Peoples (INPI) and the National Sound Library (Fonoteca Nacional), in which musical research is currently being carried out in addition to holding

important sound archives that safeguard the musical and auditory memory of various expressions of Mexican culture, as well as both traditional and popular musics.

In 2020, this year of the COVID-19 pandemic, as in many other countries musical and cultural outreach activities were severely affected by the cancellation of events. Despite this situation, some expert and knowledge-sharing events were held remotely via the internet. Among these stands out the colloquium “Music as a Strategy for the Strengthening of Native Languages,” organized by various departments of INAH during the month of November. At this event, 12 original research studies on music and language were presented. Also, in October 2020, the XVI International Forum of Traditional Music was held with the theme “Ethnography of Traditional Music in the Face of Crises.” In this forum, important reflections on the role of traditional musicians during the pandemic were presented, as well as roundtables on the ethnography of traditional music in the face of crises.

In December 2020, the international ethnochoreology colloquium “From the Movement to the Word” was held. The event was organized by the Academic Body “Ethnochoreology and Ethnomusicology” of the Ethnochoreology Degree of the Faculty of Arts of the Autonomous University of Puebla.

The 2020 Jesús C. Romero Award (Cátedra Jesús C. Romero) from Cenidim was given to Antonio García de León, for his dissertation titled “The Sea of Desires: The Background Music of the Economy in the Colonial Atlantic.”

In addition to the aforementioned events, books, book chapters, and academic articles related to popular music and indigenous music were published from various disciplinary and thematic perspectives, including linguistics, globalization, pedagogy, history, anthropology, sociology, and archaeology. The sources are listed [on this webpage](#).

Montenegro

by Zlata Marjanović, *Liaison Officer*

Third EthnoLab

During February 2020 several experts and researchers of cultural heritage, traditional music, and traditional dance from Montenegro and Serbia participated in the third EthnoLab, a multidisciplinary project focusing on fieldwork concerning the traditional rituals, music, and dance of Paštrovići, Budva, and Grbalj.



The research was headed by Davor Sedlarević, teacher of traditional dance at Javna ustanova za kulturu Kolašin [Public culture centre Kolašin] and Centar za izučavanje i revitalizaciju tradicionalnih igara i pjesama Kolašin [Centre for research and revitalization of traditional dances and songs]. Other participants of the project were Ana M. Zečević, music theorist and theatre specialist from Belgrade, Serbia; Danica Šćepanović, long-term researcher on intangible cultural heritage of the Kolašin region; Katarina Popović, master's student of ethnomusicology at the Academy of Arts in Banja Luka (Republic of Srpska, Bosnia and Herzegovina); Dušan Medin, archaeologist, senior culture manager, and doctoral student at the Faculty of Humanities of the University of Primorska, Koper (Slovenia); and Mila Medin, executive director of the Society for Cultural Development Bauo, who actively researches the intangible cultural heritage of Paštrovići. The expert associated with the project was Zlata Marjanović, ethnomusicologist from Pančevo (Serbia) employed at the Department of Ethnomusicology at the Academy of Arts in Banja Luka, while professional support was provided by Predrag Šušić, researcher of dance traditions of the Bay of Kotor.

During the project, fieldwork was conducted and valuable material collected on the intangible heritage of this area (with a focus on traditional music, dance, and rituals) through interviews with several residents of Paštrovići, Budva, and Grbalj. Also, lists and processing of audio and video recordings collected during the previous two EthnoLabs (2017 and 2018) were made, and a workshop of Paštrovići traditional dances led by Davor Sedlarević was held in Petrovac na Moru. You can read more about the event [here](#).

Sixth EthnoCamp Kolašin

The sixth EthnoCamp Kolašin, a laboratory of traditional dance and music heritage unique in Montenegro, was held in Kolašin on 25–28 December 2020. The organizer was Javna ustanova za kulturu Kolašin [Public culture centre Kolašin] with help from the Organizacioni odbor [Organizational unit] of KUD Mijat Mašković of Kolašin. The project was supported by the Ministry of Culture of Montenegro and most of the funding was provided by the Municipality of Kolašin. The camp's mentor was Davor Sedlarević.

Following current epidemiological concerns, the camp was held on a reduced scale, exclusively with domestic and online participants. The focus was on the first phase of digitization and technical correction of recordings made during previous camps, starting in 2015. Members of KUD Mijat Mašković, trained for this work, performed the first phase of document-



Participants of the 6th EthnoCamp Kolašin. Montenegro, December 2020. Image provided by Zlata Marjanović.

ation, and several foreign students participated online. The atmosphere of this camp was very unusual, and not only because of the pandemic-related measures: the electricity went out due to two days of heavy snowfall. Thankfully this problem was solved by the kindness of the owners of the ethno-village “Bijeli potok,” who allowed the use of their computers and thereby prevented the cancellation of the event. The organizers and campers express their great gratitude to them. Overcoming all obstacles, and deprived of traditional summer workshops, lectures, concerts, and fieldwork, this first winter camp continued and suggested the new potentials of its contents.

The participants were Jana Bazović, Tijana Bijelić, Niša Bulatović, Dino Islambašić. Jovana Jeknić, Nađa Jeknić, Katarina Medenica, Marta Medenica, Jelena Miladinović, Jovan Miladinović, Tijana D. Rakočević, Milena Rondović, Ružica Simonović, Danica Šćepanović, Nikola Šćepanović, Anđela Vlahović, and Marija Vlahović. Luka Kosanović and Anastasija Živković (students at the Department of Ethnomusicology and Ethnochoreology at the Faculty of Music Arts in Belgrade) participated online.

You can read more about the event [here](#).

Venezuela

by Katrin Lengwinat, Liaison Officer

The last reports from Venezuela, published in issues 122 (April 2013), 126 (October 2014), and 135 (October 2017) of this *Bulletin*, require updating for the past four years (2017–2021). Unfortunately, this has been a period marked by major economic difficulties and the pandemic, which are reflected in the limited amount of intellectual production. Nevertheless, we have made very valuable achievements.



One of the very few books published is Fidel Barbarito's 2019 *Joropo llanero: parranda de re-existencia* [Joropo from the plains: Festival of re-existence]. Barbarito analyses the celebration of the *joropo llanero* in the twentieth century through the life and testimony of its makers, using the concept of decolonization. Rosa Sulbarán was able to publish her intensive study *Los Romances de Mucutuy* (2019), where she analyses rural polyphonic vocal practices in religious musical traditions in the southern villages of the state of Mérida. Alejandro Bruzual and Carlos García concluded a 300-page research project on the guitar in Venezuela since the nineteenth century that will soon be published. Katrin Lengwinat also contributed several articles to international books. These include the entry “Venezuela: Modern and Contemporary Performance Practice” in the *SAGE International Encyclopedia of Music and Culture* (2019), and the article

“German Musical Traditions of the 19th Century in Venezuela” in *Zwischen Identitätsbewahrung und Akkulturation: Deutsche Musikgeschichte in Übersee* (2020). Alexander Lugo has also offered several interesting ethnomusicological contributions on his blog Di-Sonancias, about musicians from different regions and traditional genres and their contexts, among others.

Several extensive research articles have been published in recent years. Among them is one on Christmas *aguinaldo* singing in the eastern town of Caigua, which was analysed by Ricardo Escorcio (2020). The central *joropo* singer Margarito Aristiguieta was discussed from three perspectives in an article co-published by Luis Laya, Victor Marquez, and Katrin Lengwinat (2017). The theatricality and transformation of meanings in the Feast of Epiphany was analysed in an article by Rosa Sulbarán. Another article by Sulbarán proposes an anthropology of music designed to strengthen studies and research in traditional arts in the countries of the Southern Cone. Recently, a review of research on traditional music in the times of “Twenty-first Century Socialism” in Venezuela was published, where Katrin Lengwinat critically reviews the relationship between music-research production and changes in public policy.

Many websites in Venezuela experienced difficulties due to complications with payments in foreign currency. But a digital online catalogue of 50 *joropos llaneros* has just gone live, with the project “Venezuela Musical.” This is the product of research, recording, and pedagogy produced by Katrin Lengwinat, Jesus Mangarre, and Maria Betania Hernandez, and is sponsored by an award from the Latin Grammy Cultural Foundation.

Several graduate theses have been completed as well. Juan Pablo Torrealba analysed traditions, expertise, and resistance in the village of Tarmas, and Ruper Vásquez studied 25 Afrovenezuelan chants; both completed doctoral studies in 2020 at the Universidad de las Artes in Venezuela (UNEARTE). With a comparison between *son jarocho* and *joropo llanero*, Maria Betania Hernandez obtained her master’s degree at the Universidade Federal da Integração Latino-Americana in Brazil in 2021. Marco Molina received a specialized degree at UNEARTE for his work on African rhythmic patterns in Venezuela.

Before the pandemic, the Venezuelan Society of Musicology organized regular symposia that often dealt with ethnomusicological themes, such as *joropo* from the central and eastern regions of Venezuela, *merengue*, the *bandola*, and *cuatro* accompaniment. These activities were complemented

with two exhibitions. One was dedicated to the central *joropo* and presented photos of two decades taken by Katrin Lengwinat; another revolved around ancestral sounds using the collection of indigenous instruments of Oswaldo Lares. Lares is an architect, researcher, record producer, and broadcaster, and was declared an honorary member of the Society, receiving the National Culture Award at the end of 2020.

In 2020, a passionate discussion on the *joropo llanero* in Venezuela and Colombia circulated in public and academic spheres. The Venezuelan Ministry of Culture therefore convened a series of researchers and cultural experts to analyse and reflect on the origins, characteristics, expressions, and current challenges faced by the Venezuelan *joropo* as national intangible cultural heritage. Under the title “Venezuela Lives Joropo,” six programmes were broadcast on YouTube and transcribed.

Music studies in Venezuela also gained the new experience of carrying out a virtual postgraduate seminar on “Musical Traditions and Our American Identity.” Awarded through a CLACSO competition (Argentina), Rosa Sulbarán, Andrés Cartaya, and Katrin Lengwinat led 35 students from all over the continent to discover what their music cultures have in common.

Finally, we can report participation in various national and international academic events. Among others, in 2017 Alexander Lugo presented research on the insurgent music of Luis Mariano Rivera at the 6th International Symposium of Philosophy and Education at the Central University of Venezuela. He also presented a paper on the harp and its relationship with the *joropo* in a symposium sponsored by the Universidad Pedagógica (UPEL, 2020). Rosa Sulbarán participated in the 5th Congress of the Latin American Anthropology Association (Bogotá 2017) with a critical analysis of the feast of Saint John. In 2018 Katrin Lengwinat presented on indigenous resistance, festival culture, and identity in the ICTM symposium “Sounds of Minorities in National Contexts” in Ljubljana, Slovenia. And in 2020, Lengwinat organized the panel “Our Fandango: A Party for the Latin American Gathering” for the first symposium of the ICTM Study Group on Music and Dance in Latin America and the Caribbean in Chiapas, Mexico, where she presented her study on the union of various *fandango* phenomena on the continent.

Reports from ICTM Study Groups

Music and Dance in Indigenous and Post-Colonial Contexts (Study-Group-in-the-Making)

by Anthea Skinner, Secretary

The inaugural symposium of the ICTM Study-Group-in-the-Making on Music and Dance in Indigenous and Post-Colonial Contexts was held in Melbourne and Taiwan from 30 November to 3 December 2020. The symposium, which took place in a dual online and in-person format due to COVID-19 restrictions, was a great success with more than 220 delegates, including Indigenous presenters from every continent.

The symposium was hosted by the National Dong Hwa University, the National Chiayi University, and the University of Melbourne. We were proud to be able to present the event in a bilingual English/Chinese format, with the help of two amazing volunteer translators, Shuo Niki Yang and Xinjie Chen. We would also like to thank the symposium's conveners, Tseng Yuh-Fen, Tiriki Onus, and Sally Treloyn, for their tireless work in making this event such a success. We are now working hard to formalize the creation of the new Study Group within ICTM, and we hope that you will all join us for our first official symposium in 2022.



Music and Minorities

by Svanibor Pettan, Study Group Chair

The Study Group on Music and Minorities reports that our long-time Vice Chair Adelaida Reyes, who last year celebrated her 90th birthday, decided to step down and provide space for replacement in this capacity by a younger member. While wholeheartedly thanking Adelaida for her extraordinary contribution to the Study Group and her intellectually inspiring and supportive leadership, we also thank her for her impact on the field as a whole, and for her seminal publications on music and migrations, urban music studies, and music in America. It was a true privilege to enjoy her wisdom and highest academic standards for decades. The accompanying



photo features her delivering yet another excellent paper, this time at the ICTM World Conference in Bangkok in 2019.

This is at the same time an announcement of the upcoming online elections for the position of a Vice Chair of the Study Group on Music and Minorities, which will be handled by the ICTM Secretariat. The candidates are Yu Hui (China), Essica Marks (Israel), and Mayco Santaella (Malaysia). The members of the Study Group will receive voting links via email on 1 June 2021.



Adelaida Reyes. Photo by Zdravko Blažeković

The Study Group members enthusiastically observe the developments related to the Music and Minorities Research Centre in Vienna and its envisioned journal *Music & Minorities*. This is a clear case of further strengthening of our research field with many opportunities for mutually beneficial cooperation.

Finally, there are several new publications that testify to the ongoing activities of Study Group members. In 2019, Mojca Kovačič and Ana Hofman edited issue 55/2 of *Muzikološki zbornik/Musicological Annual*, titled “Music, Migration, and Minorities,” while Jasmina Talam authored the book *Bosnians in Sweden – Music and Identity* (featured in the January 2021 issue of the *Bulletin of the ICTM*). In 2020, Zuzana Jurková and Veronika Seidlova edited a book *Music–Memory–Minorities: Between Archive and Activism* (featured on page 31). Three edited volumes by members of the Study Group were published in 2021 as well: *Music and Marginalisation: Beyond the Minority-Majority Paradigm* by Ursula Hemetek, Inna Naroditskaya, and Terada Yoshitaka; *Glasba in etnične manjšine: (trans)kulturalna dinamika na Slovenskem po letu 1991 / Music and Ethnic Minorities: (Trans)cultural Dynamics in Slovenia After the Year 1991* by Svanibor Pettan, and *Sounds of Migration: Music and Migration in the Nordic Countries* by Owe Ronström and Dan Lundberg.

Other Reports

27th ICTM Colloquium: Drums on the Silk Road

by Guan Bingyang (*)

On 28–29 December 2020, the 27th ICTM Colloquium “Drums and Drum Ensembles of the Silk Road” was held at the Shanghai Conservatory of Music, Shanghai, China. Due to the impact of the COVID-19 pandemic, the colloquium was held mainly online, and only partly on-site. A total of 18 scholars gave presentations at the colloquium, focusing on topics involving the drum and drum traditions of nine countries: China, Egypt, Ethiopia, Georgia, India, Indonesia, Sri Lanka, Vietnam, and Yemen; and the development and application of drum traditions by musicians in the Pan-Arab/North Africa region. At the same time, an online *gamelan* concert and a workshop on kettledrum and *dab* were held.

Following the 24th and 25th ICTM Colloquia, held in 2016 and 2018 and focusing on the topics of “Plucked Lutes of the Silk Road” and “Double Reed Instruments of the Silk Road,” respectively, this ICTM Colloquium continued with a third topic focusing on musical instruments of the Silk Road.

As with the previous two colloquia, although the topic encompassed many countries along the land and sea routes on the three continents of Europe, Asia, and Africa, most of the topics focused on drumming in a certain country or region specifically. Case descriptions and explanations cannot attend to a macroscopic comparative study that spans time and space, but this does not mean that there is no connection between the cases. On the contrary, when several ethnographic cases stand side by side, the commonalities between them can be discovered across geographical, historical, and cultural distinctions. This is also the original intention of the organizer.

The following four aspects can be separately described:

Drum Places

Drums as musical instruments, especially drums with no fixed pitch, are often considered to be musical instruments that produce “noise” as opposed to “music.” Behind this seemingly descriptive term, there is actually a strong exclusivity—that is, the “non-musical” nature of drums, or at best, it can only be of secondary importance as a melody instrument. But in fact, melodic ideas are only one part of the

concept held in different music cultures. If we observe various musical instruments in a wider range, we will find that in many regions, percussion instruments including drums are often given a very high position in relation to other instruments. They are either used as status symbols, cited as signs of identity, or as a boundary of distinction.

History of Drums

Many contributions at this conference involved diachronic content, but three presentations focused on historical descriptions. Lectures on other historical topics have typical regional historical characteristics. Although in some cases the time and geographical span is relatively large, the emphasis on laying out the elements that impacted the development is not intended to establish the unique origin of any instrument. This kind of argumentation is helpful in understanding the diversity and complexity of history.

Drum Playing

Drums play an important role for communication in the music cultures of many regions. In general, this idea can be compared to using drums to “speak.” Taking this role into an anthropomorphic understanding, the way the drum is used to “speak” can also be called the vocabulary of drum music. Both types of “drumming” were reflected in the colloquium.

Interestingly, the audiences of the past no longer exist, and some drum methods are only used as a playing technique.

For traditional drum music that does not rely on written notation to record, learn, and pass on, the oral inheritance model of performing practice and the compilation of drumming vocabulary based on the language spoken by the performer is very common. The same applies to drum music along the Silk Road. But as many previous cases have shown, the expression of drum music in a certain culture is always inseparable from the language and culture of local people. In the contemporary era of close and frequent exchanges between people, cultural features are crossing past boundaries. So, what kind of intersection can occur between inside knowledge and outside perspective?

The kettledrum and *dab* workshop was dedicated to live demonstrations of different percussion styles in many areas of Xinjiang, such as Turpan, Korla, or Kashgar. Regrettably, to ensure smooth playback, the workshop had to be pre-recorded at the Xinjiang Art Institute, just like most other

presentations that could not be done in person. The audience was not able to experience how these swaying rhythms are closely related to the songs and dances of the people of Xinjiang and their interesting lives.

Digitally-produced musical notation adopting to great differences between individuals has created a considerable amount of “general knowledge” for outsiders to grasp drum playing as a whole. The existing method of recording drum music in Western style notation system cannot fully reflect its form.

Drum Skills

In addition to being related to the aforementioned themes, there was also a group of presentations that paid more attention to detailed ethnographic descriptions of drums related to the form, production, circulation, and use of drums, which could be regarded as “drum skills.”

Drums can communicate within a broader real and virtual world through online video sites. Coincidentally, what was similar to this “creative appropriation” was the colloquium’s online *gamelan* concert. The sonorous sound of golden skin and hard metal by the *gamelan* is a reflection of the bells and drums that flourished during the Warring States Period. The music based on Qu Yuan’s poems of tenacity and magnificent imagination can also reflect the important function of drums and drum music in uniting the crowd and enhancing the confidence in current affairs. For the host institution, at this difficult time that the world is facing together, holding a conference on drums and drum ensembles is also significant. This is the thought expressed by more than one Chinese and foreign scholar who participated in the meeting when communicating with me individually.

Summary

Compared with the gradual enrichment of horizons, this series of ICTM colloquia has given everyone more enlightenment on how to understand and possibly promote the study of music culture along the Silk Road. The “Silk Road” can be easily understood as a connection between the beginning and the end of a geographical space as shown by countless illustrations. In related research on the Silk Road, it is also common to select similar and related historical, material, or intangible cultural phenomena in various places for synchronic comparative research, and to further trace the origin of the spread and development of specific knowledge, among this musical knowledge. Undoubtedly, this kind of research has achieved solid results, and it is also an unavoidable starting point for people to further engage in research on the Silk Road. But if one moves their eyes away from the paper and

onto the historical situation, it is not difficult to find that before the invention and application of modern rapid transportation, for various reasons, whether it is trade or cultural exchange of knowledge, most people in all regions adopted quite similar ideas. The local appearances show the form of a transfer in stages, rather than the cross-regional long-distance activities of famous travellers. Therefore, while attaching importance to the connection and penetration of the Silk Road, one cannot ignore that the realization of this role is based on many distinct local contributions in a relatively small geographical area, time, and space.

Taking into account the cultural factors of different regions and the time difference in the diachronic investigation, it can be seen that the “Silk Road” is not as simple as a few lines between two points, but a piece of latitude and longitude. Colourfully even today, newcomers continue to add, change, or replace the quilted clothes that are needed to recognize its characteristics, and a full understanding of these complex and diverse fundamental characteristics.

And this is exactly the impression left by this series of colloquia. Apart from the scope of the “Silk Road” and the theme of each musical instrument group, there are no more definite commonalities or conclusions to be found.

(*) Post-doctorate fellow at the Institute of Musicology, Central Conservatory of Music; Associate Professor, Department of Musicology, Shenyang Conservatory of Music

Calendar of ICTM events

ICTM

- ★ **23–25 Apr 2021:** 7th Symposium of Study Group on Music and Dance in Southeastern Europe
Location: [Online](#)
- ★ **24 Apr 2021:** ICTM Dialogue 06—Dance, Body and Decoloniality: Between Practise and Institutionalization
Location: [Online](#)
- ★ **8 May 2021:** ICTM Dialogue 07—Decolonization of High Impact International Journals of Music
Location: [Online](#)
- ★ **12–14 May 2021:** 1st Symposium of Study Group on Global History of Music
Location: [Online](#)
- ★ **22 May 2021:** ICTM Dialogue 08—“Piti piti zwazo fè nich”: Appraising Haitian Music-making in Brazil and Projecting Futures Amidst Pandemics and Precarity
Location: [Online](#)
- ★ **29 May 2021:** ICTM Dialogue 09—Challenging Embedded Coloniality in Music History Curricula
Location: [Online](#)
- ★ **12 Jun 2021:** ICTM Dialogue 10—Ethnomusicology in Rio de Janeiro, Its Praxis, Methods and Political Engagements: An Overview of the Participatory Action Research Groups of the Ethnomusicology Laboratory of the Federal University of Rio de Janeiro (UFRJ)
Location: [Online](#)
- ★ **26 Jun 2021:** ICTM Dialogue 11—Working Together? Interrogating Collaboration towards Decolonizing Music and Dance Research
Location: [Online](#)
- ★ **10 Jul 2021:** ICTM Dialogue 12—Collaborative Knowledge Production in the Territories of the Southern Cone
Location: [Online](#)
- ★ **12–18 Jul 2021:** 31st Symposium of Study Group on Ethnochoreology
Location: [Klaipėda, Lithuania/Online](#)
- ★ **24 Jul 2021:** ICTM Dialogue 13—Embracing a Decentred Approach in the Borderlands of Ethnomusicology
Location: [Online](#)
- ★ **24 Jul 2021:** 45th General Assembly of ICTM Members
Location: [Online](#)
- ★ **29 Jul–5 Aug 2021:** 6th Symposium of Study Group on Performing Arts of Southeast Asia
Location: [Tainan, Taiwan/Online](#)
- ★ **14 Aug 2021:** ICTM Dialogue 14—Notes for a Practical Concept of (De)coloniality in the Context of Music and Dance Practice
Location: [Online](#)
- ★ **26–28 Aug 2021:** Inaugural meeting of Study-Group-in-the-Making on Music, Religion, and Spirituality
Location: [Ljubljana, Slovenia](#)
- ★ **28 Aug 2021:** ICTM Dialogue 15—Making "Cultura Popular Brasileira": Experiences in Conversation
Location: [Online](#)
- ★ **6–9 Sep 2021:** 7th Symposium of Study Group on Music of the Turkic-speaking World
Location: [Issyk-Kul, Kyrgyzstan](#)
- ★ **11 Sep 2021:** ICTM Dialogue 16—Kopi One! How to Ownself-Check-Ownself: Chatting about Singaporean/Chinese Privilege in the Lion City and Beyond
Location: [Online](#)
- ★ **23–29 Sep 2021:** 11th Symposium of the ICTM Study Group on Mediterranean Music Studies
Location: [Tangier, Morocco/Online](#)
- ★ **24–29 Sep 2021:** 11th Symposium of Study Group on Music, Gender, and Sexuality
Location: [Zagreb, Croatia/Online](#)

- ★ **25 Sep 2021:** ICTM Dialogue 17—Reading Together in a Far-Reaching Community: Applying Decolonization to Practice
Location: [Online](#)
- ★ **7–9 Oct 2021:** 17th Symposium of Study Group on Iconography of the Performing Arts
Location: [Alpiarça, Portugal](#)
- ★ **9 Oct 2021:** ICTM Dialogue 18—Decolonizing African Compositions – Deconstructing the Theory and Practice Using Traditional Models
Location: [Online](#)
- ★ **20–23 Oct 2021:** 3rd Symposium of Study Group on Music and Dance of the Slavic World
Location: [Poznań, Poland](#)
- ★ **23 Oct 2021:** ICTM Dialogue 19—The Necessity of a Decolonial Frame: Undoing the Inscriptions of Colonial Modernity in the Study of Sikh Musical Traditions
Location: [Online](#)
- ★ **25–30 Oct 2021:** 11th Symposium of Study Group on Music and Minorities
Location: [Uppsala, Sweden](#)
- ★ **30 Oct 2021:** ICTM Dialogue 20—Decolonizing Tunisian Mālūf: Articulation and Struggles in French-Tunisian Matrix of Power
Location: [Online](#)
- ★ **3–7 Nov 2021:** 23rd Symposium of Study Group on Historical Sources
Location: [Almaty, Kazakhstan](#)
- ★ **13 Nov 2021:** ICTM Dialogue 21—Cucumbis, Jongo and Samba de Partido Alto: The Sounds from the African Diaspora in Rio de Janeiro
Location: [Online](#)
- ★ **27 Nov 2021:** ICTM Dialogue 22—“Who Are We Through Our Music?” Shifting Identities on the Journey From the Soviet Empire to Independent Nations
Location: [Online](#)
- ★ **4 Dec 2021:** ICTM Dialogue 23—Multílogos: Knitting our Movement Network (Vernos a Nosotros Mismos)
Location: [Online](#)
- ★ **11 Dec 2021:** ICTM Dialogue 24—Towards Decolonization of the Curricula in Nigerian Musical Arts Education
Location: [Online](#)
- ★ **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](#)
- ★ **13–19 Jul 2023:** 47th ICTM World Conference
Location: TBA

Featured publications by ICTM members

“Shifting” Identities or “Hidden” Messages? A Musical Ethnohistory of Northwestern Greece

Athena Katsanevaki. Thessaloniki: Aristotle University of Thessaloniki, School of Music Studies, 2021. E-book, 79 pp., photos, audio and video files, transcriptions. [Free access](#)

In the margins of historical ethnomusicology and musical ethnohistory, with a special focus on musical identity as a self-definition in time, this research summarizes the findings of the musical culture of an unknown area of Northwestern Greece, and its neighbouring areas inside or outside Greece. It keeps as a central locus the Pindus mountain range, and reveals that areas considered “alien” belong to the same musical culture despite the difference in language. Thus, the conventional division of the area into three zones (Greek-speaking, Vlach-speaking, and Slav-speaking) is seriously disputed. Emic comments of the locals about their language and identity justify these findings, which are confirmed by historical research in the Byzantine Era and before.

A History of Hungarian Folk Music

Katalin Paksa. Budapest: Balassi Kiadó/Institute for Musicology, Research Centre of the Humanities, 2021. Hardback, 320 pp., 55 figures, musical examples. ISBN 978-963-456-082-1. [Purchase](#) (HUF 5,000)

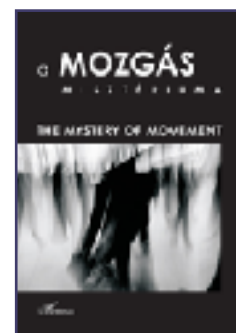
In its original Hungarian form, this book aimed to bridge the gap between ethnomusicology and the teaching of folk music at secondary and university levels, with an up-to-date and user-friendly anthology of musical examples. The translation, therefore, is an apt introduction for an international audience to the historical processes that formed Hungarian folk music, as conceived by such scholars as Zoltán Kodály, László Dobszay, and Lajos Vargyas. Besides the main thread of music history, the narrative diverges now and again to issues like musical dialects, the function of music, individual singers, or history of research.



A mozgás misztériuma: Tanulmányok Fügedi János tiszteletére / The Mystery of Movement: Studies in Honor of János Fügedi

Dóra Pál-Kovács and Vivien Szőnyi. Budapest: L'Harmattan, 2020. Paperback, 392 pp. In Hungarian and English. ISBN 978-963-414-680-3. [Purchase](#) (HUF 4,900)

This bilingual book of studies titled *The Mystery of Movement: Studies in Honor of János Fügedi*, celebrates the well-known kinethography specialist's academic career in education and research. Knowing Fügedi's engineer past, the importance of this volume can be expressed in numbers: 26 researchers (18 Hungarian and 8 international scholars) discuss dance and movement from 4 continents in 25 studies in 392 pages. The mystery refers to dance and movement, and this is what the editors and authors attempt to examine, analyse, and understand in this book.



Acta Ethnographica Hungarica 65/1

Agnes Fülemile, ed. Budapest: Akadémiai Kiadó, 2020. Paperback, 315 pp., 110 photos. ISSN 1216-9803. [Purchase / Subscribe](#) (EUR 287)

The papers of *Acta Ethnographica Hungarica* 65/1 are presented in two thematic blocks. The first part, compiled by guest editor Sándor Varga, explores the politics of dance and identity and representation with the help of Hungarian, Romanian, and Serbian case studies. The second block comprises three studies dealing with ways of transformation of folk cultural heritage. The case studies exemplify—through rural women's clothing, centrally governed co-operatives, and amateur movements—the interactions among social, political, economical circumstances, and material folk art.



Etnomusicología y Globalización: Dinámicas cosmopolitas de la música popular

Miguel Olmos Aguilera. Tijuana: El Colegio de la Frontera Norte, 2020. Paperback and electronic, 274 pp., ISBN 978-607-479-339-0 (print), 978-607-479-348-2 (electronic). In Spanish. [Purchase](#) (MXN 498) / [Download](#) (free)

Title in English: Ethnomusicology and Globalization: Cosmopolitan Dynamics of Popular Music

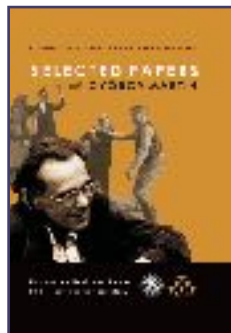
Although globalization is seen as the worldwide colonization of one culture over others, there are also cases where each society adapts its culture to global processes in a very specific way, and where, in the case of musical culture, they do not have a passive role in the face of ideological change brought by an alleged planetary homogenization. The aim of this book is to analyse the development of musical discourses in the face of the advancement of world processes through several original investigations from an anthropological and ethnomusicology perspective.



Foundations of Hungarian Ethnochoreology: Selected Papers of György Martin

János Fügedi, Colin Quigley, Vivien Szőnyi, and Sándor Varga, eds. Budapest: Research Centre for the Humanities Institute for Musicology and Hungarian Heritage House, 2020. Hardback, 824 pp., 49 photos, 80 music transcriptions, 56 Labanotated dances, 37 spreadsheets. ISBN 978-615-516-732-4, ISSN 2732-2017. [Purchase](#) (HUF 11,500)

This volume makes available, for the first time and in definitive English translation, a comprehensive selection of György Martin's most important papers. Martin's work represents the classic folkloristic approach, relying on dance history, at the highest level among Hungarian colleagues. This approach ought to be integrated into the contemporary international discourse to establish a scholarly stream that is sensitive to social issues and can interpret contemporary cultural processes without neglecting their historical background. We regard the publication of these papers, selected for their particular importance, as an initial step in this process.



Hungarian Folk Dance Music of Transylvania

István Pávai. Budapest: Hungarian Heritage House, MMA Kiadó, 2020. Hardback, 440 pp., 88 figures, 131 examples. ISBN 978-615-5927-14-0. [Purchase](#) (HUF 6,500)

Transylvanian dance music is an exceptionally rich and complex part of European traditional culture, a classic example of regional interethnic affinities, and a source of inspiration for folklore movements worldwide.

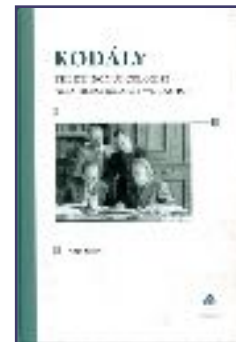
Transylvanian-born István Pávai assesses that multifaceted heritage from the perspective of the Hungarian communities, but with constant reference to Romanians, Roma, and other ethnic groups. The monograph includes such aspects as the notion of folk dance music; the impact of different technical means, scholarly concepts, and communicative strategies on fieldwork-based knowledge; social roles and ethnicity; the use of instruments and instrumental ensembles; rhythmic, melodic, and harmonic aspects of dance accompaniment.



Kodály: The Ethnomusicologist and his Scholarly Workshop

Olga Szalay. Budapest: Institute for Musicology, Research Centre for the Humanities, 2020. Hardback, 479 pp., 28 figures, 25 musical examples. ISBN 978-615-5167-16-4. To purchase (EUR 20) [contact the publisher](#).

Composer, ethnomusicologist, landmark of music pedagogy, and third IFMC President, Kodály inspired generations of students. Hungarian ethnomusicology is in several aspects still his workshop. A descendant of Walloon and Polish ancestors, he fell in love with Hungarian culture, and found the key to its history, and the vision of its future, in an unknown folk tradition. From a rejected young modernist, he became a leading intellectual, retaining his authority even in the face of the communist regime. This book, by a prominent expert of Kodály the scholar, explores how his collecting and analytical work, his conception of folk music, and his Folk Music Research Group came about, developed, and stimulated new research up to these days.



Made in Nusantara: Studies in Popular Music

Adil Johan and Mayco A. Santaella, eds. Routledge, 2021. Paperback, hardback, and electronic. 264 pp., 38 illustrations. [Purchase](#) (from GBP 27.99)

Made in Nusantara serves as a comprehensive introduction to the history, sociology, ethnography, and musicology of historical and contemporary popular music in maritime Southeast Asia. Each essay covers major figures, styles, and social contexts of popular genres in the Nusantara region including Malaysia, Indonesia, Brunei, Singapore, and the Philippines. Written by scholars working in the region, *Made in Nusantara* brings local perspectives to the history and analysis of popular music and critically considers conceptualizations developed in the West, rendering it an intriguing read for students and scholars of popular and global music.



Mousikes Koinotites stin Ellada tou 21ou aiona: Ethnographikes maties kai akroaseis

Eleni Kallimopoulou and Aspasia (Sissie) Theodosiou, eds. Athens: Pedio, 2020. In Greek. Paperback, 528 pp., 28 images/tables. ISBN 978-960-635-246-1. [Purchase](#) (EUR 31.90)

Title in English: Music Communities in 21st-century Greece: Sonic Glances in the Field

This edited volume surveys Greek musicking in the twenty-first century through a diverse collection of ethnographic case studies. The volume fleshes out the musical fields, research tools, and indeed the “new” musical ontologies and epistemologies that today’s music ethnographers employ and bring out in their research. Beyond the ethnographic/research community itself, *Mousikes Koinotites* looks for musical “communities” and the multiple subjectivities that they bear—whether in their institutional or informal, affective or narrative, local, supra-local or intra-local forms. It thus tests the analytical value of the “community” concept, in view also of its broad fluidity in contemporary public and academic discourse.



Music – Memory – Minorities: Between Archive and Activism

Zuzana Jurková and Veronika Seidlová, eds. Prague: Karolinum (Charles University Press), 2020. Paperback and electronic, 164 pp., photos, ISBN 978-802-464-742-5 (print), 978-802-464-764-7 (electronic). [Purchase](#) (from CZK 196)

Charles University Press Karolinum has published a collective monograph edited by Zuzana Jurková, the ICTM Liaison Officer for the Czech Republic, and her colleague from Charles University, Veronika Seidlová. Six chapters of the volume are authored by ICTM members: Zuzana Jurková, Ruth Davis, Christiane Fennesz-Juhász, Matěj Kratochvíl, Speranța Rădulescu Rădulescu, and Veronika Seidlová.



The book focuses on the musical remembrance of Roma and Jews. In addition to exploring individual cases, the text presents and follows a remarkable arc that allows us to observe the role of music in the ethno-emancipatory process of minorities.

Nenes' Koza Dabasa: Okinawa in the World Music Market

Henry Johnson. Bloomsbury Academic, 2021. Paperback, hardback, ePub, and PDF, 176 pp., ISBN (paperback) 978-995-868-925-3, 9781501351242 (hardback), 978-150-135-125-9 (ePub), 978-150-135-126-6 (PDF). [Purchase](#) (from USD 16.52)

Koza Dabasa explores Okinawa’s island culture and its ghosts of war through the lens of Nenes, a four-woman pop group that draws on the distinctiveness and exoticism of Okinawan musical tradition. Both a tropical island paradise and the site of some of the bloodiest battles of World War II, Okinawa has a unique culture and a contentious history. Its musical traditions are distinct from other parts of Japan, varying in instrumentation, poetic forms, and musical scales. Nenes marks its cultural difference as Okinawan by emphasising its own exoticism, expressed through its music, fashion, imagery, and performance style.



Perspectives in Motion: Engaging the Visual in Dance and Music

Kendra Stepputat and Brian Diettrich, eds. New York: Berghahn, 2021. 340 pp., 38 illustrations. Hardback and electronic. ISBN 978-1-80073-002-1 (hardback), 978-1-80073-003-8 (electronic). [Purchase](#) (from USB 34.95)

Focusing on visual approaches to performance in global cultural contexts, *Perspectives in Motion* explores the work of Adrienne L. Kaeppler, a pioneering researcher who has made a number of interdisciplinary contributions over five decades to dance and performance studies. Through a diverse range of case studies from Oceania, Asia, and Europe, and interdisciplinary approaches, this collection offers new critical and ethnographic frameworks for understanding and experiencing practices of music and dance across the globe. The book includes contributions by members from the Study Groups on Music and Dance in Oceania, and on Ethnochoreology.



Prvi svjetski rat u hrvatskim tradicijskim pjesmama

Irena Miholić and Renata Jambrešić Kirin, eds. Zagreb: Institute of Ethnology and Folklore Research, 2019. Electronic, 123 pp. ISBN 978-953-808-955-8. In Croatian. [Download](#).

Title in English: World War I in Croatian Traditional Songs

This collection presents a selection of traditional songs in which World War I is highlighted as either the theme or context of the performance. This is the first publication of its kind since the Yugoslav monarchy, as the socialist Yugoslavia denied the memory of WWI as orally transmitted in the former parts of the Austro-Hungarian monarchy. The songs are chosen from archival and published sources that are less accessible to the wider public. The choice of songs in this collection primarily confirms the multilayered purposes, styles, and nature of music thematizing WWI. In addition to lyrics and sheet music, the book has an appealing collection of photographs from various sources, public and private. The print version features a short summary in English.

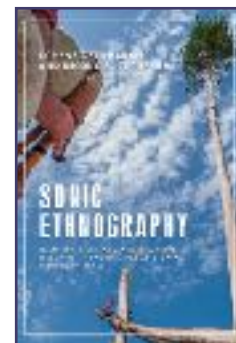


Sonic Ethnography: Identity, Heritage and Creative Research Practice in Basilicata, Southern Italy

Lorenzo Ferrarini and Nicola Scaldaferrì. Manchester: Manchester University Press, 2020. Paperback and electronic, 240 pp., 76 images, 7 audio tracks. ISBN 978-1-5261-5200-8. [Purchase](#) (from GBP 25) and download (free)

Sonic Ethnography reveals how sound plays a central role in the performance of local identities in the southern Italian region of Basilicata by exploring the soundscape of tree rituals, carnivals, pilgrimages, informal musical performances, and sound archives. The book provides an innovative take on an area that has been studied by Italian and foreign scholars since the 1950s.

Through a combination of text, colour photographs, and sound recordings, *Sonic Ethnography* makes a compelling argument for taking sound seriously as a crucial component of social life and as an ethnographic form of representation. With an afterword and a soundscape composition by Steven Feld.



Tihomir Vujičić: Musical Traditions of South Slavs in Hungary (trilingual re-edition)

Pál Richter, Jelena Jovanović, and Danka Lajić Mihajlović, eds. Budapest: Institute for Musicology RCH, Hungarian Heritage House, 2020. Hardback, 614 pp, 392 musical examples, online multimedia supplement. In English, Hungarian, and Serbian. ISBN 978-615-5167-33-1. [Purchase](#)

Born in a Serbian community near Budapest, composer, performer, and ethnomusicologist Tihomir Vujičić (1929–1975) was the most prolific researcher of South Slavic music in Hungary. This comprehensive collection, first printed as a practical guide in 1978, after the author's premature death, is now published in a trilingual scholarly edition, thanks to an international teamwork comprising the whole legacy of manuscripts and sound records. The musical material from diverse groups of settlements, whose ethnic identity does not always correspond to



any modern nation, are presented in musical dialects analogous to linguistic dialects (Slovenian, Primurian Kajkavian, Gradišće Čakavian, Štokavian).

Transforming Ethnomusicology Vol I: Methodologies, Institutional Structures, and Policies

Beverley Diamond and Salwa El-Shawan Castelo-Branco, eds. Oxford: OUP, 2021. Paperback, hardback and electronic, 272 pp. ISBN 978-019-751-761-1. [Purchase](#) (GBP 22.99)

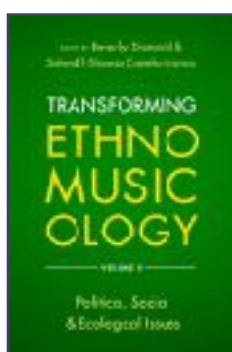
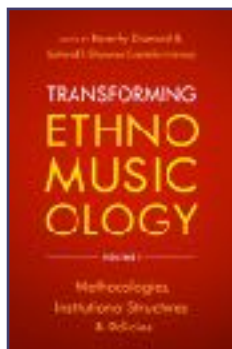
For decades, ethnomusicologists across the world have considered how to affect positive change for the communities they work with. Through illuminating case studies and reflections by a diverse array of scholars and practitioners, *Transforming Ethnomusicology* aims to both expand dialogues about social engagement within ethnomusicology and, at the same time, transform how we understand ethnomusicology as a discipline.

The first volume of *Transforming Ethnomusicology* focuses on ethical practice and collaboration, examining the power relations inherent in ethnography and offering new strategies for transforming institutions and ethnographic methods. These reflections on the broader framework of ethnomusicological practice are complemented by case studies that document activist approaches to the study of music in challenging contexts of poverty, discrimination, and other unjust systems.

Transforming Ethnomusicology Vol II: Political, Social, and Ecological Issues

Beverley Diamond and Salwa El-Shawan Castelo-Branco, eds. Oxford: OUP, 2021. Paperback, hardback and electronic, 272 pp. ISBN 978-019-751-756-7. [Purchase](#) (GBP 22.99)

The second volume of *Transforming Ethnomusicology* takes as a point of departure the recognition that colonial and environmental damages are grounded in historical and institutional failures to respect the land and its peoples. Featuring Indigenous and other perspectives from Brazil, North America, Australia, Africa, and Europe, this volume critically engages



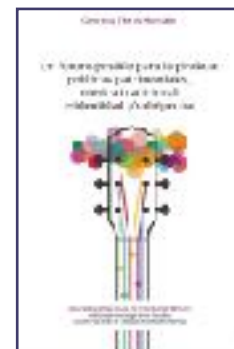
with how ethnomusicologists can support marginalized communities in sustaining their musical knowledge and threatened geographies.

Un futuro posible para la pirekua: políticas patrimoniales, música tradicional e identidad p'urhépecha

Bertha Georgina Flores Mercado. México City: Instituto de Investigaciones Sociales, Escuela Nacional de Estudios Superiores-Morelia, 2020. Paperback, 224 pp. In Spanish. ISBN 978-607-30-361-53. [Purchase](#) (HUF 4,900)

Title in English: A Possible Future for the *Pirekua*: Heritage Policies, Traditional Music, and P'urhépecha identity

Since the Convention for the Safeguarding of the Intangible Cultural Heritage was adopted by UNESCO, different musical practices have been inscribed on its Representative List. What strategies have been developed? What achievements have been obtained? Have these processes been participatory and democratic? The central objective of this book is the notions and evaluations that the *Pirericha*/*P'urhépecha* singers (*yicos*) have about their song, as well as the actions and strategies that they imagine, propose or create to keep beating, in contexts of complex adversity, their long lyrical-musical tradition.



Venezuela Musical (website)

Katrin Lengwinat, Jesús Mangarré, and María Betania Hernández. Venezuela/Brazil 2020. Website with texts, 50 HD videos, interviews, audio examples, and photos. In Spanish. [Visit website](#) (free)

A small group of researchers and musicians came together to recover and safeguard the diversity of *joropos* from the plains region of Venezuela and Colombia, by producing texts, interviews, audio images, and especially videos pertaining to fifty distinct *joropos*. The *joropo* is the voice of this region, how its inhabitants give life to their stories and experiences. This website emphasises the instrumental form of the *joropo*, and makes available pedagogical materials for learning and consultation, as well as contextual references. The project was sponsored by the Latin Grammy Cultural Foundation's Research and Preservation Grant Programme.

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 April 2021, the International Council for Traditional Music is officially represented in 122 countries and regions.

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Music of the Turkic-speaking World

Co-Chairs: [Galina Sychenko](#) & [Kanykei Mukhtarova](#)

Music, Education and Social Inclusion

Chair: [Sara Selli](#)

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](#)

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.



[Salwa El-Shawan Castelo-Branco](#)

Portugal
President (2017–2021)



[Don Niles](#)

Papua New Guinea
Vice President (2019–2023)



[Svanibor Pettan](#)

Slovenia
Vice President (2017–2021)



[João Soeiro de Carvalho](#)

Portugal
EB Member (2019–2021)



[Naila Ceribašić](#)

Croatia
EB Member (2017–2023)



[Silvia Citro](#)

Argentina
EB Member (2019–2021)



[Brian Diettrich](#)

New Zealand
EB Member (2019–2025)



[Catherine E. Foley](#)

Ireland
EB Member (2017–2023)



[Lee Tong Soon](#)

Singapore/USA
EB Member (2017–2020,
ex officio)



[Marcia Ostashewski](#)

Canada
EB Member (2019–2025)



[Marie Agatha Ozah](#)

Nigeria
EB Member (2017–2023)



[Tan Sooi Beng](#)

Malaysia
EB Member (2015–2021)



[J. Lawrence Witzleben](#)

USA
EB Member (2015–2021)



[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 has been based at the University of Music and Performing Arts Vienna, Austria, since July 2017, with Ursula Hemetek as Secretary General and Carlos Yoder as Executive Assistant.



[Ursula Hemetek](#)

Secretary General
Austria



[Carlos Yoder](#)

Executive Assistant
Argentina/Slovenia

Contact information

International Council for Traditional Music

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Website: www.ictmusic.org

Facebook: www.facebook.com/ictmusic



The library of the University of Music and Performing Arts Vienna, host institution of the ICTM Secretariat. Photo by Stephan Polzer

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 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 to do so by paying an additional fee of EUR 30 for each sponsored individual or institution. If the recipient is not named, ICTM will award the supported membership to one or more individuals or institutions in such countries.

Payment methods

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

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

Publications by ICTM

Yearbook for Traditional Music

The *Yearbook for Traditional Music* is a refereed scholarly journal which carries essays, reviews, and reports in the area of traditional music and dance research.

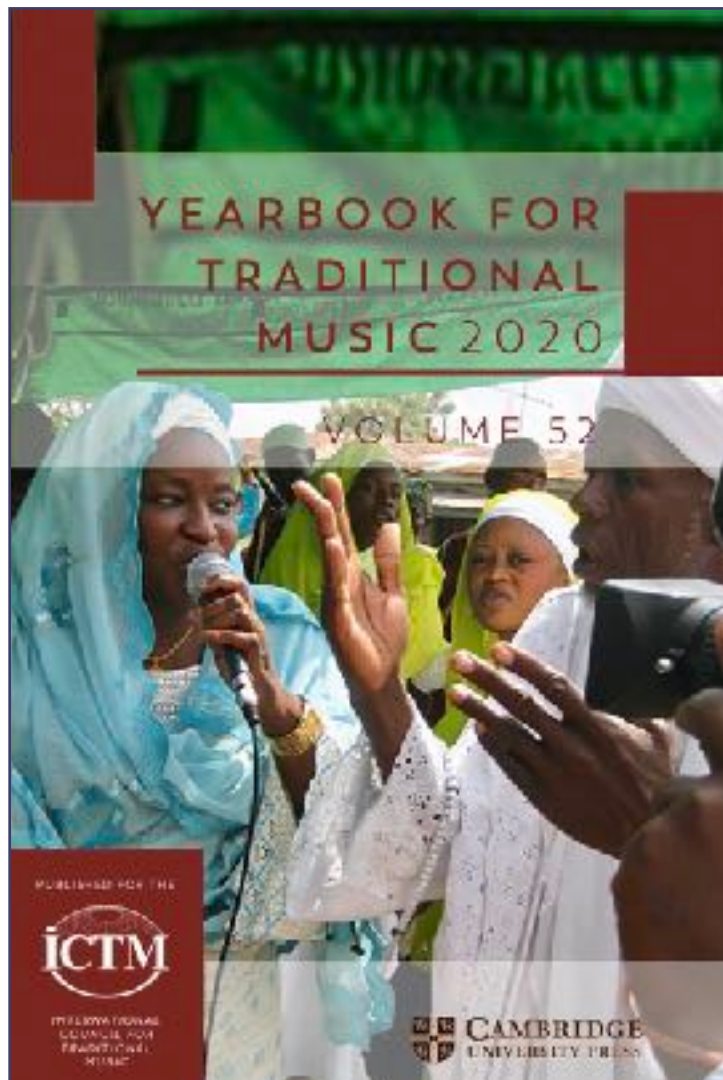
ISSN (Print): 0740-1558

ISSN (Online): 2304-3857

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

The *Yearbook* was established in 1949 as the *Journal of the International Folk Music Council*. It is published in English every December. All ICTM members and institutional subscribers in good standing receive a copy of the *Yearbook* via priority air mail.

The 2020 issue the *Yearbook* (Vol. 52) was published in December. The entire run of the *Yearbook* and its predecessors is accessible via [Cambridge Core](#).



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

Bulletin of the ICTM

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

ISSN (Online): 2304-4039

Editor: [Carlos Yoder](#).

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

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

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

Online Membership Directory

The *Online Membership Directory* is a rich, comprehensive, and secure repository of information about the Council's constituency, and a powerful research tool for members. It is available to ICTM members in good standing at the following address: www.ictmusic.org/online-membership-directory.