

BULLETIN

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for
TRADITIONS OF MUSIC AND DANCE

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Message from the Secretariat

by Lee Tong Soon and Carlos Yoder

The end of the year going into the first quarter of the next has always been a busy period for the Secretariat. In addition to coordinating various parts in our regular portfolio of work, we have been working with various committees on core areas of ICTMD's development.



The Study Group leadership and the Secretariat held two salons during this period, discussing a broad range of issues including the new name for the *Yearbook for Traditional Music* (with the journal's General Editor, Lonán Ó Briain), use of multiple languages in our publications, Study Group election procedures, and funding for travel to Study Group symposia.



From left to right: Lee Tong Soon, Carlos Yoder, Lonán Ó Briain. Ottawa, Canada. 18 October 2023. Photo provided by Lee Tong Soon.

We would like to welcome the following colleagues as they begin their leadership tenure in their respective groups:

- * Sair Murad, Liaison Officer for Palestine (see more about his appointment on page 3)
- * Tomasz Nowak, Chair of the ICTMD National Committee for Poland
- * Ignacio Soto Silvia, Chair of the ICTMD National Committee for Chile (read his report on page 13)
- * Yannick Wey, Chair of the ICTMD Study Group on Multipart Music

After numerous discussions among different groups, the ICTMD Regional Committee for Australia and New Zealand has agreed to move towards the establishment of separate National Committees for Australia and New Zealand. We

would like to thank Reuben Brown, Brian Diettrich, Don Niles, and all members of the former Regional Committee for Australia and New Zealand for enabling this pivotal structural reorganisation.

We would also like to extend our gratitude to the following colleagues and committees for their ongoing dedication to enhancing ICTMD:

- * Susana Sardo and Kendra Stepputat have been working tirelessly with their committee in developing a new logo for our Council.
- * Mayco A. Santaella and Samuel Araújo have undertaken the momentous task of reviewing ICTMD's membership fees, which have remained unchanged since 2011.
- * The Fundraising Committee is continuing its work on preparing for a formal launch of a fundraising campaign with several introductory initiatives to request for funding support from our membership.
- * Thanks to the ongoing work of the Nomination Committee of the 2025 Executive Board Election, comprising Daniel Avorgbedor, Elina Seye (chair), and Sarah Weiss, you can find the call for nominations for the 2025 elections on page 4, which will mark a significant change in the makeup of the Executive Board.
- * With the deadline for abstract submission extended to 28 April 2024 (see pages 8–10 for more), the Wellington team continues our work on preparing for our next World Conference in less than nine months!

The Secretariat is honoured and privileged to be working with you.

As the March equinox marks the beginning of autumn in the Southern hemisphere and the beginning of spring in the Northern hemisphere, may we all mark this calendrical cycle in our own ways with aspirations, hope, peace, and strength as we move onwards through the year.

Message from the President

by *Svanibor Pettan*

In her most recent book *Pisma zanamcem* [Letters to descendants], Slovenian sociologist Ksenija Vidmar Horvat writes:



We live in a time of dramatic trials and catastrophic predictions. The twenty-first century awaited us with a series of planetary challenges that we could not have imagined even in the darkest scenarios just a decade after the end of the Cold War. Convinced that the dark chapters of the twentieth century were behind us, we followed with confidence the global increase of countries entering democratic social arrangements and believed that as a global society we would be able to find peaceful solutions to the conflicts that remain-ed open. A good two decades later, we are witnessing the crisis of the democratic order, the accumulation of military conflicts, genocidal threats to the existence of nations and minorities, and the decline of fundamental human rights. In light of the dark predictions of the future, ranging from climate change to the collapse of social consensus on shared values and principles of coexistence, we need a new social contract. We must design it together with the generations that are just entering the future and empower them to save the world for their descendants.

At the 46th ICTMD World Conference in Lisbon in 2022, I chaired a panel titled “Music, Research, and War at Home,” which I ended with a story of my mother, who lost her entire family, except her own mother, in World War 2. She knew not only the nationality but also the name of the person responsible for torturing and killing her father (an unarmed civilian lawyer), but she bravely and wisely decided not to insert the pain, hatred, and call for revenge in me as her descendant. Instead, she chose to teach me compassion and the values that later encouraged me to research music on a war–peace continuum, music and minorities, and applied ethnomusicology, all with the intention to actively contribute to the betterment of the circumstances. In the ICTMD scholarly community I felt privileged to meet many like-minded colleagues.

The Council for decades enabled scholars from both sides of the Iron Curtain to get together, while a simple look at its current World Network shows the inclusivity of representatives of countries and regions from all sides of geopolitical, economic, and scholarly spectra, united by the values shared in documents such as the [Declaration of Ethical Principles](#)

and [Professional Integrity](#) and the [Statement and Activities in View of Decolonization of Music and Dance Studies](#).

Thanks to the initiative and consultations with our colleague Michael Frishkopf and further search of Kristina Nelson, the Executive Board recently received an application from Said Murad for the inclusion of Palestine in the ICTMD World Network. The application was in concordance with our [Statutes](#), and the Executive Board approved it, welcoming Palestine to the Council’s community. It is our wish to further encourage the search for “peace by peaceful means” (the title of the famous book by Johan Galtung, one of the founders of modern peace studies) across the lines of the present conflict and suffering in Gaza, in the broader Middle Eastern region, and globally.

Our Secretariat nicely presented in its column several ongoing activities of the Council in the most recent period. Let me add one more. The Executive Board committee concerning the Revision of the Statutes, Memoranda, Guidelines, and Terminology has started its meticulous work. One of the approved additions to a future revision to the Council’s Statutes is the inclusion of a fifth type of scholarly gathering. In addition to World Conferences, Study Group symposia, Colloquia, and Fora, we will be formalising the scholarly meetings of ICTMD National and Regional committees. This will be a mere recognition of a practice which started spontaneously about a decade ago, bringing together ICTMD members mostly from neighbouring countries, contributing to the quality of regional cooperation. In September 2024, such a scholarly meeting will, for the first time, bring together two geographically distant National Committees, those of Austria and Türkiye. These two countries bring to mind the two mighty empires of the past, Habsburg and Ottoman, which were for centuries in conflict with each other, and which both ceased to exist more than a century ago. Now we observe the gathering of two friendly and very active communities from the ICTMD World Network, with the symposium’s topics referring to distinctive research traditions and cooperation in music and dance studies in the past, present, and future. More information is available [here](#).

I end this column with the sad information about the passing away of the ICTMD representative of Montenegro, Zlata Marjanović. An obituary will be published in the next issue of the *Bulletin*.

Call for bids to host 2027 ICTMD World Conference

For 75 years, since our first conference in September 1948 in Basel, Switzerland, ICTMD has worked closely with host institutions around the world to organise [our World Conferences](#). Host institutions play an indispensable role in shaping who we are through our conferences, by providing local expertise, logistical arrangements, and a diverse range of resources to optimise the outcomes and impact of our conferences.

If you would like to consider hosting the 2027 World Conference, proposals are due by 30 June 2024. Please feel free to [contact the Secretariat](#) at any time to discuss the matter. We would also be happy to connect interested hosts with past chairs of Local Arrangements Committees to exchange experiences and knowledge. We look forward to hearing from you!

Call for Nominations for the 2025 Election of the Executive Board

by *Elina Seye, Convener of the Nomination Committee for the 2025 Elections*



The Nomination Committee requests proposals for nominations to fill positions on the ICTMD Executive Board which will become vacant at the time of the next General Assembly of Members, to be held in Wellington, New Zealand, on 11 January 2025.

At this time, Svanibor Pettan (Slovenia) will complete his term as President; Tan Sooi Beng (Malaysia) will complete her term as Vice President; and Brian Diettrich (New Zealand) and Marcia Ostashewski (Canada), will complete theirs as Ordinary Members. Louise Wrazen (Canada), who sadly passed away in July 2023, would have completed her term as Ordinary Member as well. Consequently, the vacant positions are:

- * The President
- * One Vice President
- * Three Ordinary Members

Tan, Diettrich, and Ostashewski are eligible for nomination, as are Olcay Muslu (Türkiye), Mayco A. Santaella (Argentina/Malaysia), and Urmimala Sarkar Munsu (India), who will have completed their co-option to the Executive Board.

Any ICTMD member in good standing may be proposed as a candidate for positions on the Executive Board. According to [ICTMD Statute 9](#), proposals may be made by the Executive Board, by National and Regional Committees, or by any **two** individual members from **different** countries. If the total number of proposals exceeds three for any of the positions, it is the responsibility of the Nomination Committee to decide which three names will appear on the ballot.

Proposals should be sent to election2025@ictmd.org.

All those proposed should be current paid-up members of ICTMD. The deadline for receiving proposals is 30 June 2024.

Thank you in advance for your contribution to this important process.

Elina Seye, Convener (Finland)

Daniel Kodzo Avorgbedor (Ghana)

Sarah Weiss (Austria)

New journal name

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



In its 75th year of publication, I am delighted to announce that the new name for our flagship journal will be *Traditions of Music and Dance*. I would like to take this opportunity to thank our members for contributing to a consultation process and for voting in an online poll on the new name. Here, I will briefly summarise the decision-making process and explain how the transition will unfold in the coming months.

The Editorial Board and our marketing team at Cambridge University Press (CUP) began meeting in August 2023, following confirmation of the new name for our Council. We whittled a long list down to two options, after considering alignment with ICTMD, the content of the journal, our competition, and fit within CUP's portfolio of world-leading journals. Our CUP colleagues were particularly eager for the name to be as short as possible. We were also conscious that removing "Yearbook" would mark a significant change, albeit one that would correspond with the recent move to two issues per year.

We initiated a formal consultation process with the membership that outlined arguments in favour of the two options, either *Traditions of Music and Dance* or *Yearbook for Traditions of Music and Dance*. We asked you: What are your thoughts on these options? What other options would you like to see in a poll of the membership?

The consultation process commenced in late 2023 and included communications via a temporary email address. Editorial Board and Executive Board members solicited feedback at various ICTMD meetings and through online social media platforms. For instance, I attended a Secretariat–Study Groups Salon on 4 December 2023, and gathered feedback from representatives of ICTMD Study Groups. During this process, a few other names were suggested including some already on our long list, a handful of respondents raised concerns about removing “Yearbook” from the name, and a majority were in favour of *Traditions of Music and Dance*.

After that process concluded, I presented a summary of the findings to the Executive Board, who then produced an online poll with a shortlist of three options, including “abstain” for those who wished to leave the name unchanged. In total, there were 637 votes registered on the poll (approximately 46% of the total membership): 51.02% (325 votes) for *Traditions of Music and Dance*; 46.47% (296 votes) for *Yearbook for Traditions of Music and Dance*; and 2.51% (16 votes) for Abstain. The Executive Board considered both the results and the recommendations of the Editorial Board and the CUP marketing team before approving the new name.

Due to the complexities of the publishing process, we are unable to change the name of the journal immediately. The new name will take effect from issue one of 2025. In the meantime, we are preparing to transfer to a new production system. A few weeks ago, *Traditions of Music and Dance* was issued with two ISSNs: 3033-4233 (print) and 3033-4241 (online). To ensure continuity during the transition, volume numbers will not reset (i.e., the two issues of 2025 will comprise volume 57 of the journal, even though the name and ISSNs will be different from those in 2024). CUP has already begun to build [a new website for *Traditions of Music and Dance*](#), and once issue two of 2024 will be published, all our historical content from the old pages will be transferred over.

We are excited about this new phase in the journal’s long history, because it will broaden the scope of our content and, by extension, prospective readership in two crucial ways: by explicitly moving from “music” to “music and dance,” and from “traditional” to “traditions of.” We have also begun to publish content in languages other than English. In 2023, we published a review in Chinese and English in issue one, and an article in Portuguese and English in issue two. We welcome future contributions in other languages alongside English translations. Thank you for your continued support as valued subscribers, readers, authors, and peer reviewers.

- * *Journal of the International Folk Music Council* (1949–1968)
International Folk Music Council
- * *Yearbook of the International Folk Music Council* (1969–1980)
International Folk Music Council
- * *Yearbook for Traditional Music* (1981–2024)
International Council for Traditional Music / International Council for Traditions of Music and Dance
- * *Traditions of Music and Dance* (2025–)
International Council for Traditions of Music and Dance

Andrew Tracey (1936–2024)

by Diane Thrum

Andrew Tracey was born in Durban, South Africa, on 5 May 1936 to Ursula Tracey (née Campbell) and Hugh Tracey. In 1947 he moved with his mother and brother Paul to live in England and was educated there. He excelled academically and received a scholarship to Charterhouse, where he taught himself to play guitar using field recordings of Congolese guitarist Jean Bosco Mwenda that his father sent him; already then he knew he would return to work with his father as soon as he finished his education.

After high school, Andrew did two years of mandatory British army service in Kenya, after which he returned to England and enrolled at Oxford for a degree in social anthropology (1957–1959). While at Oxford Andrew honed his skills as a guitarist and arranger, accompanying himself at local venues during the folk music revival in England. When he graduated he took a motorbike tour from Europe through central Africa down to South Africa to join his father at the International Library of African Music (ILAM).

Andrew was sent to assist at Kwanongoma College of Music, Bulawayo (1960–61), after which he returned to ILAM. He was able to perform mbira songs exactly like they sounded on his father's field recordings made in the 1950s. Andrew's work from that time on involved primary research on instrument technology and the form and structure of the music. He assisted with the design of the marimba sets developed at Kwanongoma, which went into schools throughout southern Africa to provide an easy-to-learn instrument for African music education that is still widely used today.

In 1962, diverted from his African music research, Andrew embarked on a stage career as a musician, arranger, and actor for the smash hit musical comedy *Wait a Minim!*, a satirical show about the absurdities of apartheid in South Africa that made audiences roll with laughter during its remarkable seven year run (1962–1968). *Andrew Tracey's Steel Band*, formed in Johannesburg in 1970, gave many musicians the chance to learn from Andrew's exceptional musicianship over its thirty-seven year life.

From 1969 to 1974 Andrew undertook multiple field excursions: he documented Zezuru, Ndau, and *matepe/hera* mbira; *nyanga* and *ngorombe* panpipes; *valimba* xylophone; *bangwe* board zither; and the Chopi *timbila* xylophone his father had researched in the 1940s. With this work he defined music genres and documented the mbira, xylophone, and panpipe traditions. He literally "followed the music" to determine mu-



Andrew Tracey with his father, Hugh, looking on from the wall. Photo by Mark Holdaway.

sic of similar structures and the geographic borders of the "musical family" in each region, while learning to play and build each instrument.

From this research, Andrew Tracey published *How to Play Mbira Dza Vadzimu* (1970) and seminal articles on mbira music, such as "The Original African Mbira?" (1972), "The Family of the Mbira" (1974), and "The System of the Mbira" (1984), plus his transcription method "Transcribing African Music in Pulse Notation" (1989, 1997). With Gei Zanzinger, he created films of Chopi *timbila* orchestra performances (1973, 1980) and Shona *mbira* music (1975) that were distributed internationally. These films and ILAM's journal, *African Music*, kept ILAM in the forefront of research on African music in the 1970s, despite worldwide sanctions against South Africa, then at the height of apartheid.

Andrew's essay "Values in African Music" (1994), articulates how the theory and philosophy that govern the form and structure of African music also govern the values of social life in African societies to make music a unifying force learned by the doing of it, not by talking about it or analysing it. The depth of Andrew's passion to carry on his father's legacy created his own, based on their mutual realisation of the value of African music and the need to preserve it.

While Director of ILAM (1977–2005), Tracey's 25 year sponsorship of Ethnomusicology Symposia (1980–2005) brought together scholars and performers from throughout sub-Saharan Africa and abroad in ways only he, with his inclusive relationships with African musicians and researchers, could accomplish. The *Symposium Papers* published by ILAM continue to provide a rich resource for scholars of African music.

Andrew tirelessly carried out fundraising for ILAM, conducted workshops for school groups and taught numerous students to play mbira and other African instruments. Since his retirement in 2005, Tracey published two articles from his mbira research in *African Music* and gave his numerous transcriptions of mbira music for online access to “Sympathetic Resonances” (sympathetic-resonances.org), a project promoting retention of mbira traditions. An honorary PhD from the University of KwaZuluNatal and Associate Professorship from Rhodes University, among other awards, recognise his enormous contribution to scholarship, teaching, and preservation of African Music.

Andrew Tracey passed away on 12 January 2024. A last message, as he demonstrated in his life’s work, was a plea for support for researchers of the Indigenous music of Africa and the musicians who perform it.

48th ICTMD World Conference

9–15 January 2025

Te Herenga Waka, Victoria University of Wellington, New Zealand



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

Extended Call for Proposals

by *Marcia Ostaszewski and Kirsty Gillespie, Programme Committee Co-Chairs*

Due to request by members organising proposals, the Programme Committee of the 48th ICTMD World Conference has **extended the submission deadline to 28 April 2024.**

The International Council for Traditions of Music and Dance will hold its 48th World Conference from 9–15 January 2025 in Wellington, New Zealand. The event will be hosted by Victoria University of Wellington at the new Wellington Convention Centre. The conference will bring together scholars and artists from across the globe to the



vibrant capital of New Zealand. In addition to outdoor workshops, concerts, and excursions, a special summit on Indigenous music and dance is planned. January is a fantastic time to visit New Zealand and take advantage of the southern hemisphere summer.

Virtual participation is welcomed for those unable to travel. The conference will include both in-person and online presentations.

We cordially invite you, your colleagues, and students to take part in the conference. Participants may submit a research paper, panel, roundtable, film, performance, or workshop.

Conference Themes

1. Indigenous Peoples' Music and Dance
2. Environment, Place, Displacement, and Relocation
3. Translation, Inclusivity, Reception

4. Dance, Movement, Gesture, Embodiment
5. Technologies of Sound, Music, Movement, and Dance
6. Alternative Approaches and Methods to Research, Education, and Knowledge Dissemination
7. New Research

Abstracts to take part in the conference are due by **28 April 2024**.

Details on the conference's committees, themes, and how to submit can be found at <https://easychair.org/cfp/ictmd2025>.

Please do get in touch directly for any questions, and we look forward to seeing you at ICTMD 2025!

- * Programme Committee Co-Chairs: Marcia Ostaszewski (Canada), Kirsty Gillespie (Australia), pc2025@ictmd.org
- * Local Arrangements Chair: Brian Diettrich (New Zealand), brian.diettrich@vuw.ac.nz

Timeline

- * ~~First notice: October 2023~~
- * ~~First call for proposals: January 2024~~
- * ~~Second call for proposals: February 2024~~
- * ~~Deadline for submission of proposals: 31 March 2024~~
- * Extended deadline for submissions: 28 April 2024
- * Notification of acceptances: June 2024

**Submit your proposal to the
2025 ICTMD World Conference now
using the following website**

easychair.org/cfp/ictmd2025

Local Arrangements Committee news

by *Brian Diettrich, LAC Chair*



Kia ora koutou katoa / Greetings to all. Preparations continue for the 48th ICTMD World Conference in January 2025 in New Zealand.

In-person and online presentations:

The 48th World Conference welcomes both in-person and virtual presentations for the conference. Our conference venue in Wellington will easily accommodate online presentations for those who are unable to travel in January. Online participation will allow members to join the World Conference and participate in the exchange of music and dance research. Details about online links and access will be sent later in the year as the conference develops.

Performances and workshops: The Local Arrangements Committee and Programme Committee have received exciting early proposals for workshops and performances at the conference, covering a range of global music and dance cultures. Additionally, the LAC is planning a number of local-based interactive experiences at the conference, with particular emphasis on Māori and Pacific music and dance.

Venue: The conference is hosted by Te Herenga Waka / Victoria University of Wellington, and Te Kōkī / The New Zealand School of Music, and the conference will be held at Tākina, the new Wellington Convention Centre. Wellington is a compact city, and the university and convention centre are not far from each other. The convention centre has the advantage of a unified space for the event, and it is located on the city waterfront, only a few steps from the national museum, accommodation, food, cultural institutions, and the sea. [This short video](#) explains the meaning of Tākina and shows some images and sounds from Wellington.

Registration and weblinks: For the 48th ICTMD World Conference, registrations will be handled by the Secretariat through the ICTMD website, with a link available later in the year. A New Zealand conference website will include all local arrangements information, including hotel options for booking, visa information, some airline discount codes, excursion options, and post-conference tours. [The preliminary conference website is available here](#), with content to be added over coming months.

Visa and travel: Immigration New Zealand supports visa waivers for sixty eligible countries and territories, with information [available on this website](#). ICTMD members from



A view of Wellington, the host city of the 48th ICTMD World Conference. Photo by Celeste Fontein.

tutions, including the National Museum (Te Papa), the National Library, the Sound and Vision Archives (Ngā Taonga), numerous music and dance institutions and venues, embassies representing many countries, and a diversity of musical and artistic engagements. The January timing of the conference will take advantage of summer in the southern hemisphere, characterised by warm, pleasant weather, with January temperatures in Wellington on average being about 21 degrees. Known for its stunning natural landscape, New Zealand offers many interesting places to visit in both the North and South Islands. The local arrangements team will make available select post-conference tours for members who wish to travel within the country.

If members have early questions about Wellington and the conference, please do not hesitate to [get in touch with Brian Diettrich, the LAC chair](#).

outside these countries will require a visa for their visit. A support letter can be supplied by Brian Diettrich ([email](#)), the LAC Chair. International flights come direct to Wellington from Australia and some Pacific Island countries, while most international flights enter the country through Auckland first, which is a short fifty minute flight from Wellington. New Zealand is accessible by many international carriers, including by direct flights. The local arrangements team is preparing some discounts for a few airlines and these will be available on the conference website.

Accommodation: Wellington supports a large number of accommodation options; most are centrally located and at walking distance from the conference venue. The local arrangements team will make available student-level accommodation options for attendees through Victoria University of Wellington.

Exploring: Wellington is a coastal city on the Pacific Ocean. In close proximity to its surrounding forests, unique bird life, and an ecosanctuary, the city supports many national insti-

Announcements

Announcements in this section are sorted alphabetically by title.

National Committees for Austria and Türkiye: Joint Symposium

10–12 September 2024

Istanbul, Türkiye

Submissions deadline: 30 April 2024

The ICTMD National Committees for Austria and Türkiye will hold a joint symposium at Istanbul Technical University State Conservatory on 10–12 September 2024.

The themes of the symposium are: (1) Research Traditions in Ethnomusicology and Ethnochoreology in Türkiye and Austria; (2) Sonic and Embodied Empire(s); and (3) Current Research.

Further information about the symposium, including the full Call for Proposals, can be found on [both National Committees' websites](#).

Study Group on Mediterranean Music Studies: Symposium

10–12 September 2024

Palermo, Italy

The ICTMD Study Group on Mediterranean Music Studies will hold its 15th symposium, titled “The Body in Action: Performance, Work, Ritual and Dance,” in Palermo, Italy, on 23–27 September 2024.

The symposium will highlight the relationships between the body, music, and sound. It will examine the roles bodies play in the sonic and physical dynamics of performances in Mediterranean cultures. We want to consider the body as a site of communication and expression in musical contexts, emphasising the body’s crucial influence on human understanding of the world. We seek to explore how the body is experienced in performance, represented in music and visual images, perceived by self and others, written about, and learned from.

For any queries or further information on the symposium please write to mms2024symposium@gmail.com.

The preliminary program will be uploaded to the [Study Group website](#) in late April 2024.

Study Group on Music and Dance in Southeastern Europe: Symposium

21–27 October 2024

Cluj-Napoca, Romania

Submissions deadline: 30 April 2024

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

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

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

Study Group on Musics of East Asia: Symposium

23–25 August 2024

Osaka, Japan

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

The symposium will begin with a keynote speech by Huang Yu Yuan of the National Museum of Taiwan.

Further information about the symposium, please visit the [symposium's official website](#).

Study Groups on Music and Dance in the Turkic World and on Global History of Music: Joint Symposium

17–22 September 2024

Baku, Azerbaijan

Submissions deadline: 20 May 2024

The ICTMD Study Groups on Music and Dance in the Turkic World and on Global History of Music will hold a joint symposium, titled “Echoes of Heritage: Navigating the Legacy of Music and Dance” in Baku, Azerbaijan, on 17–24 September 2024.

The themes of the symposium are: (1) Prominent Personalities in the History of Music and Dance Heritage; (2) Shusha Musical Heritage in the Context of the Dialogue of Cultures; (3) Legacy, Preservation, and Change of Music and Dance Traditions; and (5) Music Therapy: Problems and Perspectives in the 21st Century.

Further information about the symposium, including the full Call for Proposals, can be found on [both Study Groups' websites](#).

Reports from ICTMD National and Regional Representatives

Chile

by Ignacio Soto-Silva, Chair of National Committee

Last year the members of the ICTMD National Committee for Chile (ICTMD-Chile) were involved in the organisation and development of several activities. One of those was ICTMD-Chile's 4th symposium, held at Universidad de Tarapacá in the city of Iquique, on 26–29 November 2023, comprising around 40 presentations including a joint activity with the Sociedad Chilena de Musicología [Chilean society of musicology]. Another relevant activity was the presentation of the second publication sponsored by ICTMD-Chile, the book *Etnomusicología en el Chile del siglo XXI: Músicas, identidades y territorios en el sur del mundo* [Ethnomusicology in Chile in the 21st century: Music, identities and territories in the south of the world], edited by Ignacio Soto-Silva and Javier Silva-Zurita (both from Universidad de Los Lagos).

Our members Leonardo Díaz (Universidad Alberto Hurtado) and Katherine Zamora (Universidad Academia de Humanismo Cristiano) also collaborated in the first “Cantos Mapuches Hoy,” [Mapuche songs today] a symposium with the participation of academics and popular Mapuche musicians, including the traditional Mapuche singer Elisa Avenaño (2022 National Prize for Musical Arts).



A roundtable during the first “Cantos Mapuches Hoy” symposium. Photo provided by Ignacio Soto-Silva.

In 2023 we established a strong collaboration with the [Núcleo Milenio Centre for Music and Sound Cultures](#), an interdisciplinary and collaborative research platform that seeks to explore and analyse processes of change and continuity in contemporary Chilean society through the description and analysis of music and sound cultures. It is funded by the Chilean National Agency for Research and Development ([ANID](#)) and incorporates 14 main researchers from universities around the country, including four members of ICTMD-Chile.

These initiatives have allowed us to involve scholars, traditional performers, and students, among other important cultural agents, in a wide range of activities. Our challenges for 2024 relate to issues of studying music in context, including topics such as gender, migration, and globalisation.

Germany

by Dorit Klebe, Chair of the National Committee for Germany



The annual symposium and assembly of the ICTMD National Committee for Germany was held on 27–28 October 2023 in Weimar, by invitation of and in cooperation with Tiago de Oliveira Pinto, Chair of the UNESCO Chair on Transcultural Music Studies at the Department of Musicology Weimar-Jena of the University of Music Franz Liszt Weimar. The venue was the lecture hall at the Hochschulzentrum am Horn.

The symposium's topic “Living Musical Practice as Intangible Cultural Heritage” was chosen with the host institution in correspondence with the tasks and goals of the UNESCO Chair on Transcultural Music Studies, the first in the field of music studies worldwide since its establishment in 2016.

The symposium included a keynote address, five sessions with 15 papers, and a roundtable. Participants hailed from Austria/Malawi, Finland, Germany, Italy, the Netherlands, Serbia, South Africa, Spain, Switzerland, and Ukraine (a scholar from India was absent with apologies). In addition to presentations delivered in English, some German-speaking presenters spontaneously included summaries in English, while others prepared full English versions.

The symposium opened with welcome remarks by Jörn Arnecke, Chair of the Centre for Theory of Music, Tiago de Oliveira Pinto, Chair of the UNESCO Chair on Transcultural Music Studies, and Dorit Klebe, Chair of ICTMD-Germany.

The first section “Global Dance Practices” included two speakers. In her qualitative case study on tango-related tourism in Argentina, Julia Barreiro (Germany) examined the relationship of travellers with the tango and the city of Buenos Aires in regards to their sustainable impacts and transformations. Fulvia Caruso (Italy) reflected on her research in the context of migration in Cremona through analysing “dialogues between cultures.”

The keynote address by Gerhard Kubik (Austria/Malawi) was entitled “Precolonial History and the Technologies of African Musical Instruments.” It was followed by the symposium’s second session, titled “Musical Instruments,” which comprised four papers. Mariano González (Netherlands) rethought his research programme for his doctoral project on drum music and speech of the Yoruba from Nigeria, to reconsider creative solutions as well as to put protection and preservation of Intangible Cultural Heritage more in the focus of musicology. Bernhard Bleibinger (Spain) centred his paper around the marimba of Bagamoyo, Tanzania, tracing the ins-

trument’s transcultural and transtemporal features in both past and recent developments. Jelena Joković (Serbia) considered the Serbian trumpet of Guča and its manifestations in festivals, shedding light on the connections between transcultural musical processes, preservation of Intangible Cultural Heritage, and traditional elements. Khrystyna Petrynka (Germany) reported on the contemporary art of playing the *bandura*, its diverse activities and distinctive features relying on interviews with Ukrainian players, as well as her studies of methodological literature.

The first day concluded with a dinner followed by a very impressive concert with music from Afghanistan. Having fled their homeland, the musicians are now working at the University of Music Franz Liszt in Weimar, and also partly at universities in France and Portugal.

On the morning of 28 October 2023, the annual assembly of the ICTMD National Committee for Germany was held, chaired by Dorit Klebe. Vice Chair Edda Brandes and speaker Gergana Panova-Tekath were absent with apologies. The first item “Report from the Presidium” was omitted, because members had already been informed by Klebe about the ICTMD World Conference in Ghana. The second item was dedicated to a possible cooperation with an association re-



Participants of the Annual Symposium of ICTMD-Germany, University of Music Franz Liszt Weimar, Weimar, Germany, 29 October 2023. Photo: © UNESCO Chair on Transcultural Music Studies, provided by Dorit Klebe.

gistered in Germany. After a lengthy discussion, it was agreed to get the members' opinion via a poll. The next item was "Publications," where Klebe reported that the proceedings of the 2015, 2017, and 2019 symposia had been published in 2022, and that the proceedings of the 2014, 2016, and 2021 symposia were planned for publication in 2024. Under item 4 "Applications," instead of discussing applications, a report on the second Early Career Workshop was given. Under the last item "Miscellaneous," Ralf Martin Jäger reported on *Musiconn*, a portal of a musicology-specialist information service. As systematic musicology and ethnomusicology were underrepresented in this portal in contrast to historical musicology, he proposed to welcome publications from these two sub-disciplines. At the end of the assembly, Klebe reported on the next annual symposium of ICTMD-Germany, to be held in 2024.

Papers continued in the third session, titled "Music and Intangible Cultural Heritage." Uwe Umberto Pätzold (Germany) presented the [successful application](#) of *pencahsilat* to UNESCO's Representative List of the Intangible Cultural Heritage of Humanity, emphasising that precisely by omitting certain components in the application, the applicants succeeded in presenting the entire package as a dynamic cultural complex of traditional performance arts. Jörgen Torp (Germany) put critical questionings about the paradoxes of the concept of Intangible Cultural Heritage in an accelerating world, giving representative examples of his studies on *tango rioplatense*.

The fourth session, titled "Archives and Recordings," contained three papers. Matthias Lewy (Switzerland) examined the living music archive of sound recordings in Amazonia, presenting research approaches that show the relationship between human and non-human collectives and their ownership relationships. He clarified that non-Indigenous researchers have a non-intentional role, often unexpected, in the context of Indigenous methods for describing ownership.

Outi Valo and Heidi Henriikka Mäkelä (Finland) concentrated on the Finnish phenomenon of Kaustinen fiddle playing, which was [inscribed](#) in UNESCO's Representative List of the Intangible Cultural Heritage of Humanity in 2021. They examined how rural landscapes and the respective different material emblems are used to "authenticate" and validate the process of heritagization of a musical phenomenon. Olha Kolomyjets (Ukraine) presented the first results of her analysis of sound recordings of Ukrainians from World War I POW camps in the collections of the Berliner Phonogramm-Archiv, opening up a wider discourse about the meaning of music for Ukrainians.

A "Musicological Roundtable of the Elders: African Music" followed, chaired by Bernhard Bleibinger, who aimed at bringing "elders" from the field of African music research together to discuss and share aspects like their motivations, experiences in the field, and their wisdom. Presentations of videos by Gerhard Kubik and Dave Dargie were followed by a living video conference and prerecorded brief statements by Andrew Tracey and Diane Thram.

The last section "Transition of Musical Practices" had three papers. Christiane Strothmann (Germany) reflected on the slow singing of the Tibetan Bön tradition based on musical/performative/cognitive concepts and how a digital preparation of the vocal style had developed in collaborative research culminating in an audio catalogue containing further vocal styles and melodies.

Dorit Klebe (Germany) investigated the poetry of the thirteenth-century Anatolian folk poet and traveling singer Yunus Emre as it had been handed down to the present day, even through publications in disciplines such as literary history, linguistics, and oriental studies. She showed how in various musical settings in the twentieth and twenty-first centuries some singular lyrics has remained alive, especially through music practice. Andreas Meyer (Germany) highlighted the history of the annual heritage festival founded in the 1980s on the Caribbean island of Tobago, aimed at preserving the cultural heritage and supporting the sense of togetherness on the island, especially in the individual village communities, and for which changes might now be coming.

The 2023 Annual Symposium of the ICTMD National Committee for Germany owed its good atmosphere to the host Tiago de Oliveira Pinto, professionally supported by his staff Mitra Behpoori, Sean Prieske, and Lina Suchandtke. Furthermore, we thank all the helping hands who contributed in the areas of organisation, catering, and technical support. Most of all, we would like to express our gratitude to all presenters who contributed to a prosperous symposium and to all participants for their fruitful, original, and lively discussions. Last but not least, our thanks go to all who agreed to chair a session. On behalf of the entire ICTMD National Committee for Germany, we would like to send our gratitude to the UNESCO Chair on Transcultural Music Studies, University of Music Franz Liszt Weimar, for its hospitality and contributions towards an international scientific exchange.

The next annual symposium of ICTMD-Germany will be held at the Nuremberg University of Music, Institute for Interdisciplinary Music Research, on 25–26 October 2024.

México

by Miguel Olmos Aguilera, *Liaison Officer*

[Editor's note: an automated English translation of this report [can be found here](#)]



El presente informe comprende un registro de las actividades de investigación más relevantes realizadas por algunos colegas integrantes de ICTMD México. Dichas actividades incluyen la organización de coloquios, cátedras, conferencias o cursos excepcionales vinculados con la enseñanza de la música y de la danza.

En el año 2023 en México se organizaron varias reuniones académicas vinculadas a la investigación de la música y de la danza. Entre diversos temas abordados en estas reuniones, se destacó el análisis de diversas sonoridades y de la escucha. Por parte de la Fonoteca Nacional, se llevaron a cabo varias reuniones en donde el sonido también jugó un papel preponderante. Por otro lado, en septiembre de 2023 se realizó el [Coloquio Interdisciplinario Antropología del Sonido, Musicalidades y Modos de Escucha](#), coordinado por la Facultad de Música de la Universidad Autónoma de México, la Escuela Nacional de Antropología, y el Colegio de la Frontera Norte. En dicho evento se presentaron alrededor de 40 ponencias y conferencias. La organización estuvo a cargo de Xilonen Luna, Gonzalo Camacho y Miguel Olmos Aguilera. Debe destacarse que en la misma Escuela Nacional de Antropología e Historia, en el año 2023 se organizaron presentaciones mensuales sobre antropología del sonido, en las cuales participaron diversas personalidades académicas.

Tal como ocurre año tras año, en 2023 se realizó el ya tradicional [Foro Internacional de Música Tradicional](#), bajo el tema “Variabilidad de género, cosmogonía, ritual y costumbre en las músicas y danzas tradicionales”. Benjamín Muratalla, director de la Fonoteca del Instituto Nacional de Antropología e Historia, fungió como organizador del evento. El congreso se llevó a cabo en el Museo Nacional de Antropología de la ciudad de México del 13 al 15 de octubre de 2023. Por otro lado, Muratalla también organizó el seminario en línea “Antropología, historia, conservación y documentación de la música en México y el mundo”, el cual contó con 42 sesiones en 2023.

Por otra parte, la investigadora Alejandra Payán organizó en la Universidad de Texas el primer Encuentro de Becarias de Música Latinas en la Universidad de Texas en Austin, el cual fue apoyado por la *Rainwater Innovation Grant* de la Escuela

de Música Butler de la misma universidad. Asimismo, Payán recibió el premio de la *Society for Ethnomusicology Southern Plains Chapter* con la mención honorífica del Premio Anual Vida Chenoweth por el trabajo “Mujeres del Viento Florido Featuring Lila Downs: Identidades de Mujeres Indígenas, Coautoría y Feminismos Musicales Transnacionales y Transfronterizos”.

Dentro de las actividades de la 47ma Conferencia Mundial del ICTMD, el investigador Claudio Ramírez Uribe impartió la ponencia “*Circulation and Memory Villancico de Negro: The Representation of Africans and Afrodescendants from Siglo de Oro to Son Jarocho*” y también [realizó la publicación de distintos artículos de divulgación y reseñas críticas](#).

Además de haber organizado el evento de antropología del sonido en la Escuela Nacional de Antropología e Historia, Miguel Olmos Aguilera publicó algunos capítulos científicos entre los que se encuentra el trabajo titulado “Origen, Estética y Simbolismo Del Pascola: El Sabio De La Fiesta”. Dicho trabajo fue publicado en el libro coordinado por José Luis Moctezuma Zamarrón titulado *Los Danzantes del Pascola: Un Grupo Ritual Del Noroeste De México*, y fue publicado por el Instituto Nacional de Antropología e Historia.

Entre las actividades del Congreso Internacional Patrimonio y Paisajes Culturales, organizado por la Universidad Nacional Autónoma de México y la Universidad Católica de Uruguay, el experimentado investigador Gonzalo Camacho Díaz dictó la conferencia “Sonoridades Trashumantes”. De igual modo publicó el trabajo titulado “Los Motivos de San Francisco: Música, Emoción y Ritual entre los Nahuas de la Sierra Norte de Puebla”, en el libro *La Huasteca y la Sierra Norte de Puebla: Estudios de Cultura Nahuá*, coordinado por Arturo Gómez México y publicado por el Instituto Nacional de Antropología e Historia.

Entre las [publicaciones destacadas en el año 2023](#) se encuentra el libro *Música, Alteridad y Riesgo: Etnografía en Contextos Críticos*, de José Joel Lara González, Marina Alonso Bolaños, Juan José Atilano Flores, Reyes Luciano Álvarez Fabela y Benjamín Muratalla (Editorial SB, 2023). Para más información, visitar su página en [Amazon.com.mx](#).

Sudan

by Mohammed Adam Sulaiman Abo-Albashar, Liaison Officer

Despite the ongoing tragic war across cities and villages in Sudan, I hereby write this report on the cultural and artistic activities in Kassala state, a region in eastern Sudan inhabited by many ethnic groups.



On Friday 29 December 2023, several Kamda tribe folk dance groups celebrated the “Cowpea Leaf Festival” (a kind of harvest ritual festival) in Kassala city. The festival is held annually at the end of the harvest in the Nuba Mountains of south Kordofan.

Citizens of Kassala state preserve their living heritage, and as it is their custom, celebrated this occasion in public squares. Audiences come from all over the city. This coincided with a campaign to revive living Sudanese heritage, and I, as ICTMD Liaison Officer for Sudan, have been closely following it since its inception.

The celebration’s supervisors honoured me by attending the whole day of the festival. Ethnic groups, wherever they exist outside of their original environment, preserve their heritage and traditions as an expression of their identity, which allows them to maintain their entity and language despite the integration that has occurred between them and the society. That is a blessing for Sudanese diversity and cultural pluralism: western tribes (with their music, dance, and traditions) living in the east regions, and the eastern tribes in the west, the southern Nile tribes in the north, and vice versa.. However, the consequences of the wars have negatively affected all Sudanese peoples, killing and displacing them, which may effect change on their cultures. So it is necessary that all of us (researchers, musicians, heritage-bearers, and traditional artists) make a stand for the preservation of our heritage and by extension our country, by using living heritage and traditional arts to send urgent messages that social and political peace must happen.

On 6–10 January 2024, the Roots Center for Culture and Arts celebrated the 68th Independence Day of the Republic of Sudan, with the participation of folk dance groups representing many Sudanese ethnic groups in Kassala State. The festival included groups from eastern and northern Sudan, as well as from the state of South Sudan. Members of the Kassala Musical Professions Union also participated with the Nile Kings Music Group, a band that has a special interest in



Activities and participants of the Cowpea Leaf Festival. Kassala, Sudan. 29 December 2023. Photos provided by Mohammed Adam Sulaiman Abo-Albashar.

music heritage and peace issues, led by musician Mustafa Juba. In addition to song and dance, there were also sport activities, like football and wrestling.

The programme was attractive to the public. The participating groups were characterised by unique female costumes, especially beaded veils, worn over the shoulder or tied around the waist as a skirt. Some dancers tied a kind of percussion instrument around their legs, which they beat rhythmically while dancing.

The groups performed many types of folk dances, such as *kirang mardom* and *fang fang*, most of them based on rhythmic patterns performed by the dancers and with small percussion instruments.

The closing day was witnessed by a large audience in the northern suburb of Halanga. The programme included folk dance performances and addresses by specialists in the field of folk dance arts. Leaders of the civil administration also delivered messages, which stressed the “the need to support the Sudanese Arts and Living Heritage Campaign, and provide support to those who are working in the fields of traditional music and folk dance, because folk dance and traditional musics are among the most powerful tools for expressing identity; Sudan is going through a critical stage that needs to use arts and heritage to send messages calling for peace and love, to reject hate speech to preserve the cohesion of the nation, and to confirm the building of the Sudanese individual.”

The folk dance groups and traditional music bands which participated in the Cowpea Leaf Festival festival, hailing from several places in Sudan and South Sudan, were *Umm Hitan*, *Coronggo*, *Beja*, *Hausa*, *Kamda*, *Acheulian*, *Shulluk*, *Latoka*, *Zandem Tabosa*, *The Nile Kings Music Group*, and *Roots Coral*.

Tajikistan

by Chorshanbe Goibnazarov, Liaison Officer

On the evening of 18 February 2024, Dawlatmand Kholov, a celebrated singer of traditional Tajik music and a People’s Artist of Tajikistan, passed away at the age of 74. He had been battling a severe illness for an extended period, specifically gallbladder cancer, and had undergone treatment in India, Russia, and Tajikistan. Three days prior to his passing, he returned to Tajikistan and was ad-



Dawlatmand Kholov (1950–2024). Photo provided by Chorshanbe Goibnazarov.

mitted to the Qarabolo hospital in Dushanbe, the capital city. Despite the application of all available medical interventions, his condition failed to stabilise. Unfortunately, he arrived at the hospital during the last stage of his illness and ultimately succumbed to the disease. His passing is undoubtedly a significant loss for Tajikistan’s music cultural heritage, as his contributions will be forever cherished. The *janoza* [funeral] of Dawlatmand Kholov took place on 19 February 2024 at 13:00 local time, at the Central Mosque in Dushanbe. He was laid to rest in the cemetery in Luchob, alongside other notable figures of Tajikistan. The passing of Dawlatmand Kholov, a maestro of the traditional Tajik folk music genre known as *falak*, has been widely mourned within the Tajik artistic community.

Falak has its roots among the mountainous regions of Tajikistan, and is recognised for its philosophical and emotive expressions. It represents an ancient form of oral music that has been passed down through generations via the *ustad-shagird* tradition. It is due to the contributions of the legendary singer Dawlatmand Kholov that the essence of this musical tradition has been preserved to this day. With his determined efforts, this genre has gained national and global recognition and earned a place on [the prestigious Representative List of the Intangible Cultural Heritage of Humanity in 2021](#). *Falak* is performed by both male and female soloists, with accompaniment by instruments or performed in ensembles, and at times involves dancers. The songs and melodies of *Falak* explore poignant themes such as love, pain, suf-

fering, the homeland, separation, and longing for loved ones. The people of the mountainous regions, facing daily challenges, would look towards the sky and offer heartfelt expressions of their pain, sorrow, and longing, with the natural surroundings echoing and amplifying their emotions.

Dawlatmand Kholov was born on 26 October 1950 in the village of Doghiston in the Shurobod district of the Khatlon region. Raised by a single mother along with eight siblings, he completed his education in his village and then attended the boarding school of Dehoti in the city of Kulob in 1963. He graduated with honours and went on to study music and singing at the Mirzo Tursunzoda Institute of Arts in 1971. After his graduation, he returned to Kulob and began his career at the “Saidali Valizoda” music and comedy theatre. In 1989, fuelled by his passion for *falak*, Kholov took the initiative to form the state national ensemble “Falak” in Kulob. Eventually, in 2004, he became its artistic director when it was integrated into the country’s Radio and Television Committee. His leadership within the state ensemble underscores his pivotal role in nurturing and promoting traditional Tajik music and poetry. Thanks to his efforts, *falak* gained recognition as a professional music genre at the state level, and 10 October was designated as the Day of Falak, celebrated annually by the people of Tajikistan.

Kholov’s contribution to the revival of Tajik national music is immeasurable, as he played an essential role in preserving and promoting the *falak* music tradition, captivating audiences in more than 100 countries worldwide. Widely acknowledged as a virtuoso in performing *falak* songs, his illustrious career produced numerous timeless classics, which have become cherished gems in the treasury of Tajik music. His musical legacy lives on through his son, Loiqli, who was named after the renowned poet Loiqli Sherali.

Throughout his career, Dawlatmand Kholov received numerous prestigious awards, including the Rudaki State Prize, the 1st degree Medal of Sharaf, the Medal of Friendship, and the title of People’s Artist of Uzbekistan, bestowed upon him in 2018. His music legacy passes through the world of music and culture and ensures us that the Tajik expressive melodies and poetic wisdom will continue to motivate and inspire many generations in the future.

Looking back at the impact of Dawlatmand Kholov’s life and work, we cannot help but appreciate the lasting imprints he left on the world of music and culture. His journey was characterised by passion, dedication, and an unwavering commitment to his roots. Through his melodies and verses, Kholov not only preserved the essence of Tajik music but

also enriched it by blending tradition with innovation. As we bid farewell to this luminary of Tajik music, we celebrate the enduring legacy of Dawlatmand Kholov—a legacy that will continue to resonate through the ages, reminding us of the power of music to connect, heal, and transcend.

Tunisia

by Ala El Kahla, Liaison Officer

This report delves into different facets and concurrent occurrences that transpired in Tunisia during the commencement of the 2023–2024 academic/cultural year. It specifically highlights the major events that unfolded in the year’s initial quarter, spanning from September to December.



In the centre-east of Tunisia’s Sahel region lies the city of Sousse, where a momentous event unfolded on 25 September 2023. The Institut Supérieur de Musique de Sousse ([ISMS](#)), part of the University of Sousse, inaugurated the first National Braille Music Centre, an announcement which received extensive coverage on various Tunisian national media platforms.

The unveiling of this groundbreaking initiative marks a significant milestone in the Middle East and North Africa (MENA) region as the first of its kind, and it has garnered high praise from ISMS’s director, musicologist Fakher Hakima. In an interview with the daily Tunisian *Alchourouk* newspaper on 25 September 2023, Hakima expressed his appreciation and enthusiasm about the inauguration, calling it “a historic moment for the institute and the Tunisian music scene as a whole, ... today we feel like we’re making history.” The centre boasts specialised instruments such as a Braille printing machine, sight-reading boards, and a music library featuring Braille materials, ensuring that visually-impaired students have the necessary resources to excel in their studies. This facility is the fruitful outcome of a joint venture involving the University of Sousse, the ISMS, and society as a whole. All parties share a deep commitment to offering equal opportunities and pathways fostering success for visually-impaired students who aspire to pursue a music career at the institute.

In October, Tunisian bookstores celebrated a remarkable achievement in Tunisian musicology with the unveiling of the inaugural edition of *Encyclopédie de la musique et de la musicologie en Tunisie*. This impressive scholarly work is a testament to the country’s rich musical heritage and acade-

mic contributions to music research in the MENA region. Although the announcement was officially made by the press in August, the official release of the first copies of this groundbreaking encyclopaedia in October underscores Tunisia's remarkable strides in the field of musicological scholarship. The encyclopaedia, published by *Sotumedia Éditions*, was spearheaded by Samir Becha, a distinguished Tunisian musicologist, contrabassist, and director of the *Institut Supérieur de Musique de Tunis (ISMT)*. Through an international collaboration of Tunisian scholars and contributions from musicologists and scholars from around the world, the encyclopaedia features articles in French, Arabic, and English, and centres on three central thematic axes: Music Through the Lens of the Humanities and Social Sciences; Cultural History and Study of Musical Instruments (Organology); and Traditional Music Research: Approaches, Methods, and Scientific Analysis. The encyclopaedia's purpose is to eventually showcase and emphasise a scholarly Tunisian *savoir* relevant to Tunisian musicological erudition expressed through a broad spectrum of articles authored by scholars who actively contributed to the encyclopaedia.

As part of an innovative academic initiative to enhance the status of the Tunisian musicological scene on the national level, ISMT organised a workshop on 24 November 2023. This event was dedicated to early career researchers pursuing doctoral studies in musicology and related sub-disciplines. The event aimed to provide guidance, assistance, orientation, and familiarity to young scholars with the challenges of performing research at a doctorate level. The workshop was groundbreaking and the first of its kind in Tunisian academia, showcasing the country's promising future in music research. Early-stage doctoral candidates from various higher music institutions attended the workshop. Participants were introduced to ISMT's PhD programme, including methodological controls and procedures, registration requirements, doctoral committee follow-up, credit evaluation and certification, grant opportunities, preparation of progress reports, supervising professorial duties, research phase termination, submission conditions, and defence.

From another perspective, the Centre for Arab and Mediterranean Music (*CMAM*), also known as the Palace of Ennejma Ezzahra, is a highly regarded cultural and scientific institution in Tunisia. It is housed in the lavish former residence of Baron Rodolphe d'Erlanger, a leading figure in Tunisian music scholarship. The palace was constructed over a decade, from 1912 to 1922, and was repurposed in 1992 by Tunisian authorities to serve as the National Sound Archive's headquarters, as well as various departments dedicated to

promoting musical performances and conducting scientific music research. As part of its musicological activities for the academic/cultural year 2023–2024, the centre launched a new initiative: a cultural-scientific salon initially called *Majalis Ennejma Ezzahra* [salons of Ennejma Ezzahra] which exhibits essential themes related to Tunisian music at both general and specific levels. Held every Tuesday from 10 AM to 1 PM, the salon's inaugural session was on 7 November 2023, and will continue throughout the academic/cultural year. Esteemed Tunisian and international music scholars, researchers, connoisseurs, and academics with valuable insights are invited to participate, focusing on hosting distinguished experts in the Tunisian music field to deliver keynote speeches on various scientific aspects of Tunisian music. The salon covers a wide range of themes, addressing complex issues related to Tunisian music cultural history, heritage, post-colonial studies, musicology, cultural policy, and theoretical and methodological challenges relevant to Tunisian music research.

Furthermore, on 1 December 2023 an international scientific conference was held as part of CMAM's series of musicological colloquia. The conference was titled "Exploring the Paper and Audio Archives of the Center of Arab and Mediterranean Music, Ennejma Ezzahra" [دراسة الأرشيف الورقي وإالسوعي لمركز الموسيقى العربية والمتوسطية النجمة الزهراء]. The meticulous preservation of Tunisian music archives at the Ennejma Ezzahra palace was a prominent theme throughout the conference. Participants shared their valuable insights on the archives, their role in understanding Tunisian music history, and the contributions of notable figures to Tunisian music scholarship. Throughout the day-long conference, researchers delivered presentations on four primary topics: the analysis of manuscripts and the deciphering of antique musical notations, the examination of early musical traditions and systems, the exploration of prominent figures and their scholarly contributions, and the study of early recordings from the first half of the twentieth century. Researchers presented their findings on the aforementioned subjects through enlightening case studies backed by extensive archival evidence, including sound corpora, ancient notational transcriptions, manuscripts, and draft texts by prominent Tunisian music connoisseurs. They also shared relevant methodological techniques and musicological approaches, which enabled them to meticulously analyse and interpret this kind of archival documents, ultimately revealing the significance of Tunisia's music archives.

This report culminates with an account of a momentous event at palace Ennejma Ezzahra on 6 December 2023. A

certificate of registration for the Rodolphe d'Erlanger's musical archives was awarded, as it joined the [UNESCO Memory of the World Register](#), which holds great significance in Tunisia's academic and cultural scene. In this vein, the pioneering efforts of d'Erlanger played a central role in expanding a scientific research approach to Tunisian music. d'Erlanger's unwavering commitment to revitalising and promoting Arabic/Tunisian music through a multi-faceted cultural patronage left an indelible fingerprint during his residency in Tunis from 1910 to 1932. His musical archives offer researchers an abundance of diverse and unpublished material, contributing significantly to a paramount knowledge of Arabic/Tunisian music.

The event held to commemorate the inscription of "The Music Holdings in Baron Rodolphe d'Erlanger's archives (1910-1932)" into the UNESCO Memory of the World Register featured speeches from distinguished guests, including Saloua Ben Hafaiedth (Director General of CMAM), Hayet Guettat (Minister of Cultural Affairs), Mohamed Ali Boughdiri (Minister of Education and Chairman of the Tunisian UNESCO National Commission), Eric Falt (Director of the UNESCO office in Rabat), and Hedi Jallab (Director General of the Tunisian National Archives).

Falt presented the original registration certificate, accompanied by certificates for researchers and scholars who contributed to the inventory, digitisation, and scientific commentary of the paper's documented archives.

In summary, presented here is a comprehensive report of noteworthy occurrences that took place in Tunisia throughout the initial quarter of the 2023–2024 academic and cultural year. At last, I want to express my gratitude to Saloua Ben Hafaiedth, Director of CMAM, for generously providing me with unrestricted access to the centre's activities. I trust that readers will find this report on Tunisia enjoyable to read, and I look forward to contributing further updates in forthcoming issues of this *Bulletin*.

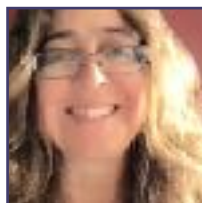


Ceremony celebrating the inscription of the musical holdings of Baron Rodolphe d'Erlanger in the UNESCO Memory of the World Register. 6 December 2023. Photo provided by Ala el Kahla.

Reports from ICTMD Study Groups

Mediterranean Music Studies

by Vanessa Paloma Elbaz, Study Group Chair



In 1993, the International Council for Traditional Music formally recognised the Study Group known today as Mediterranean Music Studies, founded by Tullia Magrini at a 1992 conference organised by the ICTM National Committee for Italy, with the support of the Fondazione Olga e Ugo Levi in Venice. The group, which was a confluence of ethnomusicologists, historical musicologists, and anthropologists, was originally known as the Study Group on Anthropology of Music in Mediterranean Cultures.

On 23 January 2024, to commemorate its thirtieth anniversary, the Study Group on Mediterranean Music Studies hosted an online gathering led by eight of the original Study Group members. The commemoration was open to current and former members, as well as to the wider ICTMD community, as an opportunity to trace the development of the study of the music of the Mediterranean and new directions in the scholarly conversation that members could glean from the last thirty years.

Each of the original members spoke on how those early years influenced their careers, research trajectory, and the field at large. A distinguished cast of individuals spoke about the first meetings of the Study Group: Philip Bohlman, Salwa El-Shawan Castelo-Branco (former ICTMD President, 2013–2021), Ruth Davis (former Study Group Chair, 2014–2023), Svanibor Pettan (current ICTMD President), Donatella Restani, Marcello Sorce Keller (former Study Group Chair, 2007–2014), Domenico Staiti, and Martin Stokes.

Pettan was the first speaker, recalling those early years, and some of the first publications and reports on these meetings (detailed in the bibliography). Castelo-Branco spoke next, telling the gathering how she had been on the Executive Board when the vote for the Study Group's affiliation had been made, giving a perspective from the administrative side as well as speaking about the manner in which circulations and migrations were at the core of the Study Group, then and now.

Following interventions by both current and former ICTMD Presidents, former Study Group Chairs Marcello Sorce Keller

and Ruth Davis told the assembled group how the Study Group evolved after Tullia Magrini's untimely passing and the decoupling from the Fondazione Levi in Venice due to financial constraints within the Foundation. This new chapter of the Study Group evolved to be more ethnomusicologically-focused in recent years. Davis mentioned the methodological interdisciplinarity of Magrini's early focus, which drove the curation of participating scholars. Bohlman focused on the first generation of the Study Group, with publications at its core, mentioning that Venice's historical importance in Mediterranean print culture made that a pertinent focus for the group early on, focusing on four volumes. Staiti reminisced how, as a young scholar, he met Jean-Pierre Vernant, a historian of religions in the ancient Mediterranean, to whom he expressed his admiration, while Vernant responded "I don't care about honour, I am interested in discussing ideas," which brought to light the interactions that were possible during the Study Group meetings, highlighting collaboration between the ethnographic forms and the historical forms of study. Restani focused on the title of the very first meeting: "*Pasato e Presente*" [Past and present], mentioning that as a young scholar she was able to present her work on ancient Greek music, and that thanks to Magrini, ancient Greek music was able to be considered in the study of contemporary music, a rarity at the time. Stokes closed the formal aspect of the gathering reflecting on the past and future states of Mediterraneanism in music studies and current waning interdisciplinarity, asking the open-ended question whether the field has finished that cycle, or whether it should revisit its earlier impulse.

Other scholars who had been to subsequent meetings in Venice also attended the gathering, and some contributed with ideas and photographs from their archives. These included Judith Cohen, Deborah Kapchan, Joaquina Labajo Valdes, Edwin Seroussi, and Shoshana Weich Shahak. Dinko Fabris, former president of the International Musicological Society (IMS), also tuned in and mentioned possible future collaborations, reminiscent of the 2016 joint symposium in Naples, which propelled IMS to form a parallel Study Group on Mediterranean Music.

The gathering was also joined by other members who had joined the Study Group more recently, such as Antonio Baldassare, Sergio Bonanzinga, Oded Erez (former Study Group Secretary), Michael Figueroa, Dorit Klebe, Jan

Passler, Kendra Salois, Kawkab Tawfiq, Olivier Tourny, and others. The Study Group's wide geographic area of members, including scholars from the United States, Europe, North Africa, Turkey, and the Middle East was well represented, thanks to the selected time, which allowed people in California to attend.

In the concluding remarks, there was a reiteration of continuing to develop the rich trajectory and publication history of the Study Group. Another priority that was mentioned was the current movement for a wider integration of multilingual and wider participation from Southern Mediterranean scholarship. This had a significant boost with the 2018 symposium in Essaouira, Morocco, and continued with the Covid-affected 2021 online/Tangier symposium. Participants expressed an interest in interdisciplinarity and inter-methodological gatherings which would impulse scholarship in exciting directions, as well as engaging in manners of public scholarship through publications with wider reach.

The full commemoration can be [viewed on YouTube](#).

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Music and Minorities

by Lasanthi Manaranjanie Kalinga Dona and Alma Bejtullahu, on behalf of Study Group



This report brings together the highlights and backgrounds of the 12th Symposium of the Study Group on Music and Minorities, with a Joint Day with the Study Group on Indigenous Music and Dance, hosted by the Department of Fine Arts of the University of Kelaniya in Sri Lanka, on 4–9 December 2023. It was enriched by cultural performances of minorities based on ethnicity (Tamils, Malays, Kafirs), religion (Christians, Muslims), and disability (children with special needs), all diverse in terms of domicile locations, social status, age, and gender.

The opening ceremony took place at the auditorium of the University of Kelaniya's Faculty of Humanities, on 4 December. The core of the symposium, which included paper presentations, pre-organised panels, film sessions, exhibition of publications, a welcome/business meeting, evening cultural shows, and the closing ceremony, took place on 5–8 December at the auditorium of the Sri Lanka Institute of Tourism and Hotel Management (thanks to the efficient collaboration with the Sri Lanka Tourism Promotion Bureau and the Sri Lanka Convention Bureau). The event was concluded with a whole-day bus excursion on 9 December to the Indigenous Vedda people in their settlement in Dambana.

The opening ceremony, masterfully organised and led by Lal Harindranath, consisted of an official welcome parade, the lighting of an oil lamp, a music and dance programme, and welcome speeches. The programme for the welcome parade featured a performance by Ranganath De Silva and his students, while the music and dance programme in the auditorium included performances of children with special needs led by Nadun Hettiarachchi, university students choreographed by Dulanga Gunarathne, Nishani Ranasinghe, and Pruthuvi Manavasinghe, and the Kaffir minority of African origin known as Ceylon African Manja. Welcome speeches were

provided by Vice Chancellor Nilanthi De Silva; ICTMD President, Programme Committee Chair, and Chair of the Study Group on Music and Minorities Svanibor Pettan; Chair of the Study Group on Indigenous Music Yuh-Fen Tseng; LAC Chair Lasanthi Manaranjanie Kalinga Dona; the online guest-speaker, founding director of the Music and Minorities Research Centre in Vienna, Ursula Hemetek; and Head of the Department of Fine Arts Lanka De Silva. Some video excerpts of the opening ceremony are [available here](#).

Each of the four days of the symposium programme was dedicated to one of the following themes:

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

The symposium got an excellent starting impetus through the keynote address “Translocal Soundscapes and Strategic Positionings: Navigating a Sense of Belonging in Multiethnic Multireligious Malaysia” delivered by Tan Sooi Beng (Uni-

versiti Sains Malaysia), in which she provided an insightful overview of theoretical approaches with emphasis on Malaysian Chinese minority at various points in history.

During the 20 one-tier sessions (i.e., without parallel sessions) we experienced 56 contributions by 62 online and onsite presenters. Among them were researchers from the usual music and dance domains, but also from other fields of study. They came from 20 countries in Asia, Europe, and North America: Austria, Bangladesh, Canada, China, Czechia, Finland, Germany, India, Ireland, Israel, Italy, Malaysia, the Netherlands, Russia, Slovakia, Slovenia, Sri Lanka, Taiwan, the UK, and the USA. The event attracted researchers from various academic environments in Sri Lanka, such as the University of Colombo, University of Kelaniya, University of Peradeniya, University of Sri Jayawardenepura, Sri Lanka Technological Campus, University of the Visual and Performing Arts, and Sabaragamuwa University.

The symposium enabled a truly fruitful exchange of ideas and approaches between the scholars from the host country and their counterparts from a wide international frame. Thanks to the scholarly presentations and cultural programmes, the participants from abroad got a good insight into Sri Lankan cultural practices and scholarship, and were able to discuss issues of mutual interest. Both study realms



Participants of the joint symposium, together with the members of the Up-country Tamil Group and Sri Lankan Malay Group. Colombo, Sri Lanka. 7 December 2023. Photo provided by the report's authors.

(music and minorities, and Indigenous music and dance) benefitted from this joint event, as the symposium offered new insights into the theories and methodologies, broadening the ethnomusicological perspectives with other disciplinary and research realms such as physics and intellectual property rights. The final day started with the business/welcome meeting, jointly led by chairs of the two Study Groups, followed by an insightful and inspiring address on Indigenous music and dance with regard to music and minorities by Yuh-Fen Tseng.

The detailed symposium programme, with a list of all participants and their presentations, [can be accessed here](#).

Each symposium day ended with film projections and exciting live performances. Participants had a unique opportunity to see, hear, and talk to performers, and members of various minority communities, including St. Cecilia's Choir of St. Joseph's College Colombo, Up-Country Tamil group, Sri Lankan Malay group, Sri Lankan Muslim Choral Ensemble, as well as the Sri Lankan State Dance Ensemble.

After four symposium days, the participants enjoyed an excursion to inland Sri Lanka, visiting the Indigenous Vedda community. After meeting the members of the community and talking with the community's elders in the forest of Dambana, the Veddas demonstrated some of their rites and songs for the participants. Finally, the participants had the pleasure of tasting traditional Indigenous cuisine arranged by the Vedda community.

Organising an international symposium under the still uneasy economic situation in Sri Lanka proved to be demanding, but the enthusiasm, support, and hard work of all involved resulted in a truly enriching and memorable event. Milinda Tennakone and Jing Liu were available at all times, assuring smooth onsite and online communications, while Asitha Amarakoon designed and managed the production of conference materials, including [the symposium's programme and abstracts book](#), where you can find data about each participant and their presentation, as well as the supporters of the event.

We are completing this report with two encouraging consequences. Firstly, selected articles emerging from the symposium presentations are expected to be published in the Slovenian journal *Musicological Annual*. The editorial team consists of Christian Poske, Manoj Alawathukotuwa, and Dasith Asela Tilakaratna. Secondly, there will be a continuation of the inspiring cooperation of the two Study Groups with the same concept in Chiayi, Taiwan, in 2024. The event

will be hosted by the ICTMD Study Group on Indigenous Music and Dance.

Upcoming ICTMD events

To access the current list of upcoming events, please visit ictmd.org/events

2024

- ★ **20 Apr 2024:** ICTMD Dialogue—Ecofeminism, Eco-musicology and Environmental Degradation in Nigerian Urban and Local Spaces
Location: [Online](#)
- ★ **4–5 Jun 2024:** 11th Symposium of Study Group on Music and Dance of Oceania
Location: [Honolulu, USA](#)
- ★ **20–26 Jun 2024:** 7th Symposium of Study Group on Performing Arts of Southeast Asia
Location: [Iloilo City, Philippines](#)
- ★ **8–12 Jul 2024:** 4th Symposium of Study Group on African Musics
Location: [Online](#)
- ★ **11–13 Jul 2024:** 3rd Symposium of Study Group on Music and Allied Arts of Greater South Asia
Location: [Dhaka, Bangladesh](#)
- ★ **21–28 Jul 2024:** 33rd Symposium of Study Group on Ethnochoreology
Location: [İzmir, Türkiye](#)
- ★ **23–25 Aug 2024:** 8th Symposium of Study Group on Musics of East Asia
Location: [Osaka, Japan](#)
- ★ **27–31 Aug 2024:** 12th Symposium of Study Group on Music, Gender and Sexuality
Location: [Kuala Lumpur, Malaysia](#)
- ★ **10–12 Sep 2024:** 1st Symposium of the ICTMD National Committee for Nigeria
Location: [Online](#)
- ★ **12–13 Sep 2024:** Joint Symposium of ICTMD National Committees of Austria and Türkiye
Location: [Istanbul, Türkiye](#)
- ★ **17–22 Sep 2024:** Joint Symposium of the ICTMD Study Groups on Music and Dance in the Turkic World and on Global History of Music
Location: [Baku, Azerbaijan](#)
- ★ **18–20 Sep 2024:** 3rd Symposium of Study Group on Sound, Movement, and the Sciences
Location: [Oslo, Norway](#)
- ★ **23–27 Sep 2024:** 15th Symposium of Study Group on Mediterranean Music Studies
Location: [Palermo, Italy](#)
- ★ **25–27 Sep 2024:** Joint Symposium of the ICTMD Study Groups on Music Archaeology and on Iconography of the Performing Arts
Location: [Valladolid, Spain](#)
- ★ **8–12 Oct 2024:** 25th Symposium of Study Group on Sources and Archives for Music and Sound Studies
Location: [Berlin, Germany](#)
- ★ **19 Oct 2024:** ICTMD Dialogue—Archives of the Music Group (Musicultura) 2004–2023: Reflecting on Long-term Participatory Action Research in Rio de Janeiro
Location: [Online](#)
- ★ **21–27 Oct 2024:** 9th Symposium of Study Group on Music and Dance in South-eastern Europe
Location: [Cluj-Napoca, Romania](#)
- ★ **23–27 Oct 2024:** Joint Symposium of Study Groups on Applied Ethnomusicology and on Sacred and Spiritual Sounds and Practices
Location: [Istanbul, Türkiye](#)
- ★ **16 Nov 2024:** ICTMD Dialogue—Music and Dance as Reflexive Action in Times of Environmental, Socio-Political, and Economic Crisis in South Africa, Brazil, India and Mozambique
Location: [Online](#)
- ★ **15–18 Nov 2024:** 2nd Symposium of Study Group on Indigenous Music and Dance
Location: [Chaiyi, Taiwan](#)

2025

- ★ **9–15 Jan 2025:** 48th ICTMD World Conference
Location: [Wellington, New Zealand](#)
- ★ **9–12 Apr 2025:** 25th Symposium of Study Group on Musical Instruments
Location: [New York, USA](#)

Featured publications by ICTMD members

Asian-European Music Research 12

Xiao Mei and Gisa Jähnichen, eds. Berlin: Logos, 2023.
Hardcover, 124 pp, p-ISSN 27012689, e-ISSN 2625378X.
[Purchase](#) (EUR 22)

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Musical Bow and Zithers along the Great Silk Road

Xiao Mei and Gisa Jähnichen, eds. Berlin: Logos, 2023.
Hardcover, 240 pp. ISBN 9783832556860.
[Purchase](#) (from EUR 41)

The papers collected in this volume were initially presented at the 28th ICTM Colloquium, held in Shanghai in December 2022. They try to challenge some previous depictions of instrumental development and one-sided explanations of musical histories.

Connecting the idea of instrumental developments with the natural resources of large regions, sound production, especially with musical instruments, was but one important aspect of the colloquium. Another aspect was to provoke ongoing discussions on global changes in this regard and the role of ethnomusicology as a discipline with high responsibility to guide interregional cooperation for joint research.

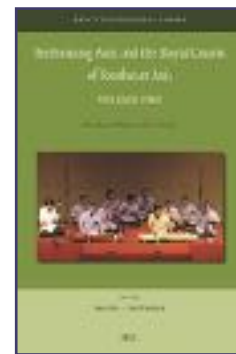


Performing Arts and the Royal Courts of Southeast Asia, Volume Two: Pusaka as Performed Heritage

Mayco A. Santaella, ed. Leiden: Brill, 2024. Hardcover and e-book. ISBN 9789004693159 (hardcover), 9789004695443 (e-book). [Purchase](#) (from EUR 135)

This publication brings together current scholarship that focuses on the significance of performing arts heritage of royal courts in Southeast Asia. The contributors consist of both established and early-career researchers working on traditional performing arts in the region and abroad.

The first volume, *Pusaka as Documented Heritage*, consists of historical case studies, contexts and developments of royal court traditions, particularly in the nineteenth and twentieth centuries. The second volume, *Pusaka as Performed Heritage*, comprises chapters that problematise royal court traditions in the present century with case studies that examine the viability, adaptability, and contemporary contexts for coexisting administrative structures.



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As of April 2024, the International Council for Traditions of Music and Dance is officially represented in 135 countries or regions. The most current version of the ICTMD World Network can be found on at ictmd.org/world-network.

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Secretariat

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

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

Contact information

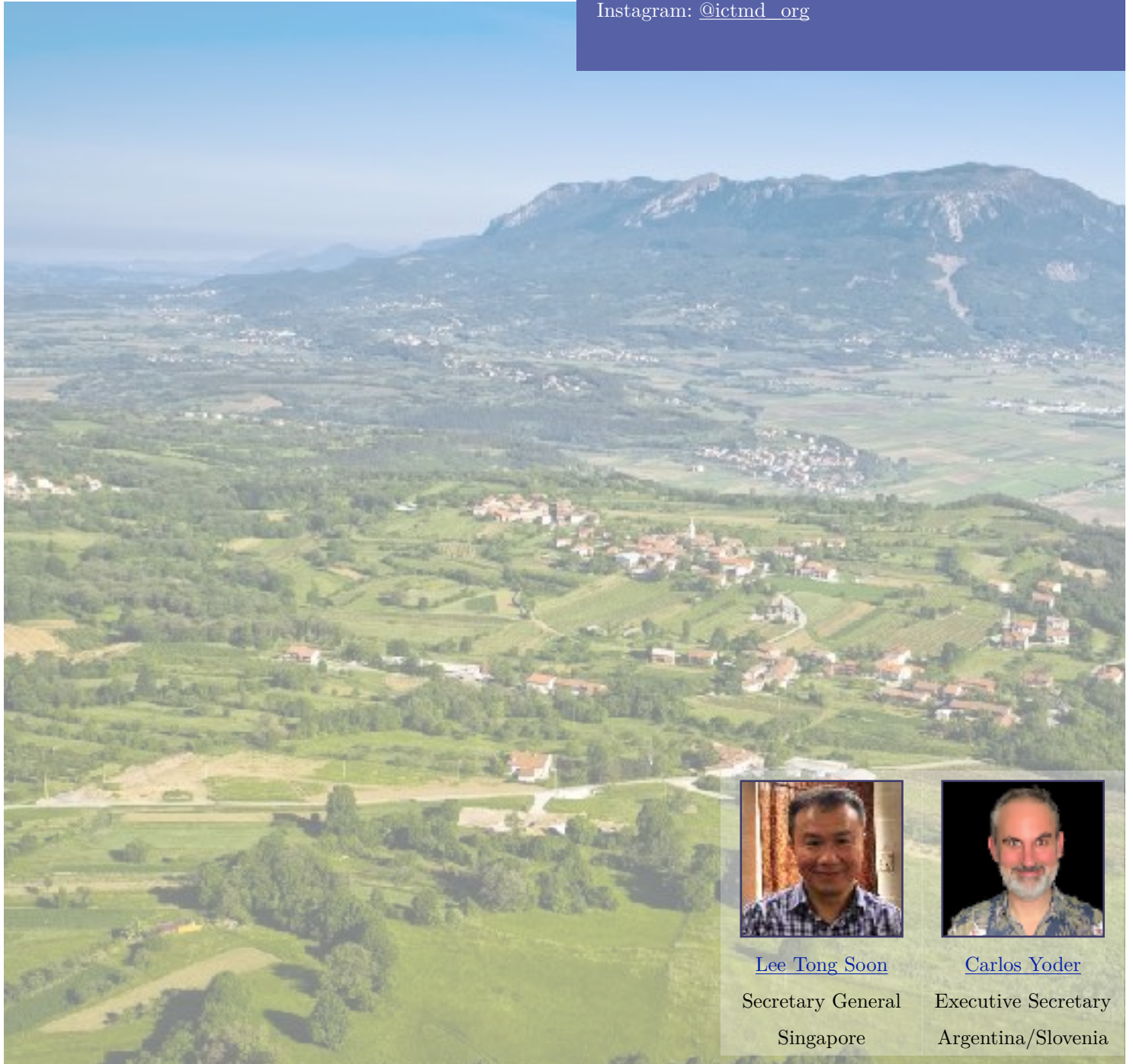
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[Lee Tong Soon](#)

Secretary General
Singapore



[Carlos Yoder](#)

Executive Secretary
Argentina/Slovenia

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

Membership Information

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

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

Membership

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

Members in good standing are entitled to:

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

Memberships for individuals

- * Standard Membership: EUR 60
- * Joint Membership (*): EUR 90
- * Student Membership (**): EUR 40
- * Emeritus Membership (***): EUR 40
- * Life Membership: EUR 1,200
- * Joint Life Membership (*): EUR 1,500

(*) Joint Memberships are available for partners who both wish to join. They receive only one set of ICTMD publica-

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

(**) Individuals may take advantage of Student Membership rates for a maximum of five years. Proof of student status will be required.

(***) Available only to applicants retired from full time work who have been members of the ICTMD for at least five years.

Memberships for organisations

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

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

Supporting memberships

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

Payment methods

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

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

Publications by ICTMD

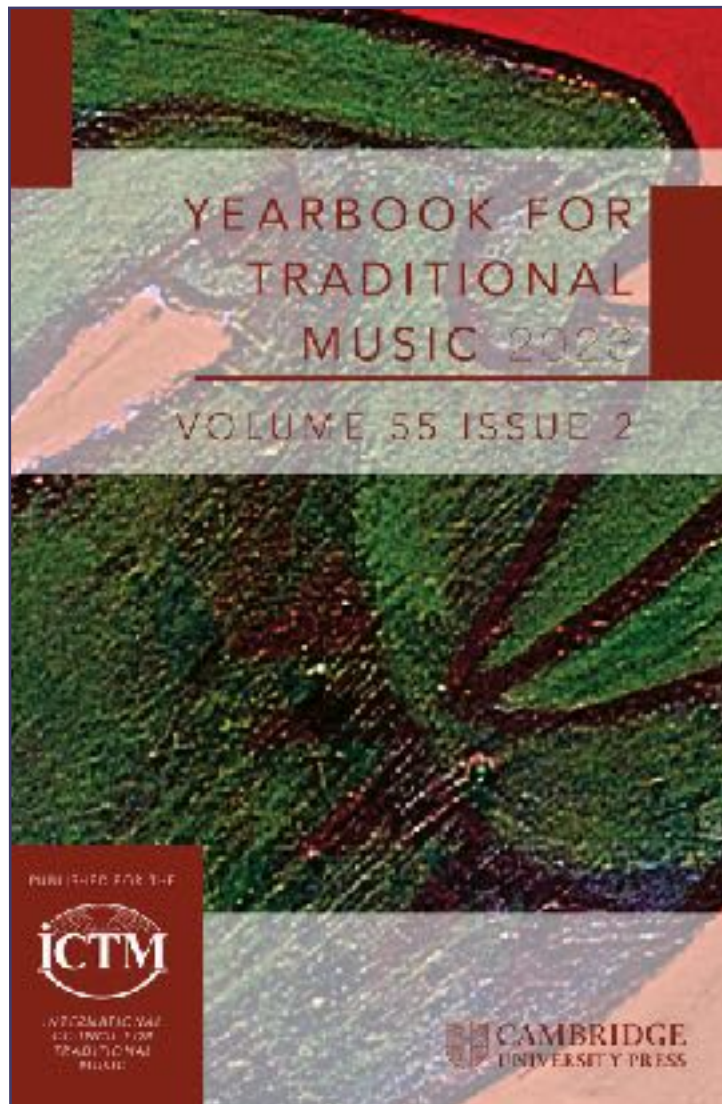
Yearbook for Traditional Music

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

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

The entire run of the *Yearbook* and its predecessors is accessible via [Cambridge Core](#).

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

Bulletin of the ICTMD

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

ISSN (Online): 2304-4039

- * Editor: [Carlos Yoder](#)
- * Editorial Board: Beatriz Herrera Corado, Lee Tong Soon, Don Niles, Tan Sooi Beng

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

The *Bulletin of the ICTMD* is made available through the Council's website in January, April, and October each year. It can be downloaded free of charge, and all are encouraged to redistribute it according to the [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](#).