

**CELEBRATING THE
INTERNATIONAL COUNCIL FOR TRADITIONAL MUSIC**

Reflections on the First Seven Decades

Univerza v Ljubljani
Filozofska fakulteta



**CELEBRATING THE
INTERNATIONAL COUNCIL FOR TRADITIONAL MUSIC**

Reflections on the First Seven Decades

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

Ljubljana

*University of Ljubljana Press and
International Council for Traditional Music*

2022

**Celebrating the International Council for Traditional Music
Reflections on the First Seven Decades**

Editors: Svanibor Pettan, Naila Ceribašić, Don Niles

Reviewers: Timothy Rice and Xiao Mei

Cover: Scenes from the 45th ICTM World Conference in Bangkok, Thailand, 2019 (photos courtesy of the Faculty of Fine and Applied Arts, Chulalongkorn University)

Published by: University of Ljubljana Press and International Council for Traditional Music

Issued by: Znanstvena založba Filozofske fakultete Univerze v Ljubljani (University of Ljubljana Press, Faculty of Arts)

For the publisher: Gregor Majdič, rector of the University of Ljubljana; Svanibor Pettan, president of the International Council for Traditional Music

For the issuer: Mojca Schlamberger Brezar, dean of the Faculty of Arts, University of Ljubljana

Design: Jure Preglau, Svanibor Pettan, Naila Ceribašić, Don Niles

Layout: Don Niles

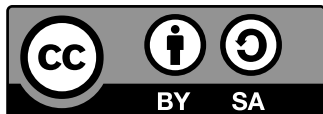
Printed by: Birografika Bori d.o.o.

Ljubljana, 2022

First Edition

Number of copies printed: 400

Price: 49.90 EUR



This work is licensed under a Creative Commons Attribution-ShareAlike 4.0 International License (except photographs).

Please visit our Online Gallery on: <https://ictmusic.org/publications/anniversary-publication/gallery>.

First e-edition. Digital copy of the book is available on: <https://e-knjige.ff.uni-lj.si/>

DOI: 10.4312/978-961-7128-39-0

Kataložna zapisa o publikaciji (CIP) pripravili v Narodni in univerzitetni knjižnici v Ljubljani

Tiskana knjiga / Printed book

COBISS.SI-ID=108722947

ISBN 978-961-7128-44-4 (Založba Univerze v Ljubljani)

E-knjiga / E-book

[COBISS.SI-ID=108668931](https://e-knjige.ff.uni-lj.si/)

ISBN 978-961-7128-39-0 (Založba Univerze v Ljubljani, PDF)

*This volume is dedicated to those contributors,
our dear ICTM friends and colleagues,
who did not live long enough to witness its publication:*

Peter Cooke

Adrienne L. Kaeppler

Bruno Nettl

Selena Rakočević

Barbara B. Smith

Trần Quang Hải

CONTENTS

Preface

Svanibor Pettan **xiii**

Introduction

Svanibor Pettan, Naila Ceribašić, and Don Niles **xv**

Abbreviations

xix

ORIGINS AND OPERATIONS 1

Origins and Operations: Introductory Note

3

The Origins and Establishment of the International Folk Music Council

Don Niles **5**

Maud Karpeles: Her Contribution to Dance Research and to the Council

Catherine E. Foley, Theresa Jill Buckland, Elsie Ivancich Dunin, Liz Mellish, Jeanette Mollenhauer, Derek Schofield, Stephanie Smith, Daniela Stavělová, and Ivona Opetcheska-Tatarchevska **20**

The Council's By-laws: From Provisional Constitution to Statutes, Memoranda, and Guidelines

Don Niles **33**

The World Network

Svanibor Pettan **40**

Meditating on Ideology in the History of IFMCICTM

Bruno Nettl **46**

The Council, the USSR, and the Issue of Political and Ideological Boundaries

Razia Sultanova **51**

ICTM Archive

Stephen Wild, Kim Woo, and Lee Anne Proberts **60**

GOVERNANCE 65

Governance: Introductory Note

67

Presidents 69

Ralph Vaughan Williams: IFMC President, 1947–1958

Don Niles **71**

- Jaap Kunst: IFMC President, 1959–1960*
Wim van Zanten 76
- Zoltán Kodály: IFMC President, 1961–1967*
Pál Richter 79
- Willard Rhodes: IFMC President, 1967–1973*
Anthony Seeger 83
- Klaus Wachsmann: IFMC President, 1973–1977*
Anthony Seeger 85
- Poul Rousing Olsen: IFMC/ICTM President, 1977–1982*
Peter Cooke 88
- Erich Stockmann: ICTM President, 1982–1997*
Krister Malm 91
- Anthony Seeger: ICTM President, 1997–1999*
Anthony Seeger 95
- Krister Malm: ICTM President, 1999–2005*
Krister Malm 99
- Adrienne L. Kaeppler: ICTM President, 2005–2013*
Adrienne L. Kaeppler 104
- Salwa El-Shawan Castelo-Branco: ICTM President, 2013–2021*
Salwa El-Shawan Castelo-Branco 107

Executive Boards 111

- An Overview of the IFMC/ICTM Executive Board*
Carlos Yoder 113

Secretariats 119

- The Secretariat under Maud Karpeles: London, UK, 1947–1963*
Jeanette Mollenhauer 121
- The Secretariat under Robin Band, Barbara Krader, Felicia Stallman, Christian Ejlers, and Connie Matthews: London, UK, and Copenhagen, Denmark, 1963–1969*
Don Niles and Carlos Yoder 126
- The Secretariat under Graham George: Kingston, Canada, 1969–1980*
Beverly Diamond 138
- The Secretariat under Dieter Christensen: New York, USA, 1981–2001*
Salwa El-Shawan Castelo-Branco 143
- The Secretariat under Anthony Seeger: Los Angeles, USA, 2001–2005*
Anthony Seeger 150
- The Secretariat under Stephen Wild: Canberra, Australia, 2006–2011*
Stephen Wild 154
- The Secretariat under Svanibor Pettan: Ljubljana, Slovenia, 2011–2017*
Svanibor Pettan 158
- The Secretariat under Ursula Hemetek: Vienna, Austria, 2017–2021*
Ursula Hemetek 162

SCHOLARLY EVENTS 167

Scholarly Events: Introductory Note
169

World Conferences, General Assemblies, and Festivals
Ursula Hemetek and Krister Malm 171

Symposia
Don Niles 191

Colloquia
Ricardo D. Trimillos 193

Fora
Svanibor Pettan 201

STUDY GROUPS 207

Study Groups: Introductory Note
209

ICTM Study Groups: Origins and Issues
Don Niles 211

Current 225

ICTM Study Group on African Musics
Patricia Opondo 227

ICTM Study Group on Applied Ethnomusicology
Huib Schippers 234

ICTM Study Group on Audiovisual Ethnomusicology
Enrique Cámara de Landa and Leonardo D'Amico 239

ICTM Study Group on Ethnochoreology
Elsie Ivancich Dunin and Catherine E. Foley 245

ICTM Study Group on Global History of Music
Razia Sultanova 261

ICTM Study Group on Historical Sources
Susanne Ziegler and Ingrid Åkesson 263

ICTM Study Group on Iconography of the Performing Arts
Zdravko Blažeković 270

ICTM Study Group on Maqām
Alexander Djumaev 277

ICTM Study Group on Mediterranean Music Studies
Ruth F. Davis 284

ICTM Study Group on Multipart Music
Ardian Ahmedaja 291

ICTM Study Group on Music and Allied Arts of Greater South Asia
Richard K. Wolf 298

- ICTM Study Group on Music and Dance in Latin America and the Caribbean*
Marita Fornaro Bordolli 300
- ICTM Study Group on Music and Dance in Southeastern Europe*
Velika Stojkova Serafimovska 302
- ICTM Study Group on Music and Dance of Oceania*
Barbara B. Smith, Brian Diettrich, and Kirsty Gillespie 310
- ICTM Study Group on Music and Dance of the Slavic World*
Ulrich Morgenstern 317
- ICTM Study Group on Music and Minorities*
Ursula Hemetek 322
- ICTM Study Group on Music Archaeology*
Arnd Adje Both 329
- ICTM Study Group on Music, Education and Social Inclusion*
Sara Selleri 336
- ICTM Study Group on Music, Gender, and Sexuality*
Barbara L. Hampton 339
- ICTM Study Group on Music in the Arab World*
Scheherazade Q. Hassan 348
- ICTM Study Group on Music of the Turkic-speaking World*
Razia Sultanova 356
- ICTM Study Group on Musical Instruments*
Gisa Jähnichen 363
- ICTM Study Group on Musics of East Asia*
Ying-fen Wang, Terauchi Naoko, and Helen Rees 369
- ICTM Study Group on Performing Arts of Southeast Asia*
Wayland Quintero and Patricia Matusky 377
- ICTM Study Group on Sound, Movement, and the Sciences*
Kendra Stepputat, Lara Pearson, and Rafael Caro Repetto 383

Discontinued 385

- Committee on Radio/Television and Sound/Film Archives*
Krister Malm 387
- Some Reflections Concerning the Study Group on Analysis and Systematization of Folk Music and Other Early Study Groups*
Oskár Elschek 392
- ICTM Study Group on Computer Aided Research*
Ewa Dahlig-Turek 396

PUBLICATIONS AND EXPERTISE 399

- Publications and Expertise: Introductory Note*
401

The Council's Journal

Don Niles 403

The Bulletin

Ursula Hemetek and Carlos Yoder 415

Other Council Publications

Don Niles 420

ICTM, UNESCO, and Scholarly Expertise in the 2003 Convention for the Safeguarding of the Intangible Cultural Heritage

Wim van Zanten 428

LISTENING AND LOOKING AHEAD 439*ICTM and Its Members: Views from Around the World*

Kirsty Gillespie, Daniel Kodzo Avorgbedor, María Gabriela López-Yáñez, Mohd Anis Md Nor, Jennifer C. Post, and Selena Rakočević 441

Contributors

453

Index of People

463

Preface

Dear readers,

Before you is the result of dedicated work that has spanned several years, a work of love and appreciation for the major international organization dedicated to the study of music and dance, and for its members from more than one hundred and twenty countries and regions worldwide. ICTM continues to bring us together to share research-based knowledge and contribute to a better understanding, not only of sounds and movements, but also of the world in which we live. Through the various types of scholarly meetings, publications, and communications within organizational units, such as the World Network and the ever-growing study-group circles, ICTM also enriches and strengthens our theoretical and methodological toolkits, and enables us to improve the quality of our research, publications, and our pedagogical and other types of professional engagement. A resulting social network is often characterized, not only by collegiality, but also by friendly relationships that span our entire careers. Indeed, it would be difficult to imagine the lives of ethnomusicologists and ethnochoreologists without the professional and human benefits offered by this truly international organization.

This book is ambitious in its scope, encompassing numerous chapters and relying on the voices of more than one hundred scholars of different backgrounds, ages, genders, research interests, and schools of thought. It is a unique source of knowledge gathered over seven decades in different parts of the world, with much new written and visual information to help us learn from the past for the present and future of the Council. Working on this book provided the editors and authors with a unique opportunity for mutually beneficial communication. The search for missing data or for a deeper understanding of the situations or people described sometimes required multiple contacts with living eyewitnesses both inside and outside the Council's membership roster. All of these efforts paid off in every way. The editors' newly discovered detective skills and the multiple advantages resulting from the pooling of personal strengths have resulted in a representative publication that has all the prerequisites to become a standard item in many university and other libraries. At the same time, thanks to University of Ljubljana Press, the publication is legally a freely accessible online resource for researchers, teachers, and other users around the world, regardless of local financial circumstances and possibilities.

To provide even more, this book is accompanied by an online gallery where additional photo documentation for specific chapters can be found. This gallery is intended as an open repository that can be constantly enriched with new visual material. Therefore, I would like to encourage all readers, ICTM members, and those who hopefully will become members, to contribute to the enrichment of the gallery by sending selected visual material to the Secretariat, which is then responsible for sending them to us.

Six of our distinguished colleagues who contributed their expertise to this book did not live long enough to see its publication. Five of them—Peter Cooke, Adrienne L. Kaeppler, Bruno Nettl, Selena Rakočević, and Barbara B. Smith—wrote or substantially contributed to chapters, while Trần Quang Hải provided items from his rich photo collection. This book helps keep our deceased fellow contributors alive in our fondest memories.

I hope you enjoy reading *Celebrating the International Council for Traditional Music: Reflections on the First Seven Decades* and are inspired and encouraged to actively participate in the continued flourishing of ICTM and the promotion of peace, respect, and understanding in the world.

Svanibor Pettan
ICTM President
Ljubljana, Slovenia
May 2022

Introduction

Svanibor Pettan, Naila Ceribašić, and Don Niles

It has been a long journey to complete this book. Talks about it had intensively started hand in hand with the 44th ICTM World Conference in Limerick in July 2017. One of the conference themes then marked the 70th anniversary of the Council, resulting in five “celebratory roundtables,” which addressed its past, present, and future; more specifically, the contribution of Maud Karpeles to dance research and the Council, the relations of the Council with UNESCO, the connection of Soviet musicologists with the Council, the contribution of the ICTM Study Group on Ethnochoreology to the study of dance, and the perspectives of the Council in the twenty-first century as seen by its current and former presidents and secretaries general. A dozen additional papers and panels examined specific events, individuals, concepts, and/or processes in the history of the organization, its impact and localization in different countries and regions (Germany, FYR Macedonia, and Taiwan), and its challenges (e.g., due to climate change, in view of decolonization of ethnomusicology and ethnochoreology). During the conference, attendees could also examine extensive historical material included in the slideshow “IFMC/ICTM through images.”¹ Some of these presentations were subsequently developed into the chapters of this book.

Following the conference, the Executive Board’s Committee on ICTM’s 70th Anniversary—which had been established in 2014 and which drafted the anniversary theme for the Limerick conference—discussed for some time how to proceed with some sort of publication. Suggestions ranged from the publication of research into specific aspects of ICTM, based on papers (or a part of papers) presented at the conference, to a biographical reference book of ICTM, to a comprehensive and systematic overview of the first seven decades of the Council respective of its structure. The latter possibility has prevailed. Instrumental in its advocacy was Svanibor Pettan, who in December 2017 did a prelimi-

nary outline of such a publication, and discussed it with Don Niles, the chair of the committee. By March 2018, Naila Ceribašić joined the editorial team, and the proposal was welcomed by the Executive Board.

The planned structure of the book has not changed much from its early stage in the spring of 2018 to its final form. It follows the logic of the Council’s organization, its building blocks, and the logic of historiographic presentation. Two out of six major sections are composed of chapters dealing with the Council’s origins and operations, and its governance (presidents, Executive Boards, and secretariats) in historical sequence, followed by three sections delineating, again in historical sequence and alphabetical equality, the Council’s main forms of activities and their results, namely its scholarly events, study groups (current and discontinued), and publications and expertise. The last section provides an open-ended conclusion, presenting the views of sixty ICTM members from around the world, coordinated by six regional contributors, on the impact of ICTM and desirable improvements to it. Each chapter concerns the period up until the end of 2020, with rare exceptions, such as extending it to include the end of the term of the secretary general and president in 2021. Some more recent updates appear only in introductory notes to major sections.

The great majority of our colleagues whom we approached with a request to contribute specific chapters, enthusiastically accepted our invitation. The IFMC/ICTM *Bulletins* have proved to be the key, invaluable resource in reconstructing the past of the Council. Some authors additionally relied on material from the ICTM Archive in Canberra, including the minutes of Board meetings in chapters dealing with governance, and pictorial material used in various sections of the volume. On the other hand, the volume benefitted greatly from many authors’ personal involvement in the subjects described; the chapters on presidents and secretariats, as well as study groups, have been written, whenever possible, by the key actors themselves (former and current presidents, secretaries general, chairs and/or other prominent members of

1 In addition, during the conference a video, commissioned by the Secretariat and edited by Mark Dawson, was made as part of the celebration of the anniversary. It is available at <https://youtu.be/KppBaGiNkVE>.

the study groups). In general, the value of one's own experience and involvement in the topics examined, along with oral history where appropriate, was used as much as possible.

In order to make the publication a balanced whole, we as editors posed a series of standard rules. Apart from the general framework, they pertained to the length of chapters in different sections and subsections of the volume, their titles, the number of illustrations that may accompany them (while additional illustrations are available in the Online Gallery), the use of a particular manual of style (generally, the *Chicago Manual of Style*) and the style of referencing (the one used in the *Yearbook for Traditional Music*, yet with some differences and use of abbreviations when referring to the *Bulletin* and the minutes of the EB meetings), the use, whenever possible, of today's standard vocabulary (e.g., the term "symposium" for scholarly events of the study groups) and today's standard of counting events (pertaining in particular to study-group symposia), the use of alphabetical order in listings, the use of the names of countries from the period concerned, the standard for dates, the selected standard spelling, the standard for capitalization (names of organizational units, such as study group, and functions, such as president, are generally treated as descriptive and thus not with capital letters, except when the name of the study group is given in full or the title precedes the name of the person), the standard for captions, the use of abbreviations, the listing of people featured in photos (consistently from left to right), etc.

Initial invitations for contributions were sent out to prospective authors in April 2018, with a 1 October deadline for submissions, envisioning that the volume could be finalized by the time of the world conference in Bangkok in July 2019. The plan, however, proved to be unrealistic. The process of writing and editing in some cases has prolonged its completion well beyond initial expectations. With a total of sixty-five contributors, who were often irreplaceable as actors in the developments they describe, along with challenges brought by the pandemic, we realized that the volume might be finalized not earlier than for the subsequent world conference in Lisbon, which due to the pandemic was postponed from 2021 to 2022, and serendipitously is also the 75th anniversary of the Council.

A collegial and friendly atmosphere, even cheerful despite delays from the initial plan, has permeated our exchanges with the authors (carried out by Pettan), and the division of labour between the three co-editors (with Ceribašić serving as the first reader in our conveyor belt, as we called it, Niles as second, Pettan as third, followed by solidification in our comments and remarks, and communication back to the authors; all

of this often in two or three, or even more rounds), and the finalization of chapters (with Niles trying to standardize different Englishes, but without losing the individuality of authors, and coordinating layout, trialling a number of design solutions and making content corrections beyond usual procedure and after usual deadlines in the production of such types of publications).² The process of making this publication turned out to be in itself a celebration of the Council, in terms of nurturing the culture of dialogue and mutual understanding, and in spurring documentation and/or inventorying within the Council's organizational units, from study groups, to the Secretariat, to the digitization of material deposited in the ICTM Archive.

A favourable arrangement with the publisher, the University of Ljubljana Press, added to a good feeling about the whole project. As the press is located at Pettan's university and he had worked with them on a number of projects, a good working relationship was quickly established, and we drew on the expertise of staff there to come up with a template for the production of the volume. The electronic version of the volume will be available to the readership for free with the publication of the physical volume (at <https://e-knjige.ff.uni-lj.si/znanstvena-zalozba>), while the price of the printed version will be affordable in many parts of the world. Additional pictorial material related to individual chapters is available in the Online Gallery on the ICTM website (<https://ictmusic.org/publications/anniversary-publication/gallery>).

In comparison to the existing literature, this is by far the most ambitious project on the history of the Council, and more in-depth than in the case of many comparable organizations. The first contribution on this history was Maud Karpeles's article reflecting on the growth of the Council during its first two decades (1969), additionally encouraged probably by the first shift of the Secretariat outside of Europe and the changes in the Council's journal. The twenty-fifth anniversary (1972)

2 We have also found out that we function quite well as a detective team, yet often with some comedic overtones. For instance, when we received a photo of Jaap Kunst and a group of people, dated in 1951, we assumed it could have been taken in Opatija, the town where the 1951 IFMC conference took place. To confirm this assumption, Ceribašić and Pettan contacted a number of their acquaintances from Opatija, inquiring if their elders could identify if the building behind the group existed in Opatija in the 1950s. No clear evidence was detected. But then Niles, inquiring for other reasons on the website of the English Folk Dance and Song Society discovered that their Cecil Sharp House (<https://www.efds.org/cecil-sharp-house>) looked very similar to the building in the earlier photo. After checking with staff there, it was confirmed that it is one and the same building, preserved intact from the 1950s until today. Kunst and the group posed for the photo not in Opatija, but in London. And, by implication, the occasion was not the 1951 conference meeting but that in 1952. This photo is figure 2 in the chapter on Kunst as president.

was marked with an article in the *Yearbook* on the first secretary and first president (Haywood 1972), and two very important historical contributions by Karpeles in the *Bulletin*, including minutes of the 1947 conference at which IFMC was established (Karpeles 1972b) and various notes on the Council's early years (Karpeles 1972a). The 40th and the 50th anniversaries of the Council provoked reflections on its accomplishments and perspectives in the form of conference presentations and their subsequent publication: Erich Stockmann's opening address at the conference in Berlin in 1987 (Stockmann 1988), Bruno Nettel's keynote address at the conference in Nitra in 1997 (Nettl 1998), and a plenary session at the same conference ("ICTM and the future," chaired by Anthony Seeger). Commemorative content appeared again at the 2011 world conference with a special exhibition on Maud Karpeles, her fieldwork in Newfoundland in 1929–1930, and her contribution to the Council. Apart from these occasions, the Council has seldom been the source for academic research. The topic of its relationship with the Society for Ethnomusicology and American ethnomusicology was stimulating for several authors (Christensen 1988, Nettl 1988, Pettan 2021; partly also Wild 2008); other authors considered some of the Council's key personalities and concepts (Stockmann 1983, 1985; Cowdery 2009); and others focussed on the collaborations and impact of the Council on scholarship in national and regional contexts (e.g., Bezić 1988; Ceribašić 2009; Pettan 2015, 2017, 2020; Wang 2018).³

To conclude, this book comprehensively and systematically covers the first seven decades of the Council's existence. It reflects our editorial perspectives, as seen in aspects of organization and the selected topics. We hope that it will serve as a firm basis for other publications dedicated to the Council in the decades to come.

Acknowledgements

A book this large owes its existence to many people. Authors have acknowledged assistance in their own chapters. Here we would like to thank those whose support for the project as a whole has been essential to its successful completion. First and foremost, our greatest gratitude goes to all the contributors to this volume. We have enjoyed collaborating with you and very

much appreciate your insights into various aspects of the Council and your patience in bringing everything together. Each chapter provides insider knowledge and understanding, contributing to our shared celebration of the Council.

Salwa El-Shawan Castelo-Branco was ICTM president when the anniversary celebrations took place in Limerick and very much supported the idea of a publication after those events. She was joined in this by the secretary general at that time, Ursula Hemetek. Executive Assistant Carlos Yoder helped us in several instances to access requested materials. Jeanette Mollenhauer supplied us with the specific documents during her visit to the ICTM Archive in 2021. Matevž Rudolf, Jure Preglau, Eva Vrbnjak, and Polona Šubelj were our contacts from the University of Ljubljana Press, and we express gratitude to them for their support, advice, and expertise. We extend our gratitude to the reviewers, Timothy Rice and Xiao Mei, who personify the internationality of our organization. Thanks to their encouraging reviews, we applied for financial support from the Slovenian Research Agency and received necessary funds, thus building upon the previous fundraising campaign from 2017, in which ICTM members provided assistance for this publication.

Finally, we wholeheartedly thank our families for their patience, understanding, and support during our passionate immersion in this project.

References cited

- Bezić, Jerko. 1988. "Međunarodni savjet za tradicionalnu muziku i razvoj etnomuzikologije u Jugoslaviji od 1947. do 1986. godine" [International Council for Traditional Music and the development of ethnomusicology in Yugoslavia from 1947 to 1986]. *Zbornik Matice srpske za scenske umetnosti i muziku* 3: 259–263.
- Ceribašić, Naila. 2009. "Izazovi tradicije: Tradicijska glazba i hrvatska etnomuzikologija" [Challenges of tradition: Traditional music and Croatian ethnomusicology]. In *Glazba prijelaza: Svečani zbornik za Evu Sedak / Music of Transition: Essays in Honour of Eva Sedak*, edited by Nikša Gligo, Dalibor Davidović, and Nada Bezić, 69–78. Zagreb: ArTresor naklada – Hrvatska radiotelevizija, Hrvatski radio.
- Christensen, Dieter. 1988. "The International Folk Music Council and 'The Americans': On the Effects of Stereotypes on the Institutionalization of Ethnomusicology." *YTM* 20: 11–18.
- Cowdery, James R. 2009. "Kategorije or Wertidee? The Early Years of the International Folk Music Council." In *Music's Intellectual History*, edited by Zdravko Blažeković and Barbara Dobbs Mackenzie, 805–11. RILM Perspectives, 1. New York: Répertoire International de Littérature Musicale.
- Haywood, Charles. 1972. "Ralph Vaughan Williams and Maud Karpeles." *YIFMC* 4: 5–8.
- Karpeles, Maud. 1969. "The International Folk Music Council—Twenty-One Years." *YIFMC* 1: 14–32.
- . 1972a. "Jottings from the Early Years." *BIFMC* 41 (Oct): 27–33.
- . 1972b. "Report of the International Conference on Folk Song and Folk Dance." *BIFMC* 41 (Oct): 6–26.

³ We assume that this last type of study might be much more numerous than represented here (and here represented thanks to the direct knowledge of two of the editors), and that the lack of a global reach of such studies has probably been caused by the use of local languages and publishers. An emphasis on the Council "on the ground" or "in the field," in line with the importance currently given to the decolonization of music and dance studies, might serve as a basis for some future anniversary publications.

- Nettl, Bruno. 1988. "The IFMC/ICTM and the Development of Ethnomusicology in the United States." *YTM* 20: 19–25.
- . 1998. "Arrows and Circles: An Anniversary Talk About Fifty Years of ICTM and the Study of Traditional Music." *YTM* 30: 1–11.
- Pettan, Svanibor. 2015. "International Council for Traditional Music (ICTM), the Caucasus, and the Turkic-speaking World." In *Space of Mugham / Muğam alemi*, edited by Suraya Ağayeva, 306–320. Baku: Şerq-Qerb / East-West.
- . 2017. "ICTM in Slovenija, ICTM v Sloveniji" [ICTM and Slovenia, ICTM in Slovenia]. *Glasba v šoli in vrtcu* 20/1–2: 69–73.
- . 2020. "Slavic Musics, ICTM, and the Inter-Slavic Relations within National Spaces: (Trans)cultural Dynamics in Slovenia after the Year 1991." In *Tradition and Transition*, edited by Sonja Zdravkova-Džeparovska, 141–155. Skopje: ICTM National Committee of Macedonia.
- . 2021. "International Council for Traditional Music and Society for Ethnomusicology: A Reflection through Two Complementary Lenses." In *Transforming Ethnomusicology*, vol. 1: *Methodologies, Institutional Structures, and Policies*, edited by Beverley Diamond and Salwa El-Shawan Castelo-Branco, 43–58. New York: Oxford University Press.
- Stockmann, Erich. 1983. "Zoltán Kodály und der International Folk Music Council." *Studia Musicologica Academiae Scientiarum Hungaricae* 25, fasc. 1/4: 5–13.
- . 1985. "Zoltán Kodály and the International Folk Music Council." *YTM* 17: 1–7.
- . 1988. "The International Folk Music Council / International Council for Traditional Music: Forty Years." *YTM* 20: 1–10.
- Wang, Ying-fen. 2018. "IFMC, Masu Genjiro, Kurosawa Takatomo, and Their Recordings of Taiwanese Music." *YTM* 50: 71–90.
- Wild, Stephen. 2008. "Ethnomusicology Down Under: A Distinctive Voice in the Antipodes?" *Ethnomusicology* 50/2: 345–352.

Abbreviations

AC	Advisory Committee
<i>BICTM</i>	<i>Bulletin of the International Council for Traditional Music</i>
<i>BIFMC</i>	<i>Bulletin of the International Folk Music Council</i>
Board	Executive Board of IFMC/ICTM
<i>Bulletin</i>	<i>BIFMC</i> and/or <i>BICTM</i>
Council	IFMC and/or ICTM
EB	Executive Board
EFDSS	English Folk Dance and Song Society
FRG	Federal Republic of Germany (or West Germany)
FYR Macedonia	the former Yugoslav Republic of Macedonia, also abbreviated FYROM; North Macedonia since February 2019
GDR	German Democratic Republic (or East Germany)
ICH	intangible cultural heritage
ICTM	International Council for Traditional Music
IFMC	International Folk Music Council
IMC	International Music Council
<i>JIFMC</i>	<i>Journal of the International Folk Music Council</i>
LAC	Local Arrangements Committee
MEA	ICTM Study Group on Musics of East Asia
MESI	ICTM Study Group on Music, Education and Social Inclusion
PASEA	ICTM Study Group on Performing Arts of Southeast Asia
pers. comm.	personal communication
SG	Study Group
VWML	Vaughan Williams Memorial Library, London
<i>Yearbook</i>	<i>YIFMC</i> and/or <i>YTM</i>
<i>YIFMC</i>	<i>Yearbook of the International Folk Music Council</i>
<i>YTM</i>	<i>Yearbook for Traditional Music</i>

ORIGINS AND OPERATIONS

Origins and Operations: Introductory Note

The first chapters in this volume concern the origins of the Council and its foundation, the statutes that govern its operation, ideological concerns over time, and the establishment and maintenance of an archive of historical materials.

The origins of the Council are intimately intertwined with that of its founder, long-serving secretary, and honorary president, Maud Karpeles, whose varied contributions are highlighted in a series of vignettes of her scholarly activities.

The Council's existence and activities have been and continue to be outlined in a series of rules, statutes, memoranda, and guidelines. At the General Assembly held online in 2021, members voted on the most-recent modifications to these statutes, and even considered a change in name of the organization itself.

The highly international nature of the Council has been one of its distinguishing features since its establishment and continues to be of great importance. This has also coloured various ideological issues that the Council has dealt with during its existence.

Finally, a wealth of historical documents concerning the Council and its activities is available in the ICTM Archive at the National Library of Australia.

The Origins and Establishment of the International Folk Music Council

Don Niles

The origins of the Council have often been told through the perspective of Maud Karpeles (1885–1976). This is partly because she has by far written the most about the subject, but also because it is quite clear that she was indeed the key person in its establishment; even she acknowledged that she was “in some measure responsible for its birth” (Karpeles 1969:14). While there were certainly many other people involved in various roles, it is Karpeles who seems to have brought everything together. As such, this account also relies on her essential sources, supplemented wherever possible by other information.¹

Celebrating twenty-one years since the founding of the Council (its “coming of age”), Karpeles (1969:14) observed that the English Folk Dance and Song Society, and the British National Committee on Folk Arts could be considered the grandparents of the IFMC. If so, the International (Advisory) Folk Dance Council would by implication be the IFMC’s parent. Yet the common

element in all these organizations and related events is Karpeles.

My treatment of origins acknowledges these relationships, but also emphasizes Karpeles’s increasing international activities through folk dance/music festivals. Such festivals frequently spawned new international organizations. As Karpeles’s involvements and contacts increased, and her administrative, diplomatic, and organizational abilities developed, her enthusiasm, commitment, and skills often led to her appointment as an honorary secretary of such international festivals and organizations. It was this combination of events, opportunities, and extraordinary efforts that led to the founding of the IFMC in 1947.

English Folk Dance and Song Society

The English Folk Dance and Song Society was established in 1932 with the merger of the Folk-Song Society and the English Folk Dance Society. Ralph Vaughan Williams neatly distinguished between these two predecessor organizations:

whereas the Folk Song Society existed to preserve English folk music through the publication of material exactly as it had been collected, the English Folk Dance Society set out by instruction and demonstration to give back to the people of England their heritage of folk dances that were all but forgotten. (Vaughan Williams 1958:109)

The Folk-Song Society was founded in London in June 1898. Its journal (*Journal of the Folk-Song Society* or *Folk Song Journal*, 1899–1931) initially printed proceedings of annual meetings, but by 1901 began to focus on the publication of orally transmitted “traditional songs” that had not been published previously. Their interest extended beyond England to Scotland, Ireland, and the Isle of Man (ibid.:109).

Maud Karpeles and her younger sister, Helen Karpeles (1887–1976), had first come across folk songs and dances in 1909 at a festival in Stratford-upon-Avon. They subsequently formed a folk-dance club which

¹ This chapter owes much to the records located in ICTM Archive at the National Library of Australia in Canberra and the Vaughan Williams Memorial Library of the English Folk Dance and Song Society in London. Karpeles’s autobiography is an essential source, and I appreciate the permission and assistance of Vicky Wilson, librarian at the latter library, to enable me to download it from the web and make it more easily accessible to interested researchers. Jeanette Mollenhauer bravely located and copied other materials at both libraries. The ICTM Secretariat has been ordering selected scans from the ICTM Archive since 2016. I appreciate the assistance of the National Library of Australia staff in copying various materials upon request, and the Secretariat for supporting such research. Marc-Antoine Camp generously shared details of Swiss individuals and other aspects relating to the 1948 Basel conference, and Ursula Hemetek and Lisbet Torp helped me find information that otherwise left me befuddled. My co-editors for this volume, Naila Ceribašić and Svanibor Pettan, helped my presentation and style here significantly; I am honoured to collaborate with such scholars and friends who share a passion for the Council. My status as honorary associate professor at the Australian National University enabled me to electronically access many journals that otherwise would not have been available to me. The Institute of Papua New Guinea Studies has supported my involvement in ICTM activities for many years, and the encouragement of Steven Enomb Kilanda, executive director of the National Cultural Commission, to complete this undertaking was essential. My sincere thanks to all.

gave demonstrations illustrating Cecil Sharp's lectures. This was to be the nucleus of what would become the English Folk Dance Society. By 1911, Maud Karpeles had become Sharp's assistant.

The English Folk Dance Society was founded by Cecil Sharp (1859–1924) in 1911, and was more concerned with practical rather than academic activities; as such they were not initially focussed on publication, but on promoting dances collected by Sharp and others through classes, vacation schools, displays, lectures, and the training of teachers (Vaughan Williams 1958:109–110). Following Sharp's death in 1924, the Society was led by Douglas Kennedy,² the husband of Helen Karpeles. Festivals began to be organized by the Society, especially the annual All-England Festival, first held in 1925 in London (Croft 1927:13–14). A folk-dance group from abroad was frequently invited to participate in such festivals, but the Society's major involvement abroad was at the International Congress of Popular Arts, held in Prague in 1928 (see below) (Karpeles 1969:14–15).

Their journal, *The English Folk Dance Society's Journal* (1914–1915), was followed by the *Journal of the English Folk Dance Society* (1927–1931). Cecil Sharp House in London was opened on 24 June 1930 and served as the headquarters of the Society and its successor, as it does today. In 1958, its library became the Vaughan Williams Memorial Library.

In 1931, Kennedy invited the Folk-Song Society to merge with the English Folk Dance Society to form the English Folk Dance and Song Society.³ This was accepted, and the merger took place on 1 March 1932. Their *Journal of the English Folk Dance and Song Society* (1932–1964) was succeeded by the *Folk Music Journal* (1965–present).

The English Folk Dance and Song Society would be the co-host of the International Folk Dance Festival and Conference in 1935 (discussed below). Karpeles's involvement with the English Folk Dance Society and its successor exposed her to international gatherings focussed on dance, such as when foreign teams were invited to perform at the Albert Hall (since 1927),⁴ and when the Society's Demonstration Team travelled

abroad, such as to festivals in the Netherlands, Belgium, Basque region of France, Denmark, the USA, Canada, and the 1928 congress in Prague. Karpeles was also increasingly involved in organizational aspects of local, regional, national, and international events, undoubtedly developing skills that would give her considerable confidence to diplomatically manage and organize future festivals and conferences, such as those that would ultimately be associated with and lead to the founding of IFMC (Howes 1935a:3; Karpeles 1969:14; [1976]:106, 119, 136–137a; Pakenham 2011:187).

Karpeles had a long association with the Society that could have been much longer: from 1911 when she helped found the Society until 1936 when she submitted her resignation from its National Executive following a bitter dispute over the copyright of Sharp's collections of folk dances, which she oversaw as his literary executor. While she subsequently maintained an ordinary membership and interest in the Society, relationships never improved (Karpeles [1976]:203–205; Boyes 2001:184–185). Boyes explores numerous factors in this deteriorating relationship and Karpeles's near erasure from the English Folk Revival, concluding that

in creating a caricature [of Karpeles] that denies her achievements and in writing this lively, principled and able woman out of its history, the English Folk Revival has both destroyed and lost much that is of value. (Boyes 2001:192)

International Congress of Popular Arts (Prague, 1928)

The International Congress of Popular Arts (Congrès des arts populaires) was convoked by the Assembly of the League of Nations on the recommendation of the Commission internationale de coopération intellectuelle (International committee of intellectual co-operation).⁵ The congress was held in Prague, 7–13 October 1928. Thirty-one nations participated from Europe, Asia, North America, and South America. Maud Karpeles attended as part of the largest national contingent, a fifty-member delegation from the United Kingdom (primarily consisting of members of the English Folk Dance Society), but lacking an official government representative. Karpeles and other members of this delegation presented six papers in the music and dance sections of the congress. Aside from the performances by English musicians and dancers, the only other performances were by Javanese dancers (English Folk Dance

2 Kennedy would later serve on the IFMC Executive Board for almost three decades from its establishment.

3 The pros and cons of the merger from the point of view of the smaller Folk Song Society can be found in a report on a special general meeting that took place in 1931 (Folk Song Society 1931). When some feared that the scientific study of song might be overwhelmed by the "larger and more boisterous dance faction," Karpeles "insisted that a proper understanding of folk music depended on a mixture of practice and scholarship" (Pakenham 2011:195).

4 After the first Albert Hall festival, it became the tradition to invite dance groups from abroad (Pakenham 2011:187). According to Schofield, such festivals continued until 1939

and were resumed after the war in 1948 (in Schofield and Shuldham-Shaw 1948:159).

5 This committee existed from 1922 to 1946, after which its role was taken over by UNESCO.

Society 1928; Karpeles 1969:14–15; [1976]:138–139; Rogan 2007:10–12).

This congress created the Commission internationale des arts populaires (CIAP) (International commission of folk arts),⁶ and Karpeles was appointed as representative for Great Britain.⁷ Such representatives were invited to set up national committees in their home countries. This led to the establishment of the British National Committee on Folk Arts (English Folk Dance Society 1928; Karpeles 1969:15; [1976]:139–140).

COMMISSION INTERNATIONALE DES ARTS POPULAIRES

At its first assembly (Rome, October 1929), CIAP was reorganized to try to distance itself from the League of Nations. At the second meeting (Antwerp, 1930), it was decided to establish a Folk Music Bureau to work directly with the Institute of Intellectual Co-operation. Under the supervision of Hungarian composer and ethnomusicologist László Lajtha, a two-volume bibliography on folk songs was produced (Institut international de coopération intellectuelle 1934; 1939), but Karpeles felt it was “concerned rather more with scientific aspects than with the artistic or popular aspect of the subject” (Karpeles 1972:11). Lajtha would later be present at the IFMC founding; he served on the first IFMC Executive Board and for many years thereafter. Karpeles’s involvement in international festivals, the 1928 congress, and other international events and organizations, widened her contacts with individuals who had similar interests, many of whom would take part in the founding of IFMC.

CIAP was concerned with all music and folk art, certainly one of the reasons Karpeles was very interested in IFMC developing an association with CIAP early on. This is discussed in more detail in the section below on the establishment of IFMC.

BRITISH NATIONAL COMMITTEE ON FOLK ARTS

As Karpeles was appointed the Great Britain representative for CIAP, it was her responsibility to form a committee in her own country. Karpeles established the British National Committee on Folk Arts⁸ in 1928 with Harold Peake (Society of Antiquities) as chair (Howes 1935a:4; Karpeles 1949b:3; [1976]:140).

Although this committee compiled a register of museum exhibits of folk arts,⁹ it was not involved in any other major activities and did not re-emerge after World War II. Its co-sponsorship of the International Folk Dance Festival and Conference in 1935 with the English Folk Dance and Song Society was “largely as a silent partner” (Karpeles 1969:15). Nevertheless, because of the importance of this collaboration to the eventual establishment of IFMC and probably because of its links back to CIAP, Karpeles still considered the committee to be one of the Council’s grandparents (Karpeles 1969:14) and acknowledged that it “helped to pave the way for important developments in international folk-music relations” (Karpeles [1976]:140). As Great Britain’s representative to CIAP, Karpeles attended a CIAP conference in Geneva in November 1945, her first trip abroad following the conclusion of the war, where she met Samuel Baud-Bovy, and renewed acquaintances with Louis Witzig and Constantin Brăiloiu, all noted music and dance researchers of the time.

International Folk Dance Festival and Conference (London, 1935)

The executive committee of the English Folk Dance and Song Society began to think of organizing an international festival. After choosing the summer of 1935 as the best time to host such an event, the Society’s International Subcommittee, which had existed since 1930, began to formulate plans on 1 January 1933. Such a large international festival had never been attempted.¹⁰ In order to control the size of the 1935 event somewhat, it was decided early on to limit dance groups to those from Europe (Howes 1935a:3; Karpeles 1969:14; [1976]:119, 136–137a, 185).

6 The report on the congress by the English Folk Dance Society uses the English title “International Commission of Popular Arts” (1928:50), hence translating *arts populaires* as ‘popular arts’. For some speakers, this is a particularly sensitive, political subject, so I have preferred to translate this phrase as ‘folk arts’. Cf. the discussion by Rogan (2007:23, n. 31).

7 In 1936, CIAP became the Commission internationale des arts et traditions populaires (International commission of folk arts and traditions). The name was changed again in 1964 to Société internationale d’ethnologie et de folklore (SIEF; International society for ethnology and folklore), as it remains known today (Karpeles 1969:15, n. 2; Rogan 2015; 2008). Further information about the origins of CIAP/SIEF, the political and academic scene at the time, and its activities is presented by Rogan (2007) and in some of his other writings, and on the organization’s website (<https://www.siefhome.org/about/history.shtml>).

8 Karpeles (1969:14–15) erroneously calls this the British National Committee of Folk Arts.

9 Cadbury (2009:115) notes a questionnaire being sent out by the Committee “for the help of museum curators in the preparation of a catalogue of Folk Arts and Crafts in British Museums,” but “these efforts appear to have been fruitless.” Presumably the results of this research were never published.

10 Dunin (2014:199–200) observes that the United Kingdom was not the only country to organize folk-dance festivals in this period. For example, Yugoslavia and the USA had also done so, in the 1930s, but the 1935 event was “the largest ‘international’ (European) dance festival with associated conference.”

Discussions had progressed significantly so that on 15 November 1933, the British National Committee on Folk Arts considered a formal approach from the Society to jointly host the event (British National Committee on Folk Arts 1933). Maud Karpeles was a member of both committees.

A large general committee was established by both organizations to oversee the management of the festival. This committee then in turn appointed a smaller executive committee of twenty members that was to meet for the first time on 16 May 1934.¹¹ Queen Mary (wife of King George V) became patron, and many other titled notables, both from the UK and representing foreign countries, held official positions. Lady (later, Baroness) Ampthill, president of the EFDSS, a close friend of the queen and well known for her charity work, was appointed chair, while Karpeles was appointed honorary secretary; but much of the real work in organizing such an event was the responsibility of Karpeles and her team. John Myres,¹² Ralph Vaughan-Williams,¹³ and Douglas Kennedy were also on the committee. Myres would become president of the International (Advisory) Folk Dance Council that hosted a conference in 1947 establishing IFMC, and the latter two men would become president and Board member, respectively, of the first IFMC Executive Board, twelve years after this festival (Howes 1935a:3–4; 1935b:143–145, app. A; Karpeles [1976]:185–187).

In order to learn more about hosting such an international festival, Karpeles attended the Internationales Volkstanztreffen (International folk-dance meeting), a competition of national folk-dance groups, which took place in Vienna, 9–16 June 1934. In addition to groups from many parts of Austria,¹⁴ there were participants from Bulgaria, Denmark, India, Latvia, Lithuania, the Netherlands, Poland, Romania, Sweden, and Ukraine. Spectacular outdoor performances were high points, just as would occur in London in 1935. In contrast to

the event in London, however, an international dance jury evaluated performances and awarded certificates (*Ehrenurkunden*) to those groups that best expressed the tradition and essence of folk dance in their performances. Members of the jury included Constantin Brăiloiu, Maud Karpeles, Douglas Kennedy, László Lajtha, and Poul Lorenzen: apart from Romanian ethnomusicologist Brăiloiu, the others would form part of the first Board as secretary, two members, and a vice president. A further, important difference from the London event was that no accompanying academic conference took place in Vienna. Instead, the judges displayed their knowledge in evaluating the performances.¹⁵ Karpeles learned much from such a spectacular event, and even managed to publicize there the planned festival for London (Karpeles [1976]:186).

The International Folk Dance Festival and Conference¹⁶ took place in London, 14–20 July 1935, held under the auspices of the English Folk Dance and Song Society and the British National Committee on Folk Arts (Karpeles 1949b:3). Although spectacular performances took place in London halls and parks (figure 1), this was much more than a large festival: it was also an opportunity to present research on music and dance during the conference. While Karpeles was honorary secretary for the festival, the honorary conference secretary was Violet Alford (Howes 1935a:144).

A timetable of events is provided by Howes (1935b:146–147, app. B). Except for the opening couple of days, most days began with a session of conference papers at 09:45, followed by excursions or public performances from about 14:30, and evening public performances at 20:30 at the Royal Albert Hall.

Invitations for dance groups were sent to all European countries and the USA. About 515 dancers from seventeen countries (Austria, Bulgaria, Denmark, France, Germany, Hungary, Italy, Latvia, Lithuania, the Netherlands, Norway, Poland, Romania, Spain, Sweden,

11 See correspondence from Karpeles (27 Apr 1934) asking that the agenda for the 16 May meeting be circulated (Vaughan Williams Memorial Library, Maud Karpeles Manuscript Collection, MK/7/65).

12 While Myres (1869–1954) is best known as a British archaeologist for his work in Cyprus, Crete, and Zimbabwe, his interests were eclectic and included lengthy, senior involvements with the Folk-Lore Society and the English Folk Dance and Song Society (see, e.g., E. O. J. 1954; R. M. D. 1954; Mavrogordato 1955).

13 For an overview of the long association between Karpeles and Vaughan Williams, see Haywood (1972).

14 Including Austrians performing German dances. Germany had withdrawn from the League of Nations, which was the main sponsor of the event. Such a solution to enable German dances would not offend the sponsors and also corresponded to the intentions of the Austrian government (Johler and Puchberger 2013:78). Much additional information about the sociohistorical context of the Volkstanztreffen is presented by Johler and Puchberger (2013:70–82).

15 Preceding and overlapping the Internationales Volkstanztreffen was the Internationaler Tanzwettbewerb (International dance competition), which focussed on classical and modern dance, and was judged by a different jury of experts, 27 May – 16 June. These events were part of the Wiener Festwochen, a cultural festival that continues today. The 1934 dance meeting and competition were embedded in the cultural policy of the Austrian totalitarian government that took power in 1933–1934. Magdalena Puchberger very kindly shared her knowledge of the events in Vienna and relevant documents from the Archiv Österreichisches Museum für Volkskunde (Direktionsakten, 20/1934, Mappe IVTT).

16 The name of this event varies between sources: International Folk Dance Festival (Karpeles 1949b:3), International (European) Folk Dance Festival (Howes 1935a), International (European) Folk Dance Conference and Festival (Karpeles 1969:14), etc. Lacking evidence as to the primacy of one name over the other, here I follow Vaughan Williams (1958:110) in using “International Folk Dance Festival and Conference,” as it seems to best reflect the nature of the event itself.



Figure 1. Maud Karpeles (centre) watching the 1935 performances with Douglas Kennedy (in white hat). Some of the Romanian *călușari* dancers are at the right
(photo courtesy of Vaughan Williams Memorial Library, English Folk Dance and Song Society).

Switzerland, USSR) participated, with about another 300 from the host country itself. Estonia, Finland, Greece, and the Irish Free State accepted invitations, but had to withdraw a few weeks before the festival. Belgium, Czechoslovakia, Iceland, USA, and Yugoslavia were unable to send dancers (Howes 1935a:6; Karpeles 1969:15).¹⁷ Howes remarked on the spectacle and the optimism he felt at the Albert Hall performances:

The standard-bearers advanced to the centre—and here one cannot forbear to mention the indefinable thoughts and feelings that surged through the mind as the eye beheld the flags of the new autocracies of Right and Left mingling with the democratic emblems of Powers both great and small, the Hammer and Sickle, the Union Jack and the Swastika floating amicably together in the arena of the Albert Hall—and round them the whole company reinforced by a hundred English dancers danced Sellenger's Round. At that one dare hope that the tune otherwise called "The Beginning of the World" might be there and then the New Beginning of a New World. (Howes 1935a:12)

The conference took place mostly at Cecil Sharp House, headquarters of the English Folk Dance and Song Society, but with one session at Phoenix Theatre. During the conference, under the presidency of John Myres, thirteen papers were presented (some with lantern slides, one with film, and one with a live performance),

along with one film with sound. Four other papers were submitted, but not read (based on the information in Howes 1935b). Aside from the nations represented by the various dance groups, countries such as Canada, Egypt, India, and the USA were also represented by delegates and participated in the conference, thereby significantly extending the international character of the event well beyond Europe.

All conference papers plus the subsequent discussions were published in the 1935 *Journal of the English Folk Dance and Song Society*, edited by Frank Howes (1935a) (figure 2). Some of the participants would later become members of the first, provisional Board of IFMC twelve years later: Douglas Kennedy, Ole Mørk Sandvik, Louise Witzig, along with Karpeles as honorary secretary.

According to Karpeles (1969:15; [1976]:192), Curt Sachs, who presented a paper at the conference (Sachs 1935), remarked some twenty years later that "the conference with its accompanying festival had done more for the cause of folk music than any other single event." Vaughan Williams would also observe:

Perhaps only the joint [English Folk Dance and Song] Society could have brought about such a successful blending of study, organisation and exciting entertainment as the International Folk Dance Festival and Conference held in London in July, 1935, an event that had far-reaching effects, not the least being the found-

¹⁷ A good, overall account of the event is given by Karpeles in her autobiography ([1976]:185–192).

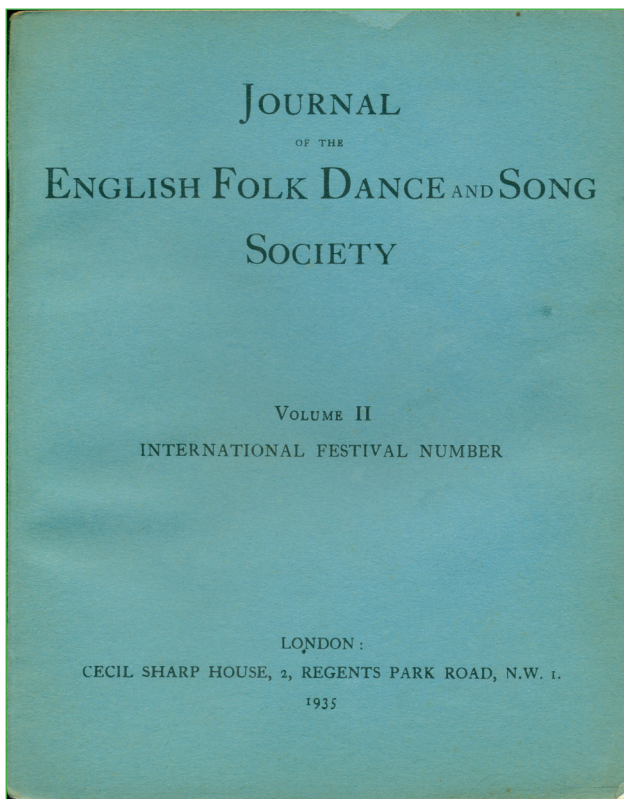


Figure 2. Cover of the 1935 *Journal of the English Folk Dance and Song Society*.

ing of the International Folk Music Council in 1948. (Vaughan Williams 1958:110)

Here Vaughan Williams highlights the academic research interests of the original Folk-Song Society combining with the practical aims of the original English Folk Dance Society, both contributing to the success of the event. And he also saw the very real connection between this festival and the eventual founding of the IFMC, albeit in 1947, rather than 1948.

The relation between this festival–conference and the future IFMC is even more striking when the objectives of the two are compared. The objectives of the 1935 event, as defined by the organizing committee in 1933, were:

- (1) to promote understanding and friendship between nations through the common interest of folk-dance;
- (2) to demonstrate the value of folk-dance in the social life of to-day;
- (3) to further the comparative study of folk-dances. (Howes 1935a:3)

While the “objects” of the IFMC as originally laid down in its provisional constitution (sect. 2(a)–(c)) were:

- (a) to assist in the preservation, dissemination and practice of the folk music of all countries;
- (b) to further the comparative study of folk music;
- (c) to promote understanding and friendship between nations through the common interest of folk music.

(ICTM Archive MS 10017, series 4, folder 94; also see Karpeles 1949b:4; 1969:16)

The first objective from 1933 has become the third for IFMC,¹⁸ and the third objective from 1933 has become the second for IFMC. Finally, the second objective from 1933 has become more forceful by expansion as the first for IFMC: instead of just demonstrating value, the Council is now meant to be active in the preservation, dissemination, and practice of folk music from throughout the world. In the case of all three objectives, however, “folk-dance(s)” has become “folk music,” undoubtedly linked to the IFMC Board’s view that the term “folk music” includes folk song and folk dance, as originally stated in the provisional constitution.¹⁹ Somehow the folk music = folk song + folk dance equation became predominant in the years between 1935 and 1947, but apparently not enough to change the name of the 1947 conference; that is, it did not become the “International Conference on Folk Music.” Such a change would only eventuate with the founding of IFMC. The establishment of the IFMC is discussed in further detail below.

The 1935 festival and conference were highly successful, so much so that at the final session the future was considered. John Myres, as chair, remarked that on 19 July, the penultimate day of the conference, representatives from a number of countries submitted various resolutions, especially that a committee of not more than one correspondent from each country be established to confer with other international organizations. This committee would encourage the exchange of information and make enquiries about having another festival. It was also requested that Maud Karpeles be invited to be secretary (later, honorary secretary) of the committee. After further discussion, the proposals were slightly modified to include Myres as president and removing the limit on a single correspondent per country. Thirty correspondents from nineteen countries agreed to serve on this body. Although apparently not named as such at the time, this committee was eventually called the International (Advisory) Folk Dance Council ([Conference participants] 1935:114–115; I(A)FDC 1947:2; Karpeles 1949b:3; 1969:15–16; 1972:7).

18 For the 1935 event, Karpeles was “much affected at the sight of German and French groups embracing and exchanging ... bouquets, all memory of the last conflict forgotten and apparently unconscious of any shadow of coming events” (Pakenham 2011:200). Twelve years later, Stockmann observed that this third objective for IFMC was “in recognition of the painful fact that the Second World War had created deep rifts between nations and peoples” (Stockmann 1988:2).

19 A copy in English and French can be found in the ICTM Archive (MS 10017, series 4, folder 94). Also see the discussion of this understanding when possible alterations to the constitution are considered in the *BIFMC* (1, Oct 1948:9).

INTERNATIONAL (ADVISORY) FOLK DANCE COUNCIL

As expressed at the 1935 festival and conference, it was apparently the intention that future festivals be held every four years, and their organization was one of the tasks of the International (Advisory) Folk Dance Council (I(A)FDC). A festival organized in Stockholm by Svenska Ungdomsringen för Bygdekultur²⁰ (Swedish youth association for folk culture) in 1–6 August 1939—as it turned out, one month before the German invasion of Poland and the start of World War II—was planned as the next in the series.²¹ Ultimately the organizers withdrew I(A)FDC from such a collaboration: there had been objections raised from Germany because the Council operated from England. Nevertheless, eleven countries participated and all went smoothly despite “underground tensions” (Karpeles [1976]:193). After that, World War II prevented international folk-dance activities. The members of I(A)FDC did not have a second meeting and never adopted a formal constitution. “It was not until after the War that the seeds that had been sown at the 1935 Festival bore fruit in the formation of the International Folk Music Council” (Karpeles [1976]:193).

After a “troubled peace” emerged following the war and contacts were resumed, questions arose as to whether I(A)FDC should be re-established, and, if so, what should be its concerns and relations with other international organizations (Karpeles 1949b:3; 1969:16). As an observer, Karpeles attended the first general conference of the United Nations Educational, Scientific, and Cultural Organization (UNESCO), held in Paris (20 November – 10 December 1946), and initially hoped that UNESCO would take on the responsibility of promoting folk music and dance, perhaps by initially convening a conference of folk-music experts. It was unable to do this; Karpeles was disappointed with their initial lack of interest and slow pace of action, although UNESCO did offer to send an observer if the I(A)FDC were to organize such an event. Shortly after-

wards, Sir John Maud,²² a senior UK government official in education who had also been at the UNESCO conference, encouraged Karpeles to take the initiative herself. She went ahead as she saw fit and later wrote: “from that time onward the best part of my life has been devoted to the international aspect of folk music” (I(A)FDC 1947:2; Karpeles 1972:8; [1976]:215; Pakenham 2011:222).

To discuss the potential future of the I(A)FDC and other questions, a conference in London was planned for September 1947, to be organized by I(A)FDC, with Karpeles as the main organizer in her role as honorary secretary. Myres was listed as president on the letterhead used to organize the event, but Karpeles would announce his resignation at the start of the conference (I(A)FDC 1947:2; Karpeles 1972:7). This very much seemed to be Karpeles’s event. She invited many who had attended the 1935 conference and other folk-song and folk-dance experts, while national delegates were contacted through the foreign office (Karpeles [1976]:215–216).

International Conference on Folk Song and Folk Dance (London, 1947)

The International Conference on Folk Song and Folk Dance²³ was convened during 22–27 September 1947 by the International (Advisory) Folk Dance Council at the Belgian Institute in London.²⁴ The purpose of the conference was to address questions about the future of that Council and possible future international festivals and conferences (Karpeles 1949b:3). The conference

20 Founded in 1920 as the Svenska Folkdansringen (Swedish folk dance association), they changed their name to Svenska Ungdomsringen för Bygdekultur in 1922, but reverted to the original name in 2005. While their primary initial focus was folk dance, today it includes all aspects of folk culture, such as music, crafts, costumes, customs, etc. Perhaps most notably they are responsible for organizing the Zorn Trials, at which excellence in Swedish folk music is rewarded with a medal and title (Svenska Folkdansringen 2016; Wikipedia Contributors 2019).

21 Karpeles did much preliminary work in the organization of the festival, and visited Stockholm in 1938 (Karpeles [1976]:193). Correspondence on I(A)FDC letterhead from Karpeles (23 Apr 1938) in the Vaughan Williams Memorial Library immediately follows this visit and suggests subjects for the International Folk Dance Festival to be held there (Maud Karpeles Manuscript Collection, MK/7/93).

22 Later, John Primatt Redcliffe-Maud, Baron Redcliffe-Maud, GCB, CBE (1906–1982). He was permanent secretary to the Ministry of Education, 1945–1952, primarily under Prime Minister Clement Attlee. Maud subsequently made an address at the 1952 IFMC conference in London (*JIFMC* 5, 1953:6).

23 Contrary to Schofield’s assertion, this was not quite yet the “first meeting of the Conference of the International Folk Music Council” (in Schofield and Shuldham-Shaw 1948:159).

24 Stockmann (1988:1) comments on the difficulties participants would have faced in travelling to London at this time: devastation from war was still widespread, few functioning railway lines, minimal financial resources, uncertain outcomes, etc.: “So most of them came to London with the firm determination to found an international organization for traditional music, which they regarded as being of vital importance.” Stockmann also reflects on the establishment of the Gesellschaft für vergleichende Musikwissenschaft (Society for comparative musicology) in Berlin in the 1930s. Beginning as a national organization, in 1933 it absorbed members of the American Society for Comparative Musicology and elected Charles Seeger as vice chair in order to establish it as an international society and try to save it from Nazi control. Despite relocating the society to New York, and the efforts of Seeger and others to maintain it, they were in vain: “the time was not yet ripe for it. It was only after the war that a truly international organization could be formed” (*ibid.*:3). Of course, that organization was the IFMC.

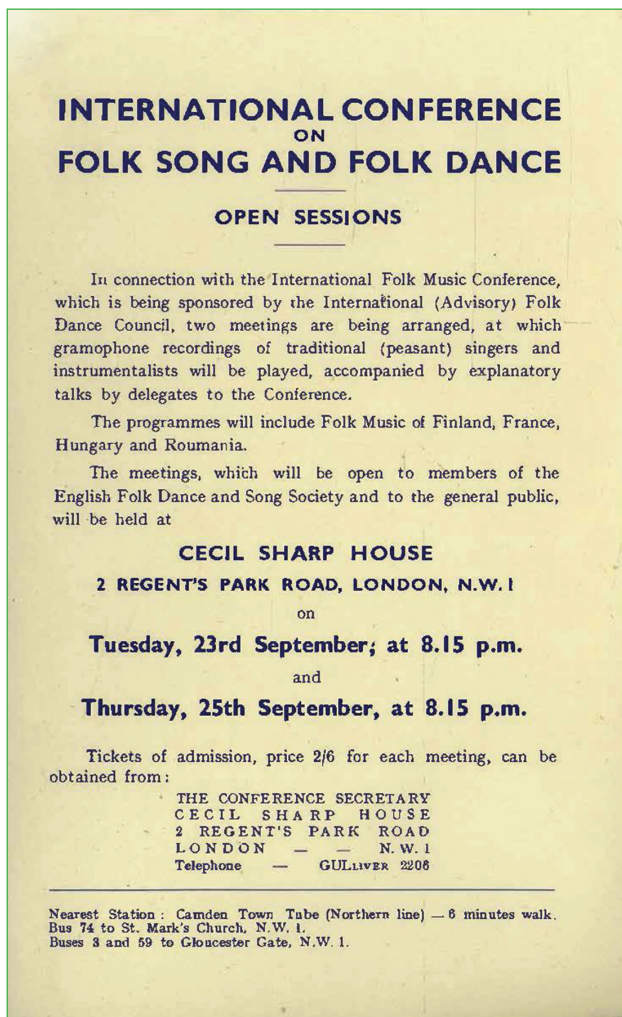


Figure 3. Announcement of open sessions for the playing of gramophone recordings and lectures in association with the 1947 International Conference on Folk Song and Folk Dance, held in London (ICTM Archive MS 10017, series 4, folder 94).

was supported by a small fund held by the English Folk Dance and Song Society, representing profits from the 1935 festival and conference, supplemented by £ 100 from the society and the same amount from an anonymous donor, later revealed by Karpeles as Patrick Shuldham Shaw²⁵ (Karpeles 1969:17). The main record of what transpired at this conference is in a report (I(A)FDC 1947), which was almost entirely reprinted verbatim as Karpeles (1972).²⁶

25 Shuldham-Shaw (1917–1977) was a very active composer, choreographer, researcher, and teacher of folk song and dance (Plant 2017). Note that his contribution would have been made when he was thirty years old; £ 100 in 1947 is equivalent to c. GBP 3,990 in 2018 (<http://inflation.iamkate.com/>).

26 I know of two copies of the original report: in the New York Public Library, and the Vaughan Williams Memorial Library of the English Folk Dance and Song Society. Three appendixes (A–C) are mentioned on the contents page (I(A)FDC 1947:ii), noting delegates, apologies for absence, and the provisional constitution. The New York Public Library catalogue record notes these, but they are missing from the document and are not reproduced in Karpeles (1972). The copy in the Vaughan

Conference sessions were two hours in length. After the opening of the conference on the morning of 22 September, the conference began with a session in the afternoon (14:00–16:00). It continued with two-hour morning sessions (10:00–12:00) on 23–24 September, and with morning and afternoon sessions on 25–26 September (10:00–12:00, 14:00–16:00).

The rest of the time was divided between numerous receptions at Cecil Sharp House and Hampton Court, a tea, and an excursion to Oxford on the final day. At 20:15 on the evenings of 23 and 25 September, delegates at Cecil Sharp House demonstrated music of their respective countries on gramophone records and through live performances (Argentina, Dominican Republic, Finland, France, Italy, Norway, Palestine, UK, and USA) (I(A)FDC 1947:15). These sessions were open to the general public for an entrance fee of two shillings and sixpence (figure 3)—note that the countries listed in the illustration differ from those in the proceedings sighted earlier. There appear to have been no other academic presentations or performances.

Delegates from twenty-eight countries attended,²⁷ mostly appointed by their respective governments. UNESCO was represented by Vanett Lawler, head of the Arts and Letters section. Other observers were from the British Council and the Ministry of Education. Vaughan Williams was invited to be chair by Karpeles, with Stuart Wilson as vice chair (Swinson et al. 1947:94–95; Karpeles 1949b:3; 1969:16).

THE ESTABLISHMENT OF THE INTERNATIONAL FOLK MUSIC COUNCIL

The conference opened at 10:30 on 22 September 1947. After the chair's opening address (item 1) and various apologies for absence (item 2), Karpeles as honorary secretary recounted the events that led to the conference (item 3), as have been overviewed and expanded upon in the sections above. Item 4a in the report was "Formation of an International Folk Music (Dance and Song) Council." Stuart Wilson then took over as chair. After a break for lunch at 12:00, the conference resumed at 14:00. Before the end of the session at 16:00, Wilson proposed "*that an International Folk Music Council be formed.*" The resolution was "*carried by a show of hands*" (figure 4), and the day's session was

Williams Memorial Library (amongst uncatalogued materials donated by Peter Kennedy) similarly lacks these appendixes.

27 While no list of attendees is available in the proceedings, from the reports available and Swinson et al. (1947:94–95), it is possible to identify twenty-six of the countries/regions: Argentina, Australia, Basque region (Pays-Basque), Belgium, Brazil, Canada, Czechoslovakia, Denmark, Finland, France, Greece, Hungary, Italy, the Netherlands, New Zealand, Norway, Palestine, Portugal, Romania, Switzerland, Turkey, Uganda, UK, USA, West Indies, and Yugoslavia.

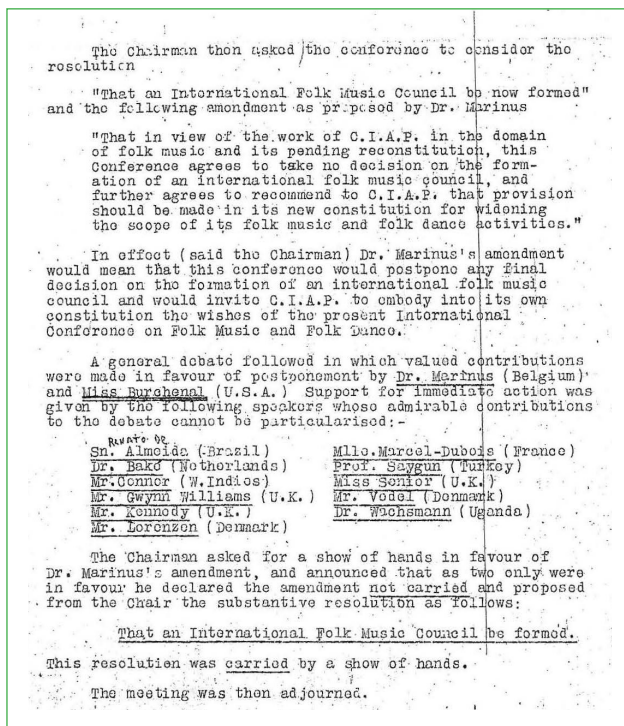


Figure 4. Minutes noting the establishment of IFMC on 22 September 1947 (I(A)FDC 1947:5).

adjourned (I(A)FDC 1947:1–5; Karpeles 1972:6–12). The IFMC had been founded.

From the proceedings available, it is not clear when the awkward addition of “(Dance and Song)” was removed from the name of the organization, even though it is included in the agenda item quoted and also in some reports of the event (e.g., Swinson et al. 1947:94–95). It is already absent from the provisional constitution. However, at the 1948 Basel conference, it was proposed to re-insert the parenthetical expression, thus creating the “International Folk Music (Dance and Song) Council.” Karpeles explained that the reason for this reinsertion would be because the public “sometimes assumed that dance was not a form of music.” But the Executive Board thought that instead of a “somewhat awkward” name, it would be better to educate the public through the activities of the Council (*BIFMC* 1, Oct 1948:9). As a result, the name remained “International Folk Music Council” in the subsequently ratified constitution, but with the explanatory “*it is understood that the term 'Folk Music' includes Folk Song and Folk Dance*” immediately following the statement of the name. Karpeles continued to explain this all-encompassing definition in other publications as well (e.g., Karpeles 1965b:311). Indeed, this clarifying definition appeared in all revisions to the IFMC’s constitution/rules until the change of name to International Council for Traditional Music in 1981.

Returning to the events of 1947, it is interesting to compare (1) an undated “draft agenda,” circulated by Karpeles sometime before the conference, (2) the “agenda,” presumably post-dating the draft (both in ICTM Archive MS 10017, series 4, folder 94), and (3) the two available reports of the proceedings (I(A)FDC 1947; Karpeles 1972), which apparently reflect what actually transpired. While the published accounts differ in relatively minor ways from the “agenda,” the most noteworthy difference of the “draft agenda” from the others is the total absence of any item considering the formation of IFMC (cf. figures 5 and 6). Instead the election of vice chairmen is followed directly by a consideration of a draft constitution, without any new organization being established. This could suggest that at this point, the constitution might have been originally intended for a redefined I(A)FDC. Unfortunately, this remains unclear from the sources available.

The greater significance of the founding of the IFMC at that time was perhaps seen more clearly decades later:

When the International Folk Music Council was founded, the world was still stunned by the ravages of a war fought with unprecedented cruelty. Politically, the situation remained fluid nearly everywhere, while musical scholars found that many of their documentary sources had either been destroyed or had become temporarily inaccessible. (Ringer 1969:5)

In keeping with the goals of UNESCO, the IFMC aimed, above all, at rebuilding the bridges across international boundaries, physical as well as conceptual, that for so long remained in ruin. (Christensen 1988:12)

IFMC'S RELATIONS TO OTHER ORGANIZATIONS AND PRACTICAL MATTERS

The establishment of the IFMC is briefly recounted above. While it happened on the first day of the conference, it was not quite as straightforward as suggested. In this section, I provide more detail on how this decision was reached, and the discussions and decisions of the remaining days that focussed on various operational and practical details of the newly created Council (also see Karpeles [1976]:215–219).

While item 4a of the conference report concerned the possible formation of an International Folk Music (Dance and Song) Council, immediately following this heading, without any discussion, is item 4b: “The relationship of the proposed Council with the International Commission on Folk Arts and Folklore (C.I.A.P.)”²⁸ Karpeles explained that the proposed IFMC would differ from the existing International (Advisory) Folk

28 The item numbers in this section refer to the only known reports for this conference (I(A)FDC 1947:3; Karpeles 1972:8).

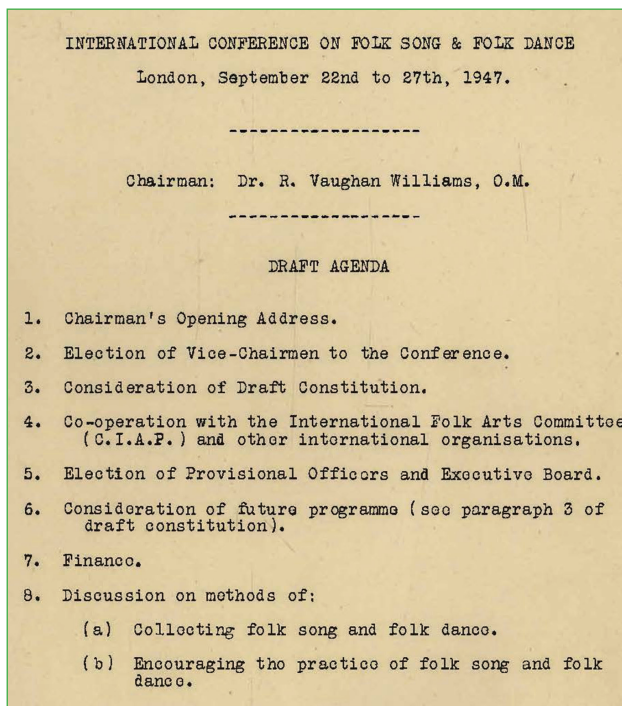


Figure 5. Draft agenda for the 1947 conference (ICTM Archive MS 10017, series 4, folder 94).

Dance Council²⁹ that had organized the conference and would automatically replace it. The IFMC would include all branches of folk music (i.e., song and dance), have a formal constitution, and be more international. Although not excluded from dealing with folk music (here, meaning folk song), the existing I(A)FDC did not do so specifically, because there already was a Folk Music Bureau in CIAP, as noted above. Nevertheless, many I(A)FDC correspondents felt it impossible to separate dance and song. Karpeles said that if IFMC were formed, it should establish a close relationship with CIAP; but, she also suggested it might be best to first seek the opinions of participants as to whether an international folk music council should be established, and then to consider its relationship with CIAP. Consequently, the chair, Stuart Wilson, asked whether they should vote on the establishment of an international folk music council first or have a preliminary discussion about its potential relationships with CIAP.

Albert Marinus (Belgium) had deep involvements with CIAP before and after this event, and at the time was a vice president of CIAP. He asked the conference to make no decision on the founding of IFMC. Instead, he felt it should be recommended to CIAP that they widen their constitution to better accommodate folk

29 Sometimes shortened to International Folk Dance Council (e.g., I(A)FDC 1947; Karpeles 1965b; 1972). Nevertheless, a council that is advisory (even parenthetically) would seem to be more limited in its activities than one not so designated. I use the full, official title here, just as it appears on their letterhead.

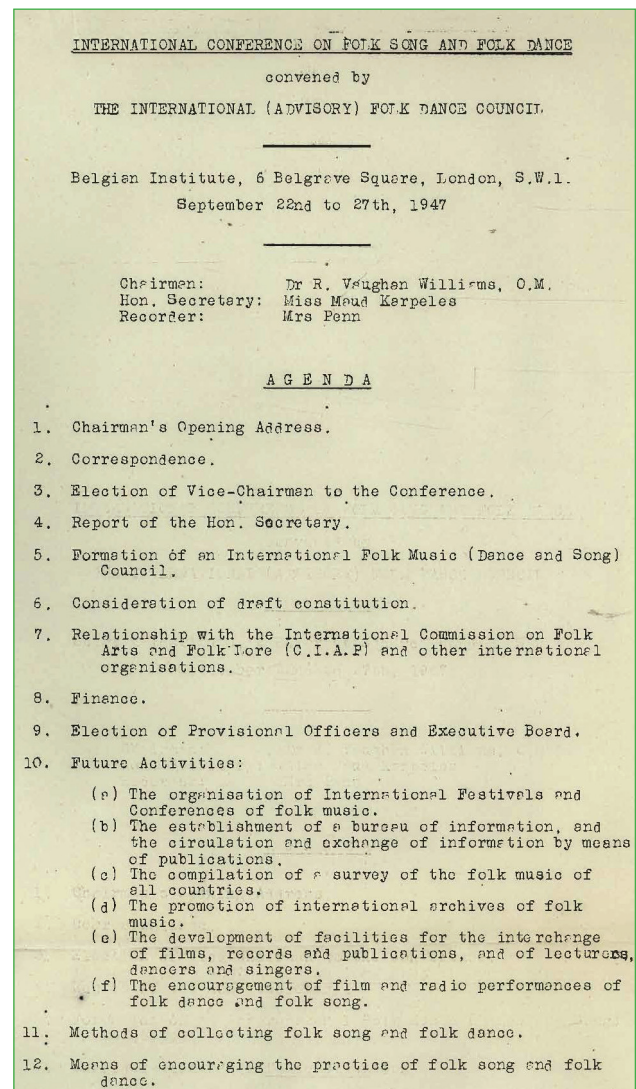


Figure 6. Agenda for the 1947 conference (ICTM Archive MS 10017, series 4, folder 94).

music and dance. Indeed, CIAP was holding its first post-war conference during the following week in Paris.³⁰ Debate followed, but this amendment was only supported by Marinus and Elizabeth Burchenal (USA), a leading authority on folk dance and founder of the American Folk Dance Society.

In contrast, requests for immediate action on the vote regarding IFMC were made by many others, namely: Renato Almeida (Brazil), Arnold Bake (the Netherlands), Edric Connor (West Indies), William Stanley Gwynn Williams (UK), Douglas Kennedy (UK), Poul Lorenzen (Denmark), Claudie Marcel-Dubois (France), Ahmed Adnan Saygun (Turkey), Doreen Senior (UK), Klavs Vedel (Denmark),³¹ and Klaus Wachsmann (Uganda).

30 A report on this October 1947 meeting appears in the "Notes and News" section of the first *JIFMC* (1949:53-54).

31 Klavs Vedel participated in the London conference as a delegate of the Dansk Folkemindesamling (Danish archives of folklore). Although not an employee there, he was a key individual in the Foreningen til Folkedansens Fremme (Association

A vote on the amendment to make no decision on IFMC was taken, but only two were in favour (presumably, Marinus and Burchenal), hence it was not carried. The chair immediately moved the proposal to establish IFMC. This was carried by a show of hands. The meeting then adjourned.

But when the conference reconvened the very next morning (23 September) at 10:00, Steuart Wilson, the chair who had led the previous proceedings, proposed that IFMC seek affiliation with CIAP. This was carried unanimously (I(A)FDC 1947:4–5; Karpeles 1972:11–13). Karpeles was then still the CIAP representative for Great Britain. It seems that CIAP and its intended activities were at that time important to her and others in the newly formed IFMC and to its future.³²

Over the following few days, initial practical issues relating to the Council were sorted out. A draft constitution (item 5) was prepared, adopted, and would be presented for ratification at the next conference. Financial projections (item 6) were made of £ 600 for the upcoming year. The names of provisional officers and Executive Board members were read and elected by the conference (item 7). As it was felt that Karpeles was best qualified, participants proposed that she be honorary secretary. And, for the sake of convenience during this formative stage, it was thought best for the officers to all be chosen from the same country, the United Kingdom. The individual members comprising the Board and the Secretariat are discussed in the following section.

Relations with UNESCO were also discussed, calling upon Vanett Lawler to explain in what way such cooperation would be possible (item 8). Lawler stressed that UNESCO would facilitate the work of IFMC wherever possible, and suggested that they could approach UNESCO for financial and other assistance. She also recommended further cooperation with other international organizations. The question of IFMC's possible involvement with festivals was discussed (item 9), in the end recommending that further information about performance groups needed to be collected.

for the advancement of folk dancing) in Denmark, which had a close connection to the archives. Vedel later co-edited a volume on Danish folk dance (Holm and Vedel 1946). While my sources only refer to a "Mr. Vedel (Denmark)" (I(A)FDC 1947:5, 12; Karpeles 1972:11, 23), Jens Henrik Koudal and Marie Martens from the Dansk Folkemindesamling were able to supply these further details. I very much appreciate their expert assistance.

32 While explicit affiliation with CIAP is not mentioned as a goal in the provisional constitution, it does appear in early amendments and subsequent revisions (e.g., *BIFMC* 1, Oct 1948:10; 5, Nov 1951:22). Yet despite this initially desired association, Karpeles later observed that "although the Council was for a time affiliated to C.I.A.P. the co-operation between the two organizations has never been very close" ([1976]:220).

Discussion about commercial disc recordings of folk music (item 10) revealed many sources that required exploration. A bureau of information regarding folk music and dance was suggested (item 11) and remained open to future consideration.³³ Lively, informative discussions were held on the collection of folk music and dance (item 12), and it was agreed to consider the compilation of a manual detailing them. The promotion of the practice of folk music was considered in different countries (item 13). The establishment of international archives of folk music was discussed (item 14), particularly in relation to the proposal regarding a bureau of information.

The collection and revival of folk music (item 15) and the classification of folk tunes (item 16) were briefly noted. It was reported that the Executive Board (item 17) proposed to have the next meeting of the General Conference during the first fortnight of September 1948, probably to be held in Paris, and that the first festival with conference should be held in September 1949.³⁴

At the final session (item 18), Vaughan Williams, now as IFMC president, congratulated participants, particularly Karpeles in gathering everyone together and organizing the proceedings so well. He further thanked the hosts, sponsors, and other organizers. Poul Lorenzen, now IFMC vice president, thanked Vaughan Williams for setting the right spirit from the start. With this, the conference was concluded (I(A)FDC 1947:5–14; Karpeles 1972:13–26).

Pending ratification of the constitution by the membership, no major activities took place during the first year of IFMC's existence. Instead, the Secretariat concentrated on building-up the organization and establishing contacts. While 140 music experts from thirty-five countries were appointed as correspondents (defined below), the main work focussed on preparations for the first meeting of its General Conference (Karpeles 1949b:4), as detailed below.

THE FIRST IFMC EXECUTIVE BOARD AND OFFICERS, 1947–1948

The first Executive Board and officers were the following:

President:	Ralph Vaughan Williams (UK)
Vice presidents:	Poul Lorenzen (Denmark) Albert Marinus (Belgium)
Secretary:	Maud Karpeles (UK)
Treasurer:	William Stanley Gwynn Williams (UK)

33 In a report on the founding of the Council, Dean-Smith (1947:iv) focussed on the exchange of journals and information between participating countries.

34 The first conference did take place in September 1948, but in Basel. The first festival plus conference was indeed held in September 1949 in Venice.

Board: Renato Almeida (Brazil)
 Natko Devčić (Yugoslavia)
 Duncan Emrich (USA)
 Douglas Kennedy (UK)
 László Lajtha (Hungary)
 Claudie Marcel-Dubois (France)
 Petro Petridis (Greece)
 Ole Mørk Sandvik (Norway)
 Ahmed Adnan Saygun (Turkey)
 Klaus P. Wachsmann (Uganda)³⁵
 Louise Witzig (Switzerland)
 (I(A)FDC 1947:7; Karpeles 1972:16)

English composer Ralph Vaughan Williams (1872–1958) was long interested in English folk music and was a close friend of Karpeles's. At 75 years of age, he was the oldest member of the first Board. He served as IFMC president until his death (see the chapter on him in this volume). Poul Lorenzen (1886–1981) was a folklorist and performer of Danish folk songs, serving as vice president until 1951. Belgian folklorist Albert Marinus (1887–1979) was a fervent supporter of CIAP, attending the Prague congress in 1928, later becoming CIAP Board member and vice president (Rogan 2007:8, 13). While initially preferring IFMC activities to be subsumed under CIAP, he served as IFMC vice president until 1962.

Although today the Secretariat is separate from the Board, in 1947, the secretary and treasurer were considered officers, just like the president and vice president. Maud Karpeles is described in many sections of the present book. She was 61 when IFMC was founded and would serve it as honorary secretary and then honorary president until her death, almost three decades later. William Stanley Gwynn Williams (1896–1978) was involved in Welsh and British folk music as a musician, composer, editor, lecturer, etc. He was IFMC treasurer until 1967.

Brazilian musicologist and folklorist Renato Almeida (1895–1981) served on the IFMC Executive Board until 1964. At 33, Yugoslav (Croatian) composer Natko Devčić (1914–1997) was the youngest member of the provisional Board, serving until 1953. He was also the last surviving member. Folklorist Duncan Emrich (1908–1977) was head of the Archive of Folk Song at the Library of Congress when he attended the 1947 conference. He served on the Board until 1953. Douglas Kennedy (1893–1988) had a long, fruitful involvement with the English Folk Dance and Song Society and, after Cecil Sharp, was probably the most influential person in the revival movement. He was married to Helen Karpeles, Maud's sister, and served on the Board until 1976. Hungarian composer, ethnomusicologist, and conductor László Lajtha (1892–1963) was on the Board until 1962.

French ethnomusicologist Claudie Marcel-Dubois (1913–1989) would serve on the Board as an ordinary member and later a vice president until 1987, an extraordinary period of four decades. She would become the first honorary member of the Council. Greek composer Petro Petridis (1892–1977) served on the Board until 1951. After being on the Board as an ordinary member, Norwegian ethnomusicologist and educator Ole Mørk Sandvik (1875–1976) became vice president until 1968, living to be 101 years old. Ahmed Adnan Saygun (1907–1991) was a Turkish composer and ethnomusicologist who served on the Board until 1962. Klaus Wachsmann (1907–1984) was a German/British ethnomusicologist well known for his work in Uganda. Initially serving as an ordinary member, he later became vice president, and finally president (1973–1977) (see chapter on him as president in the present volume). Swiss folklorist and dance ethnologist Louise Witzig (1901–1969) attended the 1935 London conference and festival, was an organizer of the Basel meeting, and a Board member until 1956.

The first Board meeting was held on 26 September 1947, the penultimate day of the conference. It was attended by Petridis (who chaired), Devčić, Emrich, Karpeles, Marcel-Dubois, Saygun, Wachsmann, Williams, and Witzig. Only three items are recorded in the minutes (EB minutes, 1st meeting, 26 Sep 1947).

The individuals detailed above as Board members are those listed in the proceedings of the 1947 meeting. All of them were officially elected to the Board at the 1948 Basel conference, but there are four other individuals who could be considered as part of the first Board. For the sake of completeness, I list them here in alphabetical order:

[Board]: Antoine E. Cherbuliez de Sprecher
 (Switzerland)
 Jaap Kunst (the Netherlands)
 Solon Michaelides (Cyprus)
 Artur Santos (Portugal)

Portuguese ethnomusicologist Artur Santos (1914–1987) is listed as being one of the provisional Board members by Karpeles in the first *JIFMC* (Karpeles 1949b:3) and her autobiography (Karpeles [1976]:218), and as being “re-elected” at the 1948 conference (*BIFMC* 1, Oct 1948:11), but does not appear in the proceedings from the 1947 meeting (I(A)FDC 1947:7; Karpeles 1972:16), although he was in attendance. Santos served on the Board until 1951.

Cypriot composer and ethnomusicologist Solon Michaelides (1905–1979) was co-opted to the Board at the second part of their second Board meeting on 16 September 1948 (EB minutes, 2nd meeting, 11 and 16 Sep 1948:§17), and this was reported to the General Conference on the following day (*BIFMC* 1,

35 Later listed as from “East Africa” (e.g., *JIFMC* 1, 1949:i).

Oct 1948:17). He then attended the third Board meeting, held on 19 September 1948, immediately after the Basel conference (EB minutes, 3rd meeting, 19 Sep 1948) and served on the Board until 1968.

Swiss musicologist Antoine E. Cherbuliez de Sprecher³⁶ (1888–1964) was the chair of the first conference in Basel. He was nominated as a vice president of the Council during the second part of second Board meeting on 16 September (EB minutes, 2nd meeting, 11 and 16 Sep 1948:§16), which he was attending as an observer. His nomination was announced to the conference and agreed to on the following day (*BIFMC* 1, Oct 1948:18). He then attended the third Board meeting on 19 September (EB minutes, 3rd meeting, 19 Sep 1948), serving as vice president until 1964.

Finally, Dutch ethnomusicologist Jaap Kunst (1891–1960) was co-opted to the Board at the third Board meeting, 19 September 1948 (EB minutes, 3rd meeting, 19 Sep 1948:§27). He was a Board member, then president in 1959 and served as such until his death the following year (see chapter on him as president in the present volume).

All of these individuals are listed as Board members in the first *JIFMC* from 1949 (p. i).

First meeting of the IFMC General Conference (Basel, 1948)

The first meeting of the IFMC General Conference was held in Basel, 13–18 September 1948, at the invitation of the Société suisse des traditions populaires (Swiss society of folk traditions) and the Fédération des costumes suisses (Swiss costume federation).³⁷ Louise Witzig, whom Karpeles had known at least since the 1935 festival and conference, played an essential role in convincing the board of the Fédération des costumes suisses to co-host the conference and meet most of the costs. While the Fédération was mostly concerned with bringing together active dancers, the partnership with the Société suisse des traditions populaires was essential because it was an academic society (Camp 2017).

As host for this first conference, Switzerland appears to have been chosen for quite practical reasons. Although the conference was originally planned for Paris, this did not eventuate. In January 1948, Witzig received a request from IFMC to organize the conference in

Switzerland, where there were resources, in contrast to many other parts of Europe that were severely damaged by the war. And Witzig herself was an invaluable and resourceful person who could organize such an event quickly. Numerous obstacles were also overcome, such as obtaining passes for German scholars who were supposed to attend the conference in Basel during the day, but sleep overnight in a neighbouring town (Camp 2017).

At Council world conferences today, academic presentations predominate, mostly in a number of parallel sessions, and one separate, plenary session is devoted to a meeting of the General Assembly of Members at which the Board discusses the work of the Council, its activities, announcements are made, voting of those present conducted on various issues, election results made public, etc. In 1948, things were done a bit differently, and terminology was also not quite the same as today.

According to the provisional constitution in effect at the time (ICTM Archive MS 10017, series 4, folder 94), the membership of the Council consisted of (§4):

1. delegates (representatives appointed by governments, national committees, or learned societies; each delegation having one vote) (§5)
2. correspondents³⁸ (experts and representatives of folk-music organizations appointed by the Executive Board; may attend meetings of the General Conference, but do not vote) (§6)
3. subscribers (persons who wish to further the work of Council, pay a minimum fee as determined by the General Conference; entitled to privileges as determined by Executive Board) (§7)

But the membership of the General Conference consisted of delegates and correspondents (§9), with the latter unable to vote on any matters. Subscribers were apparently not part of the General Conference.

Throughout the Basel event, one or two academic presentations often began a morning or afternoon session, with the rest of the time being devoted to announcements, discussion of Board matters, the Secretariat's concerns, future projects, etc. There were no simultaneous sessions. Only eleven such papers were presented.³⁹ There were also four presentations in the evenings, which were open to the public. Additionally, seven papers were presented but not read,⁴⁰ and two reports

³⁶ Although generally referred to as Cherbuliez de Sprecher (or Cherbuliez-de Sprecher) in Council publications and reports, Karpeles (1965a) wrote "Cherbuliez-von Sprecher" in an obituary.

³⁷ Aside from the reports in IFMC publications, see the perspective by Shuldham-Shaw (in Schofield and Shuldham-Shaw 1948:161–162).

³⁸ Christensen (1988:13) defines correspondents as "personages of distinction who would carry on the constitutional work of the IFMC."

³⁹ See Cowdery (2009) for a discussion of one paper presented at this conference and the subsequent debate it ignited over the next six years concerning the nature of authenticity in folk music.

⁴⁰ Presumably "read" means actually read aloud by someone, while "presented, but not read" suggests that copies of the paper were available, but not read aloud.

on folk-music activities were made. Karpeles would remark in retrospect that

the first conference at Basel ... seems to have been one of the most delightful ... Though a full program, it was not so overcharged as some of our later conferences, and there seemed plenty of time for the members to enjoy each other's company. (Karpeles 1969:20)

The business matters discussed at the conference were published in the first *Bulletin of the International Folk Music Council* in October 1948; and many, but not all, of the academic presentations were published in the first *Journal of the International Folk Music Council* in March 1949.

The Basel conference was attended by about forty-six delegates from seventeen countries: Canada, Cyprus, Czechoslovakia, Denmark, Finland, Germany, Hungary, Iceland, Italy, the Netherlands, Norway, Spain, Sweden, Switzerland, Turkey, the UK, and the West Indies.⁴¹ UNESCO was represented by Brazilian folklorist and musicologist Luiz Heitor Corrêa de Azevedo (1905–1992), who had succeeded Vanett Lawler as head of the Arts and Letters section.⁴² The provisional constitution was amended and adopted, and the Executive Board was re-elected, as described above. Various other matters concerning the Council were announced and occasionally discussed, including possible future publications. The Council received and accepted invitations for a festival to be held in September 1949 in Italy, and for a conference to be held in Montreal in August 1950. The Board was also to further consider an invitation for a festival in Trinidad in 1952.⁴³ The Board also met before and during the conference for its second meeting (11 and 16 September 1948), and after it for its third (19 September 1948).

Further elaborating on a list of early Council accomplishments prepared by Karpeles (1949a:1), by the end of 1948, the Council had held an international conference in Basel, adopted a constitution, elected an Executive Board that had three meetings, and pub-

lished a *Bulletin*. A journal of conference proceedings and reviews would follow in March 1949, and a second conference would be held six months later in Venice, this time in conjunction with a festival. Certainly, “the International Folk Music Council may be said to have passed the provisional and experimental stage and to have become an established organization with continuing liabilities” (ibid.).

Perhaps even more importantly, “through the common interest of folk music,” the IFMC successfully met “to promote understanding and friendship between nations,” in total accordance with its now-approved constitution.

Conclusion

The founding of the International Folk Music Council was certainly the result of a shared concern over the state of folk music and dance, yet it was also driven by increased participation at international festivals and conferences that highlighted the need for an organization that would enable such events to take place more regularly and have activities that were not limited to one-off gatherings. It was also apparently felt that existing organizations were inadequate for such purposes or limited in some ways.

In the preceding decades, Maud Karpeles participated in numerous international events, making acquaintances that would support her to establish the IFMC. She also acquired the administrative and organization skills to enable her to ensure successful, fruitful activities and support the growth of the Council into the future. While she could not have done this by herself, one wonders if it could have happened without her.

References cited

- Boyes, Georgina. 2001. “The Lady That Is with You...”: Maud Pauline Karpeles (1885–1976) and the Folk Revival.” In *Step Change: New Views on Traditional Dance*, edited by Georgina Boyes, 170–195. London: Francis and Taylor.
- British National Committee on Folk Arts. 1933. “[Agenda and minutes of 15 November 1933 meeting].” Wellcome Historical Medical Museum and Library. AHMM/CO/Chr/K/13. 6 pp.
- Cadbury, Tabitha. 2009. “Home and Away: What Was ‘Folklore’ at Cambridge?” *Journal of Museum Ethnography* 22 (Dec): 102–109.
- Camp, Marc-Antoine. 2017. “The Basle Conference of 1948.” Paper presented at the 2017 World Conference of the ICTM, Limerick, Ireland.
- Christensen, Dieter. 1988. “The International Folk Music Council and ‘The Americans’: On the Effects of Stereotypes on the Institutionalization of Ethnomusicology.” *YTM* 20: 11–18.
- [Conference participants]. 1935. “[Conclusion of the conference].” *Journal of the English Folk Dance and Song Society* 2: 108–117.
- Cowdery, James R. 2009. “Kategorie or Wertidee? The Early Years of the International Folk Music Council.” In *Music’s Intellectual*
- 41 In her capacity as regional representative for United Kingdom of the African Music Society, Karpeles reported briefly on the Basel conference, noting that “unhappily no one from Africa” took part (Karpeles et al. 1949:4). This is followed by an editor’s note giving background on the founding of IFMC, adding that the Society’s honorary secretary (Hugh Tracey) had been appointed as an IFMC correspondent on behalf of the African Music Society, and that IFMC was being kept informed of their work (ibid.:4–5).
- 42 IFMC is already reported as an international non-governmental organization approved by UNESCO for “consultative arrangements” in the “Notes and News” section of the first *JIFMC* (1, 1949:53).
- 43 The second conference and a festival did indeed take place in Venice, 7–11 September 1949. But Bloomington, USA, hosted the third conference, 17–21 July 1950, after Montreal had to withdraw their offer, and the 1952 conference was in London, without a festival. Ultimately, there was no involvement with the Trinidad event as proposed.

- History*, edited by Zdravko Blažeković and Barbara Dobbs Mackenzie, 805–811. RILM Perspectives, 1. New York: Répertoire International de Littérature Musicale.
- Croft, W. D. 1927. "Fifteen Years' Progress." *Journal of the English Folk Dance Society* 1: 3–16.
- Dean-Smith, M. J. 1947. "Editorial." *Journal of the English Folk Dance and Song Society* 5/2 (Dec): iv–v.
- Dunin, Elsie Ivancich. 2014. "Emergence of Ethnochoreology Internationally: The Janković Sisters, Maud Karpeles, and Gertrude Kurath." *Muzikologija / Musicology* (Institute of Musicology of the Serbian Academy of Sciences and Arts, Beograd) 17: 197–217.
- E. O. J. 1954. "Sir John Linton Myres, 1869–1954." *Journal of the English Folk Dance and Song Society* 7/3 (Dec): 204.
- English Folk Dance Society. 1928. "International Congress of Popular Arts." *Journal of the English Folk Dance Society* 2: 49–52.
- Folk Song Society. 1931. "Special General Meeting." *Journal of the Folk-Song Society* 8/35 (Dec): x–xi.
- Haywood, Charles. 1972. "Ralph Vaughan Williams and Maud Karpeles." *YIFMC* 4: 5–8.
- Holm, Ralph, and Klavs Vedel. 1946. Eds. *Folke-dansen i Danmark*. Copenhagen: Vort Land.
- Howes, Frank. 1935a. "The International (European) Folk Dance Festival." *Journal of the English Folk Dance and Song Society* 2: 1–16.
- . 1935b. Ed. *Journal of the English Folk Dance and Song Society* 2.
- I(A)FDC, see International (Advisory) Folk Dance Council
- Institut international de coopération intellectuelle. 1934. *Musique et chanson populaires*. Dossiers de la coopération intellectuelle. Paris: Institut international de coopération intellectuelle.
- . 1939. *Folklore musical: Répertoire international des collections et centres de documentation, avec notices sur l'état actuel des recherches dans les différents pays, et références bibliographiques*. Dossiers de la coopération intellectuelle. Paris: Institut international de coopération intellectuelle.
- International (Advisory) Folk Dance Council. 1947. "International Conference on Folk Song and Folk Dance Convened by the International (Advisory) Folk Dance Council, London, 22–27 September, 1947; Report." ii, 15 pp. Copies in New York Public Library (*MG p.v. 308. https://nypl.bibliocommons.com/item/show/12278598052907_international_conference_on_folk_song_and_folk_dance#bib_info) and the Vaughan Williams Memorial Library of the English Folk Dance and Song Society (uncatalogued materials donated by Peter Kennedy). [Mostly reprinted in Karpeles 1972].
- Johler, Birgit, and Magdalena Puchberger. 2013. "'... Erlebnismässigen Zusammenhang mit dem Volke': Volkskunde in der Laudongasse zwischen Elite und Volksbewegung." In *Wiener Urbanitäten: Kulturwissenschaftliche Ansichten einer Stadt*, edited by Brigitta Schmidt-Lauber, Klara Löffler, Ana Rogojanu, and Jens Wietschorke, 68–93. Beiträge der Europäischen Ethnologie zur Populärkulturfor-schung. Wien: Böhlau Verlag.
- Karpeles, Maud. 1949a. "Editorial." *JIFMC* 1 (Mar): 1–2.
- . 1949b. "The International Folk Music Council: Its Formation and Progress." *JIFMC* 1 (Mar): 3–4.
- . 1965a. "Obituary: Antoine-Elysée Adolphe Cherbuliez-von Sprecher." *JIFMC* 17, pt. 1: 11–12.
- . 1965b. "The International Folk Music Council." *Journal of the Folklore Institute* 2/3 (Dec): 308–313.
- . 1969. "The International Folk Music Council—Twenty-One Years." *YIFMC* 1: 14–32.
- . 1972. "Report of the International Conference on Folk Song and Folk Dance." *BIFMC* 41 (Oct): 6–26.
- . [1976]. "Autobiography." 284 pp. English Folk Dance and Song Society, Maud Karpeles Manuscript Collection, VWML, MK/7/185. <http://www.vwml.org/record/MK/7/185>.
- Karpeles, Maud, Herbert Pepper, James McHarg, Filiberto Giorgetti, and L. Guebels. 1949. "From Our Representatives." *Newsletter (African Music Society)* 1/2 (Mar): 4–15.
- Mavrogordato, John. 1955. "John Linton Myres (1869–1954)." *JIFMC* 7: 56–57.
- Pakenham, Simona. 2011. *Singing and Dancing Wherever She Goes: A Life of Maud Karpeles*. London: English Folk Dance and Song Society.
- Plant, David. 2017. "Remembering Pat Shaw." *English Folk Dance and Song Society*. <https://www.efdss.org/news/277-september-2017/4823-remembering-pat-shaw> (accessed 30 Jan 2019).
- R. M. D. 1954. "Obituary: Professor Sir John Linton Myres." *Folklore* 65/3–4 (Dec): 188–189.
- Ringer, Alexander L. 1969. "Editor's Introduction." *YIFMC* 1: 3–7.
- Rogan, Bjarne. 2007. "Folk Art and Politics in Inter-War Europe: An Early Debate on Applied Ethnology." *Folk Life* 45: 7–23. (available from: <http://www.meertens.knaw.nl/sief/images/PDF/03-45-7flk112656.pdf>).
- . 2008. "The Troubled Past of European Ethnology: SIEF and International Cooperation from Prague to Derry." *Ethnologia Europaea Journal of European Ethnology* 38/1: 66–78.
- . 2015. "A Remarkable Congress and a Popular General Secretary: CIAP / SIEF, Arnhem 1955 and Jorge Dias." *Etnográfica* 19/3 (Oct): 567–576.
- Sachs, Curt. 1935. "The Symbolism of Dancing." *Journal of the English Folk Dance and Song Society* 2: 30–33.
- Schofield, R. Kenworthy, and Patrick N. Shuldham-Shaw. 1948. "The Year's Work in Folk Song and Dance." *Journal of the English Folk Dance and Song Society* 5/3 (Dec): 159–165.
- Stockmann, Erich. 1988. "The International Folk Music Council / International Council for Traditional Music—Forty Years." *YTM* 20: 1–10.
- Svenska Folkdansringen. 2016. "About Svenska Folkdansringen." *Svenska Folkdansringen*. <https://www.folkdansringen.se/riks/index.php/english> (accessed 8 Feb 2019).
- Swinson, Arthur H., Pullen Jackson, MacEdward Leach, Paul G. Brewster, Henri Naef, Ruth Harvey, Richard Callender, and John Bremer. 1947. "The Year's Work in Folk Song and Dance." *Journal of the English Folk Dance and Song Society* 5/2 (Dec): 94–101.
- Vaughan Williams, Ralph. 1958. "The English Folk Dance and Song Society." *Ethnomusicology* 2 (Sep): 108–112.
- Wikipedia Contributors. 2019. "Svenska Folkdansringen." *Wikipedia: The Free Encyclopedia*. https://en.wikipedia.org/wiki/Svenska_Folkdansringen (accessed 8 Feb 2019).

Maud Karpeles: Her Contribution to Dance Research and to the Council

Catherine E. Foley, Theresa Jill Buckland, Elsie Ivancich Dunin, Liz Mellish, Jeanette Mollenhauer, Derek Schofield, Stephanie Smith, Daniela Stavělová, and Ivona Opetcheska-Tatarchevska

Introduction

The seventieth anniversary of the ICTM provided an opportunity for scholars in the ICTM's Study Group on Ethnochoreology to revisit the role played by folk music and dance researcher Maud Karpeles in the establishment of the IFMC, later the ICTM. An anniversary roundtable was coordinated by ethnochoreologist Catherine Foley and included presentations by ethnochoreologists from Europe, the United States, and Australia (Buckland, Dunin, Mellish, Mollenhauer, Opetcheska-Tatarchevska, Schofield, Smith, and Stavělová) (figure 1). The roundtable was presented at the ICTM's 44th World Conference at the University of Limerick on Saturday, 15 July 2017. This chapter is based on the roundtable presentations of these ethnochoreologists. The authors argue that Karpeles's role in the establishment of the IFMC was significant, and without Karpeles and her vision, the IFMC may not have come into existence. It was the founding by Karpeles of the International Folk Dance Council during the International Dance Festival in London in 1935—with Karpeles as secretary—which laid the foundation for the post-Second World War establishment of the IFMC in 1947, with again Karpeles as secretary. Using archival and bibliographic research, the authors examine Karpeles's work and research on dance in specific parts of the world leading up to the founding of the International Folk Dance Council and the International Folk Music Council, and her continued efforts advancing the work of the IFMC up to the time of her death in 1976. In recognition of her contribution, Karpeles served as honorary president of the IFMC from 1963 until her death in 1976. A brief biographical background to Maud Karpeles will first be presented.

Maud Karpeles, 1885–1912

Maud Pauline Karpeles was born into a privileged middle-class lifestyle in London in 1885. Both parents, although atheist, were of German Jewish inheritance, her father a tea merchant, and her mother, the daughter of a rich banking family, whence their wealth principally derived. In common with girls of her background and class, Karpeles was home tutored before later attending a single-sex boarding school which offered limited academic instruction. She left the school, fluent in German and an accomplished pianist, to further her musical expertise by studying in Berlin. Here, while hosted by her father's socially influential relations, she encountered artistic circles, including visits to family receptions from eminent musicians, theatre designer Gordon Craig, and radical dancer Isadora Duncan. Karpeles realized, however, that her own musical aptitude was insufficient to pursue a career as a classical concert pianist (Pakenham 2011).

Following her return to London in 1906, Karpeles brought together her left-wing sentiments (such as, becoming a member of the Fabian Society), her philanthropic interests, and a love of the performing arts in volunteer work with disadvantaged children. In tandem with the social work of the late nineteenth century, the University Settlement Movement, the role of the arts in ameliorating the lives of disabled children was gaining a high profile, especially through the Guild of Play, a club for urban children. It included a repertoire of songs, games, and dances that sought to renew “Merrie England” through the country's youngest citizens (Buckland 2014). Karpeles persuaded her younger sister, Helen, to join her as a volunteer teacher at the Guild of Play in Canning Town in the east end of London.

As a result of theatrical interests, both sisters regularly attended the Stratford-upon-Avon Shakespeare Festival, where in 1909 they watched a folk-song and dance competition. The panel of adjudicators included



Figure 1. Members of the ICTM Study Group on Ethnochoreology who presented at the Maud Karpeles Anniversary Roundtable at the ICTM's 44th World Conference at the University of Limerick, Ireland on 15 July 2017: (front row) Stephanie Smith, Theresa Jill Buckland, Catherine E. Foley, Daniela Stavělová, Elsie Ivancich Dunin, and Liz Mellish; (back row) Derek Schofield, Ivona Opetcheska-Tatarchevska, and Jeanette Mollenhauer (photo courtesy of Derek Schofield).

pioneers of the Edwardian English Folk Revival, Cecil Sharp and Mary Neal. Later that year, as part of his goal to realize the recent inclusion of English folk dancing into the national educational syllabus, Sharp instituted London-based classes in morris dancing, which both sisters joined. Initially Karpeles learned the dances primarily in order to augment the repertoire at the Guild of Play, but soon discovered a talent for dancing. So, she began a life-long pivotal role in performing, researching, and promoting folk music, dance, and song. Karpeles became a founding member, together with Sharp and others, of the English Folk Dance Society in 1911 (Schofield 1986).

A kinora film reel of 1912, photographs, and written testimony from witnesses of her dancing all underline her grace, flow, energy, musicality, and lightness (Heaney 1983; see figure 2). Although no doubt instructed in dance forms as a young girl of her social class, Karpeles's dancing experience up to the point when she encountered English folk dancing appears minimal. The impact of her morris dancing, however, clearly resulted in a visceral response for some onlookers: composer Ralph Vaughan Williams recollected that "Maud's dancing was so beautiful that it made him cry" (Pakenham 2011:23).

Maud Karpeles, Cecil Sharp, and English dance in the United States, 1915–1918

Maud Karpeles spent time in the United States between 1915 and 1918 working with Cecil Sharp, who was there to make a living with lectures and teaching engagements; the money from which could be sent home to his family during the First World War.

In March 1915, Sharp founded the English Folk Dance Society American Branch, establishing an organization to promote English dance in the United States. Maud Karpeles first came to the United States in June 1915, to assist Sharp with teaching in the first summer schools of the new organization, 1915–1917. Their teaching was a major impetus in the revival of English dance in the United States in the twentieth century.

THE "RUNNING SET"

Sharp and Karpeles made collecting trips in the southern Appalachians during 1916–1918. Their Appalachian diary entries illuminate various challenges and accomplishments in their travels.

One of their most important discoveries was the so-called "Running Set" at Pine Mountain Settlement School in Kentucky. On 31 August 1917, Karpeles writes in her diary: "After supper went to Miss de Long's



Figure 2. Maud Karpeles dancing a solo morris jig. Photograph taken from the kinora film reel in 1912 (photo courtesy of the English Folk Dance and Song Society).

house. Saw some set running—most interesting. Has great possibilities” (Karpeles 1917). Karpeles used a correct local name for the dance: set running. Sharp writes in his diary for 31 August:

In the evening we go to Miss de Longs and see a Running Set. This must be carefully noted some day. It is a fine dance and may serve to throw light on some of the older seventeenth and eighteenth cent[ury] dances. (Sharp 1917)

They watched the dancing in dim light and were not able to note the figures. They went on to Hindman Settlement School, where Karpeles writes on 18 September:

After supper we went to a dance which Mr. Bradley had arranged for us. Had to walk 1½ miles in dark along very muddy road. Mr. Sharp tumbled into mud hole and lost shoe. Dance was an interesting experience but actual dancing was no good. The girls did not know the dance and took little interest. The men were too fiddled with whisky to be much good, and there was no one to call. In addition, this small room was filled with onlookers. I danced and had to pull my partner around, as his head was swimming. (Karpeles 1917)

On 2 October in Hyden, Karpeles notes:

Mr. Lewis escorted us to a house in the town, where they had arranged a “running set” for us. Just 4 couples. Not good dancers, but good enough for us to be able to take down the figures. (Karpeles 1917)

Sharp writes on 8 October in Hyden:

This is a great relief to me to know that the dance is at last on paper. This dance is as valuable a piece of work as anything that I have done in the mountains. I may get some more figures to add but I do not think there is anything else to learn about it. (Sharp 1917)

In December 1917, Sharp described the “Running Set” that they saw at Pine Mountain as follows:

It was danced one evening after dark on the porch of one of the largest houses of the Pine Mountain School with only one dim lantern to light up the scene. But the moon streamed fitfully in lighting up the mountain peaks in the background and, casting its mysterious light over the proceedings, seemed to exaggerate the wildness and the break-neck speed of the dancers as they whirled through the mazes of the dance. There was no music, only the stamping and clapping of the onlookers, but when one of the emotional crises of the dance was reached ... the air seemed literally to pulsate with the rhythm of the “patters” and the tramp of the dancers’ feet, while, over and above it all, penetrating through the din, floated the even, falsetto tones of the Caller, calmly and unexcitedly reciting his directions. (Sharp and Karpeles 1918 [1985]:14–15)

The description of the dance was published in *The Country Dance Book, Part V*. They concluded:

we are led to infer that the Running Set represents a stage in the development of the Country-dance earlier than that of the dances in *The English Dancing Master*—at any rate in the form in which they are there recorded. (ibid:10)

Their work provides documentation of living folk song and dance traditions in the early part of the twentieth century in the United States, the significance of which cannot be overestimated. However, their collecting had its blind spots. Sharp was looking for survivals of English song, and he assumed that most of the people in the mountains were of English, Lowland Scots, and Ulster Scots origin. He was not interested in collecting and noting everything he came across from people that did not fit this ethnic profile.

Phil Jamison has analysed Sharp's interpretation of the running set in his 2015 book on Appalachian dance. Jamison concludes:

The dances that Cecil Sharp called the "Running Set" were not, as he believed, an ancient, unadulterated form of English country dance but represented a more recent American hybrid that developed from diverse roots in the American South during the nineteenth century. While some of the dance figures may have come from the English country dances, these American dances clearly show a greater debt to the Scots-Irish, French, Native American, and African-American dances. (Jamison 2015:74)

The importance and value of Sharp's and Karpeles's early twentieth century song and dance fieldwork in America remains. Karpeles's role in this work has been historically underestimated, and prepared her for her future fieldwork and collecting activities. As Malcolm Taylor suggests,

there is no doubt from reading her Appalachian diaries and the corresponding parts of her autobiography that her time in America with Cecil Sharp was the most important passage of her life, and that Sharp was her inspiration. What does not stand out from the pages is that Maud's own presence was a key ingredient in the endeavour. (Taylor 2011:viii)

Maud Karpeles was indeed a key ingredient, and she continued to extend her music and dance research and activities to other parts of the world.

Maud Karpeles, 1924–1935

Cecil Sharp (1859–1924) had shown little interest in folk dance from continental Europe, and during his lifetime, there were no visits by European dance groups to England. Perhaps because of her family background, Maud Karpeles was more open to European culture.

The person who alerted Karpeles to European folk dances was Violet Alford (D. N. Kennedy 1971; Armstrong 1973). In 1923 Alford made comparisons between the English morris, sword, and country dances, and dances from Spain, France, and the Basque country (Alford 1923). She had tried to interest Sharp in the Basque dances, but later said that Sharp's response made her feel like an "upstart" (Alford 1956:125). Sharp's lack

of interest is perhaps not surprising because his central thesis was that these English dances were distinctly *English*.

Alford wrote about her visits to the French Basque country (Alford 1925, 1926), leading to a group of English dancers, including Karpeles, visiting a festival in Bayonne in April 1927. Sharp's successor as director of the English Folk Dance Society (EFDS) and, from 1932, the English Folk Dance and Song Society (EFDSS), Douglas Kennedy, and his wife Helen (Maud's sister) wrote of that trip, "as Violet Alford had long foretold, the English Morris men found their Pyrenean counter-parts" (H. Kennedy and D. N. Kennedy 1961:4). Basque dancers were invited to London later that year, and English dancers visited San Sebastian in 1929, with a reciprocal visit to London in 1930, performing at the January festival of the EFDS in London's Albert Hall.

Before 1935, European dance groups had visited Britain in 1927 (the Netherlands and French Basques), 1929 (Denmark), 1930 (Spanish Basques), 1931 (France), 1932 (Spain), 1933 (Norway), and 1934 (Portugal). And English dancers performed in Europe in 1924 (the Netherlands and Belgium), 1926 (the Netherlands), 1927 (French Basques), 1928 (Czechoslovakia and Austria), 1929 (Spanish Basques), 1931 (Denmark), and 1932 and 1933 (the Netherlands) (Pakenham 2011). Karpeles would have taken part in most, if not all of these visits to Europe. Kennedy may have been the director of the EFDS, but Karpeles was a senior and respected person in the society who had had the closest connection with Sharp, and who was now collecting and publishing in her own right (Karpeles 1928, 1930, 1931, 1933; Schofield 2015).

Karpeles and researchers outside of England

In her autobiography, Karpeles states: "It was at Bayonne that I first met Dr. František Pospíšil, the famous Czech expert on the Sword Dance, who had the greatest admiration for Cecil Sharp's work" (Karpeles [1976]:136). The following year, in September 1928, Pospíšil was invited as a late entry to the 50th Jubilee Congress of the Folk-Lore Society in London, where he showed his films. Karpeles attended the congress, representing the English Folk Dance Society, and was therefore exposed to Korčula Island's sword dances through Pospíšil's films. In the same year, the Executive Board of the English Folk Dance Society invited Pospíšil as one of the first (of only three) Foreign Corresponding Members. He continued to be listed until 1935, by which time there were six additional foreign correspondents. This was an

early stage of involving academic-level researchers from outside of England for comparative dance studies.

A further opportunity arose which gave Karpeles her first position on an international body, introducing her to dance and music scholars and enthusiasts from many parts of the world, especially Europe. The League of Nations was set up to maintain world peace, and in 1922 established a commission for intellectual co-operation. From this came a desire by European ethnologists and folklorists to create a platform for the comparative study of folk culture and methodology. The League of Nations was reluctant to give its support because it feared that the study of folklore would lead to political claims, especially regarding disputed territories (Rogan 2004:290). Nevertheless, an international congress was held in Prague in 1928, which established the Commission internationale des arts populaires (CIAP). The programme in Prague was split into sections including museums, costumes, music and song, and dance and drama. The event attracted scholars, artists, conservators, promoters, and government officials. Amongst Britain's representatives were Karpeles and Kennedy, and when national commissions were established, Karpeles had the enthusiasm and reputation to become the UK secretary. The work of CIAP was severely hampered by internal argument, distrust of CIAP by the League of Nations, and mounting tension within Europe. CIAP re-emerged after the Second World War as part of UNESCO, and eventually became SIEF, International Society for Ethnology and Folklore (Rogan 2004).

The 1935 International Festival in London

In 1933, the English Folk Dance and Song Society (EFDSS), prompted by Karpeles, proposed an international folk dance festival in London. Her plan identified three objectives which, almost word-for-word, were published in the festival handbook:

- (1) To promote understanding and friendship between nations through the common interest of folk-dance;
- (2) To demonstrate the value of folk-dance in the social life of today;
- (3) To further the comparative study of folk-dances. (EFDSS 1935:3)

Karpeles had considerable success in mobilizing support amongst the political, social, and artistic elite in Britain. Invitations to dance groups were issued by the British Foreign Office, through national committees of CIAP, foreign corresponding members of EFDSS, and through personal contacts. The emphasis in the invitations was for "traditional dancers" as opposed to reviv-

alists, and there was a preference for groups that would show dances of a "ritual or ceremonial character," rather than social dances (EFDSS 1933).

The festival lasted a week in July 1935, and included government receptions, concerts in the open air and in the Albert Hall, and a conference at which leading dance scholars from across Europe and beyond presented papers and debated (Howes 1935).

Dance groups came from Austria, Bulgaria, Denmark, France, Germany, Hungary, Italy, Latvia, Lithuania, the Netherlands, Norway, Poland, Romania, Spain, Sweden, Switzerland, Soviet Union, and the UK. Kennedy directed the performances, Alford was conference secretary, and Karpeles was the overall festival secretary. One commentator wrote of her "extraordinary combination of business ability, untiring zeal and organizing genius" (Batchelor 1935:245).

Karpeles had found her niche. She was increasingly, however, coming into conflict with Kennedy, her brother-in-law, over the direction of the folk-dance revival. He wanted to move the revival on to reflect changing social conditions, whereas she wanted to remain true to Sharp's legacy. The European folk dancers and scholars had visited London and been reminded of Sharp's achievements. She had found the context for her continuing devotion to his work—in an international setting.

There were further visits of European dance groups to London, and in January 1939, seven European groups attended the annual Royal Albert Hall Festival—from Yugoslavia, Romania, Lithuania, France, the Netherlands, Norway, and Denmark. Meanwhile, Karpeles visited the International Folklore Congress in Paris in August 1937.

In the face of inactivity from CIAP, but with a continuing desire by European ethnologists and folklorists for co-operation, new organizations were established. Folk dance was no exception, and in the final session of the 1935 festival, an International Folk Dance Council was formed, with Karpeles as secretary. It was under this organization that an International Folk Dance Festival in Stockholm, Sweden, was arranged for August 1939. In spite of the international tension in the run-up to the outbreak of the Second World War, the festival went ahead, with a group of English dancers and a presentation from Karpeles called "The Functions of the International Folk Dance Council with special reference to the Compilation of a Record of Folk Dance Material" (International Folk Dance Council 1939). Karpeles's aspirations, however, had to wait until after the Second World War.

The 1935 international festival in London and the Romanian *călușari*

One of the invitations to participate in the 1935 festival in London was addressed to the Romanian Institute of Folklore in Bucharest. An exchange of letters followed between Karpeles, Romanian diplomats based in London, and the Romanian academics, Romulus Vuia and Constantin Brăiloiu, regarding the selection of the group who would participate in the festival (Pașcalău 1988:492). The invitation requested that the dancers selected for the festival should be, if possible, villagers, and certainly not professionals (Brauner 1979:19). According to Harry Brauner, an ethnomusicologist based at the Bucharest Institute of Folklore, Brăiloiu and Vuia immediately thought of the *călușari* dancers and invited three possible groups to Bucharest where a formal selection took place (ibid.:44).¹

Meanwhile Karpeles sent her friend, Philip Thornton, a musicologist and multi-linguist, to Bucharest to take part in the selection process. Brauner, whom Thornton had previously met earlier in 1935 while he was researching music in Romania with Bartók (Nalder 1993:5), mentions that Thornton had already travelled to other countries to check potential groups for the festival (Brauner 1979:44), thus revealing Karpeles's involvement in the quality control and selection of the groups to be invited.

The selection of the *călușari* groups took place in the courtyard of the Society of Composers in central Bucharest. Brăiloiu, Brauner, and Thornton were present. Brauner reports that there was fierce competition between the three groups as “the young men were fighting ... for this unthinkable opportunity; a journey never dreamed of over land and sea” (ibid.). Finally, the group of young men from the village of Pădureți, Argeș County, was selected to travel to London.

The story of their journey has become a legend both in Romania and in the UK, especially their consternation during their first rehearsal when they realized that they did not have the fresh garlic (and wormwood) that they attach to their ritual flag, as they believed these were essential to give them their supernatural powers. As Karpeles recounts in her autobiography, a “messenger was sent post-haste to Soho and returned with the garlic before the rehearsal had finished” (Karpeles [1976]:191), thus avoiding a major catastrophe.

Karpeles recounts that she considered the Romanian *călușari* dance to be the most memorable performance of the entire festival as the “vast audiences were thrilled and transported by the sense of mystery and magic which the dance evoked” (ibid.:189). She expressed her appreciation of the *călușari* in a letter to the press director for the Romanian ministry, dated 2 August 1935, saying that their “dance and music ... is a perfect work of art that I will never forget, of which I am privileged to have experienced” (Pașcalău 1988:492). She also lamented, later, that a film was not made of their performance (Pakenham 2011:201).

A busman's holiday in Yugoslavia

Although an invitation was sent to Yugoslavia for a dance group to participate in the 1935 International Folk Dance Festival in London, none was able to handle the travel cost and time commitment. However, in the following year, Maud Karpeles travelled to Yugoslavia and wrote about her trip, “A Busman's Holiday in Yugoslavia,” published in the *English Folk Dance Society News* (Karpeles 1936). Three photographs of sword-dance groups were published in her article: Rusalija group from Miravci village in southern Macedonia, and Moreška and Kumpanjija groups on Korčula Island in Croatia.

Karpeles had continued her own sword-dance documentation in England, but her experience with Cecil Sharp did not go beyond English-based song and dance materials in England and in the United States. It was through František Pospíšil, whom she had met in 1927 and whose films about Korčula Island's sword dances he had shown at the 1928 Jubilee Congress in London, that in large part led her to observe sword dancing in Yugoslavia.

There is known correspondence from sisters Ljubica and Danica Janković, dance researchers in Belgrade, with the English Folk Dance and Song Society by 1934, by which time they had published their first volume of *Narodne igre* (Folk dances). The personal meeting of the sisters with Karpeles, her nephew John Kennedy, and Philip Thornton took place in Belgrade in April 1936, at the beginning of the “busman's holiday.” The sisters had helped Karpeles, Kennedy, and Thornton with an Easter holiday itinerary into Macedonia. On this trip, Karpeles visited Rashtak village (in Skopje's Black Mountain region, northern Macedonia) and Miravci village (near Gevgelija, a town in southern Macedonia).

For the “busman's holiday,” Karpeles arranged to observe both sword-dance groups that Pospíšil had filmed on Korčula Island in 1924. After Pospíšil, who filmed sword dances for comparative studies, Karpeles

1 The *călușari* are a troop of male dancers, always an uneven number, bound together by an oath, who perform a healing ritual by dancing in villages in southern Romania, around Whitsuntide. The *călușari* continue to practise their ritual each Whitsuntide in certain villages in southern Romania, and locals still hold a strong belief in the ability of the magical powers of the *călușari* to drive away evil spirits, although nowadays the *călușari* is often better known as a spectacular performance dance.

was the first to write in English about Korčula sword dances from personal observation. She writes comparatively in her 1936 article that the *kumpanija*² in the town of Blato is

not only very spectacular, but of great ethnographic interest, for it has figures and movements in common with several of our English dances and, as far as I can remember them, with the Sword Dances of Fenestrelle (Italy) and Santander (Spain). (Karpeles 1936:410)

In 2017, additional correspondence and local data were uncovered in Blato's Kumpanjija Group archive of materials that were related to both Pospíšil (1922 and 1924) and Karpeles (1936) in their visits to Korčula Island. There is an interesting reference to Karpeles in a handwritten journal:

Karpeles the whole time wrote about what she was watching, as well as notes of the bagpiper, while the rest of the English took photographs.³ (Viteško Udruženje Kumpanjija–Blato 1936, Blato Kumpanjija's journal of meetings; translation by Dunin)

In 1936, Karpeles applies her fieldwork techniques with note-taking and music notation, along with follow-up correspondence with the leaders of sword-dance groups in Miravci and on Korčula Island in Croatia. The sensibility and interest of Maud Karpeles in the late 1920s about non-English sword dances, leads her to come to the Balkans with enthusiasm and to visit deliberately chosen places in Macedonia and Croatia, in which sword dances were danced in their social contexts. In her article, there are detailed descriptions of the costumes and dance patterns of the Rusalija, and of “ad infinitum” dancing of the male chain dances in the mountain village of Rashtak, concluding that she was seeing the finest dancing in an exceptionally festive and hospitable atmosphere.

On Maud Karpeles's invitation, the Rusalians from Miravci village were guests of the International Folk Festival and the Imperial Institute in London in 1939. Members of the Imperial Institute expressed the organizers' and performers' enthusiasm and the London audience's enchantment and fascination with the Rusalian dancers, who refused the money reward (in sterling), which was offered to them after their performance at the Imperial Institute. Continuing a correspondence, Danica Janković sent her manuscript “Rusalje from Southern Serbia (Roussalia)” to Karpeles, who arranged

its publication in 1939 in *English Dance and Song* (Janković 1939b).

In the course of the six years following Karpeles's visit to Macedonia, and two years following Rusalija's performance in London, there were still newspaper articles published in Macedonia with reference to Maud Karpeles. For example, in the daily newspaper *Vardar* (1936), there is a fieldwork report from the Janković sisters in Macedonia entitled: “The touristic-economic significance of the old traditional dances.” A subheading, “Foreigners are delighted with our folk games,” speaks to Karpeles's great interest in promoting the traditional dances of Macedonia. Karpeles had recorded a film of some of these dances in the field and from a statement of the Janković sisters in *Vardar*, we learn that Karpeles intended to revisit the Balkans and to present her field materials (film and visual) at scientific meetings. She also intended inviting the Janković sisters to lecture on “old fashioned” dances in England (*Vardar* 1936). Karpeles's visit to the Balkans in 1936 illustrated her developing interest and new understandings of dance beyond England, which brought an international dance perspective into her work. In addition, the visit demonstrated her interest in expanding and unifying an international network of collaborators and scholars in the field of folk dance, which would find an academic and performative home with the founding of the International Folk Music Council in 1947.

Karpeles and the formation of the International Folk Music Council

Maud Karpeles accumulated much experience in observing and documenting choreo-musical traditions amongst disparate cultural groups. Thus, she was well-equipped to play a pivotal role in the formation of an international organization for dance and music research. In 1946, Karpeles attended a meeting of UNESCO in the hope that they would initiate the formation of such an organization, but in the absence of any action on their part, she realized the inauguration of a scholarly association was a task to which she would need to direct attention. She had met numerous like-minded scholars, and had maintained communication with them over many years. So, in 1947, she sent invitations to “those who had attended the 1935 conference and to other folk music experts with whom I was in touch, while through the medium of the Foreign Office governments were invited to appoint delegates to attend” (Karpeles [1976]:215–216). Thus, the International Conference on Folk Song and Folk Dance was organized in London, 22–27 September 1947. The conference was funded for the most part by profits from the 1935 International Folk Dance Festival held in London.

2 The dance is variously spelled *kumpanija* or *kumpanjija* in the sources cited here, so these variations are followed when discussing the relevant articles.

3 Her drum and bagpipe music notation for Blato's *kumpanija* sword dance [see Karpeles's drum and bagpipe music notation in the Online Gallery] is located in the Vaughan Williams Memorial Library's Maud Karpeles Collection in London, and until 2017, aside from her busman's article (Karpeles 1936), it was the only known tangible evidence of her visit to Blato.

Attendees at the meeting drafted a constitution for the fledgling organization, which was to be known as the International Folk Music Council (IFMC),⁴ and the aims of the Council were

- (1) To assist in the preservation, dissemination and practice of the folk music of all countries.
- (2) To further the comparative study of folk music.
- (3) To promote understanding and friendship between nations through the common interest of folk music (Karpeles 1949:4).

The English composer Ralph Vaughan Williams—who had been appointed president of the English Folk Dance and Song Society in 1932—was elected president (1947–1958) of the newly founded organization, and Maud Karpeles was elected secretary (1947–1963). And, although “Dance” had been in the earlier title of the pre-World War II organization, it was replaced by “Music” in the title of the new organization, possibly reflecting the majority interest of those present and their assumption that dance could be encompassed under music.

Karpeles’s advocacy for dance within the IFMC

Karpeles, however, never forgot her interest in dance, and was determined that choreological research should not be neglected by the organization. For many years, Karpeles had been, in her letters, engaging in discussions with fellow dance scholars about a variety of salient topics, such as dance notation (Karpeles to Juana Cristoloveanu, pers. comm., 1958; ICTM Archive MS 10017, series 4, folder 120) and the scope of dance genres and events which should be included in the Council’s research agenda (Karpeles to Gertrude Kurath, pers. comm., 1960; ICTM Archive MS 10017, series 4, folder 123). One scholar who shared Karpeles’s passion for dance studies, and with whom she corresponded frequently about formalizing the study of dance within the Council, was the German academic, Felix Hoerburger. In a letter to Hoerburger, she expressed her belief that dance research

is an aspect of our work which should be dealt with ... I feel it is not much good having a general discussion on a subject by people who have not made a special study of it. It might be the best plan to have one or two papers on the subject and then appoint a small commission to make further study. However, I shall be glad to have your views on this. (Karpeles to Hoerburger,

pers. comm., 1957; ICTM Archive MS 10017, series 4, folder 89)⁵

Twelfth annual conference of the IFMC in Sinaia (1959)

In 1959, the twelfth annual conference of the IFMC took place in Romania, and Karpeles, as secretary general, was in charge of the organization. This was the first IFMC conference attended by delegates from all socialist states. Karpeles was delighted with the large turnout, of over 100 delegates from twenty-six countries, including for the first time representatives from states of the USSR, Mongolia, and Vietnam (Pop 1959:89), and the discussions were speeded up by simultaneous translation into five languages (Pakenham 2011:239). According to Pakenham, Karpeles “was in her element,” she never forgot the Sinaia conference (ibid.). The venue for the conference was the former royal palace in Sinaia, situated in the picturesque foothills of the Carpathian Mountains where, as Karpeles comments, they “were given luxurious hospitality. I had a marvellous suite with a marble-tiled bathroom attached” (Karpeles [1976]:246). In her report after the conference, she praised the organization by the Romanian hosts, and stressed that this had been “one of the most successful events held under the Council’s aegis” (United States Embassy (Romania) 1971:84).

Karpeles and the Dance Commission

By 1960, the Executive Board had validated Karpeles’s desire, writing to Council members that scholars whose focus was on dance rather than music should also be allowed to have an equally active role in organizational activities. In that same year, the General Assembly of the IFMC agreed to establish a Dance Commission (*BIFMC* 18, Sep 1960:11). As was her custom, Karpeles (figure 3) was instrumental in the recruitment of a group of international scholars who would be able to guide the Commission in both academic and administrative fields, and the ICTM Archive contains correspondence sent by Karpeles to researchers such as Willard Rhodes (USA), Douglas Kennedy (UK), Donal O’Sullivan (Ireland), Otto Andersson (Finland), Andreas Reischeck (Austria), Roger Pinon (Belgium), Salvador de Barandiaran (Spain), Suiho Matsumiya (Japan), and many others. However, her chief confidante and collaborator continued to be Felix Hoerburger, and the two

⁴ The change of name from International Folk Music Council (IFMC) to International Council for Traditional Music (ICTM) did not occur until after Karpeles’s death.

⁵ See chapter “ICTM Study Group on Ethnochoreology” by Dunin and Foley in this volume for a history of the study group.



Figure 3. Maud Karpeles at her desk (photo courtesy of the English Folk Dance and Song Society).

continued to discuss, by letter, various procedural matters relating to the Commission.

The first official meeting of the Dance Commission was held in July 1962 in Czechoslovakia, and one problem became evident immediately: the commission had been established as a discrete entity of carefully selected scholars who had been invited to participate, thus effectively closing the door to discussion for anyone outside of the group. Once more, Karpeles took swift action, writing to the Executive Board in November 1962 to suggest that “it would be better to discontinue the Commission as a closed body and instead to hold at our next Conference a meeting for the discussion of practical matters which will be open to all interested members” (Karpeles pers. comm. to the Executive Board 1962; ICTM Archive MS 10017, series 4, folder 71). She also wrote to Felix Hoerburger expressing her concern that some nations had proposed overly large numbers of delegates to the commission, while other nations had not responded to her request for representatives. She argued that open meetings would be likely to ameliorate this situation and allow for a more equitable arrangement to be provided to all interested scholars (Dance Commission minutes, 5 and 7 Aug 1963; ICTM Archive MS 10017, series 4, folder 71). In 1964, the IFMC’s Executive Board encouraged a wider

IFMC membership, but the endorsement for this open membership took several years and meetings to implement. In fact, it was not until 1979 that the meetings became truly open, demonstrated by invitations to the last working meeting held in East Germany of the otherwise closed Terminology Group and the next IFMC conference held in Norway in 1979, with an expanded number of Scandinavian and international dance participants (see the chapter “ICTM Study Group on Ethnochoreology” by Dunin and Foley in this volume).

Karpeles as an IFMC ambassador in Czechoslovakia

Maud Karpeles played a significant diplomatic role between East and West while serving the IFMC. This was made manifest in the Council’s preparation for the fifteenth IFMC conference in Gottwaldow, Czechoslovakia, in 1962, with Karpeles as secretary. Karpeles was also a member of the programme committee for the conference. Gottwaldow was formerly, and now again, called Zlín, where Tomáš Baťa had established a shoemaking company that had achieved a worldwide reputation. This 1962 conference was important for the cooperation or integration of Czech

ethnochoreologists into the international dance research scene during the period of the Cold War, when cooperation with the capitalist world was extremely limited due to the political restrictions of the Communist state and its ideological pressure. It was the period of the Iron Curtain between Eastern and Western countries, and organizing such a conference was not an easy task due to the political situation.

The city of Gottwaldov had been transformed into a state-owned enterprise after the Communist coup in 1948, and while the city was renamed after the first Communist president, Klement Gottwald, it became a showcase for the achievements of the new socialist society. It is something of a paradox that an international conference composed, among others, of participants from behind the Iron Curtain could be held at this place. The hosting of the fifteenth IFMC conference in Gottwaldov was therefore something unusual in socialist Czechoslovakia, where the totalitarian regime reduced contact with the capitalist world to a minimum, and those rare visitors from capitalist countries were frequently under close supervision by the secret police. This may be the reason why—considering that the best place to hide is in plain sight—the city of Gottwaldov was the right place to show the proclaimed internationalism that was part of the official policy of the day. The second reason was undoubtedly the fact that folklore at that time was valued as a political and ideological tool, and this is why the conference dealing with this topic was accepted and promoted by the establishment (Bonuš 1951; Kopecký 1951; Jírový 2005).

The importance of the IFMC Conference in 1962 for the local regime was mentioned in several journals and daily newspapers (*ČTK Agency* 1962a, 1962b, 1962c, 1962d; *Věčerní Praha* 1962a, 1962b). Attention was mainly drawn to the huge number of participants: 150 from twenty-three countries, in addition to 100 participants from Czechoslovakia, who were folklorists, teachers, and culture workers. Karpeles played a significant role in the preparatory diplomacy required for the fifteenth IFMC conference. The event made it possible for ethnochoreologists to make and maintain contacts in the folk music and dance fields of research between East and West. The press mostly reported about Soviet and American participants, as it was convenient for the ideology of the day. Those conference presentations that dealt with dance folklore were mainly appreciated for their practical demonstrations. There was also an exhibition of books and music records about traditional culture organized by the local museum in Gottwaldov. However, no reference is made in any of these local sources to the IFMC secretary and member of the programme committee for the conference, Maud Karpeles.

Being a member of the programme committee, Karpeles did not present a paper at the conference, but played an important role in the preparatory “diplomacy” prior to the conference. In 1960, Karpeles, in her capacity as secretary of the IFMC, had written a letter to Vladimír Karbusický about the date of the conference. She informed him about the members of the Executive Board and appreciated the nomination of Karel Vetterl as chair of the national committee.

Karbusický was a member of the Committee for Folklore Studies in Music that was active during the preparation of the IFMC conference in 1962. The committee had been founded in 1959 and consisted of researchers from the Institute of Ethnography in Prague and Brno, and from other organizations: Czechoslovak Radio, Culture House of Prague, Institute for Folk Culture in Strážnice, and Institute for Musicology in Bratislava. Members of the committee were active as local organizers for the IFMC conference.

Conference participants were offered a wide range of social events. Of special note was the visit to the International Folklore Festival in Strážnice, presenting folk culture in the framework of socialist propaganda (Krist and Pavlicová 2015).

An important occurrence for the further development of international cooperation between the politically divided East and West in the field of ethnomusicology, as well as ethnochoreology, was the foundation of the Study Group on Ethnochoreology, where the Eastern bloc was already represented by a considerable number of researchers. During its meeting in Gottwaldov in 1962, the IFMC Executive Board, with Karpeles as secretary, initiated the foundation of IFMC study groups, national committees, and the Dance Committee. As dance folklore served political propaganda goals, and the folklore revival movement in former Czechoslovakia enjoyed official state support (Stavělová 2017; Pavlicová and Uhlíková 2018), the fact that folk dance became the subject of international research was in line with official ideology and positively judged by the authorities. Today, we have to take into consideration that this ambivalent meaning of traditional music and dance culture (“folklore”) was extremely important for the further cooperation of Czech researchers with IFMC. One of the advantages offered by the conference in Gottwaldov in 1962 was the possibility for many Eastern researchers to attend the meeting; furthermore, it was for many of them an important starting point for cooperation within an international context.

The Czech National Committee of the IFMC, composed of members of the former Committee for Folklore Studies in Music and local organizers of the 1962 IFMC conference, had its first meeting in 1963. For ethnochoreologists Hannah Laudova and Eva Kröschlova,

their membership in the Dance Committee meant that they could become permanent members of IFMC and, later, ICTM.

Indeed, it was this crucial starting point that later enabled Laudova and Kröschlova's participation in the activities of the Study Group on Ethnochoreology despite political lack of freedom and repression after 1968. The conference in Gottwaldov, dealing with music and dance folklore, was considered by the political leadership of Czechoslovakia to be an acceptable way of developing further research cooperation in this area with the West during the Cold War in the second half of the twentieth century. The continuity of research opened the door for the next generation of ethnomusicologists and ethnochoreologists from the former Czechoslovakia, enabling them to join the ICTM organization immediately after the Velvet Revolution in 1989.

The 1962 Festival of the Balkan and Adriatic Countries

The 1962 Festival of the Balkan and Adriatic Countries was the first regional festival to be held under the auspices of the IFMC. It was held in Bucharest between 27 July and 4 August 1962, only a few weeks after the IFMC conference in Czechoslovakia, and was accompanied by an informal conference. It was organized by the IFMC Romanian National Committee in liaison with Karpeles who was involved from the early planning stages of this festival. Correspondence held in the ICTM Archive between Karpeles and the Romanian organizers reveals the use of her network of IFMC contacts that she had built up over the preceding years in selection of groups (Karpeles and Virgil Ioanid, pers. comm., 1962; ICTM Archive MS 10017, series 4, folder 120). She also travelled to Bucharest to participate together with other IFMC colleagues (Pakenham 2011:224), although she had previously said in her letters that she was not sure if her health would allow her to go (letter from Karpeles to Virgil Ioanid, 12 Feb 1962; ICTM Archive MS 10017, series 4, folder 120).

Karpeles recounts that

there were some splendid performances from many regions of Romania and neighbouring countries. I was particularly glad to see once again the Kumpanija dance from Korcula, Yugoslavia which had lost none of its dramatic quality since I saw it 26 years ago in its native heath. (Karpeles [1976]:254)

She reported in the next IFMC *Bulletin* that “the Rumanian National Committee ... has every reason to be proud of its achievement and the parent body has every reason to be grateful to the Rumanian Committee for the splendid way in which it has furthered the objects of the Council” (*BIFMC* 22, Oct 1962:28–29).

Karpeles's legacy

In August 1964, the IFMC conference in Hungary featured a meeting of the invited members of the Folk Dance Committee. However, as the IFMC Executive Board advocated for the scheduling of open access sessions dedicated to dance research at future IFMC conferences (*BIFMC* 23, April 1963: 3), there was also a conference session about dance for any interested scholars (*BIFMC* 26, Oct 1964:13), a pattern that eventually became normative at Council conferences. As discussed previously, it was not, however, until 1979, that the meetings became truly open. Since 1964, the group known then as the Folk Dance Committee has undergone numerous revisions in respect to both name and scope, eventually becoming what is, today, known as the ICTM Study Group on Ethnochoreology.⁶

Karpeles continued to actively engage with the IFMC throughout the rest of her life, attending a Board meeting in Warsaw in August 1976, only two months before her death (*BIFMC* 51, Nov 1977:17). Her contribution to the Council as a whole (see the chapter by Mollenhauer in this volume), and to the furthering of dance research within the activities of the Council, is without equal, yet for Maud Karpeles, it was a commitment which was “the source of so much pleasure” in her life (Karpeles [1976]:257).

Conclusion

Maud Karpeles played a pivotal role in establishing the International Folk Music Council (IFMC) in 1947, having previously assisted in founding the International Folk Dance Council (IFDC) in London in 1935 at the International Folk Dance Festival. The objectives of the IFDC were carried over into the later establishment of the IFMC, and one could argue that the roots of the IFMC were established in 1935 with Karpeles as its visionary. Karpeles continued with her involvement in all aspects of the Council's work for the rest of her life. She was, for example, the first *Bulletin* editor and the first *Journal* editor. She was a strong advocate of the ethos of the Council and, as was illustrated in this chapter, she endeavoured to develop the work of the Council in countries right across Europe, East and West, and further afield. This included her involvement in organizing meetings including conferences and writing numerous letters to individuals, organizations, and government officials; many of her letters are located in the ICTM Archive in Canberra, Australia.

⁶ The evolution of the study group's name and scope may be found in the IFMC *Bulletins*, 1964–1977, and in the chapter on the history of the Study Group on Ethnochoreology (Dunin and Foley) in this volume.

Karpeles was honoured by the IFMC by being appointed honorary president of the Council from 1963–1976 (the year she died). She has also been honoured by the Council by the establishment of the Maud Karpeles Fund, a fund for ICTM members for activities that support the mission and aims of the Council.⁷ Upon her death, Klaus Wachsmann (1977:11) said she was the “soul and the spirit” of the Council from its beginning, and Willard Rhodes noted that Karpeles

supplied the imagination, vision, mental and physical energy and force to launch successfully the IFMC and guide its growth and development. She was a gifted organizer and administrator and enjoyed the collaboration and respect of an international coterie of distinguished scholars and musicians. But it was her humanity and philosophy that marked the character and work of the Council. (Rhodes 1977:284)

Using archival and bibliographic research, the scholars of this chapter conclude that Maud Karpeles’s role in the establishment and development of the IFDC in 1935 and the IFMC in 1947 was a hugely significant one. Her dance/music research interests along with international correspondence and an impressive network of connections led to the post–Second World War founding of the IFMC. Karpeles pressed for the inclusion of dance research within the work of the Council, and today it is visibly present, particularly with the ICTM’s Study Group on Ethnochoreology and other ICTM study groups that have both a music and dance remit, for example, the Study Groups on Music and Dance of Oceania and Music and Dance in Latin America and the Caribbean. Dance research is, therefore, strongly represented in the work of the Council today and, considering the importance of the establishment of the International Folk Dance Council in 1935 for the founding of the International Folk Music Council in 1947, it might be timely to re-introduce the word “Dance” back into the name of the Council. This would acknowledge the inspiration and historical roots of the Council and Maud Karpeles’s life-long commitment to the Council and to music and dance research and scholarship.

References cited

- Alford, Violet. 1923. *Peeps at English Folk-Dances*. London: A. and C. Black.
- . 1925. “Morris Men in a Museum.” *English Folk Dance Society News* 9: 268–271.
- . 1926. “The Folk Dances of the Basques.” *English Folk Dance Society News* 11: 358–364; *English Folk Dance Society News* 12: 390–394.
- . 1956. *The Singing of the Travels*. London: Max Parrish.
- Armstrong, Lucile. 1973. “Violet Alford, Her Life and Work: A Tribute.” *Folklore* 84: 104–110.
- Batchelor, Arthur. 1935. “A Concept of Europe.” *English Folk Dance Society News* 4/8: 245–252.
- Bonuš, František. 1951. “Podstata a úkoly nové práce tanečních souborů” [Essence and tasks of the new work of folklore ensembles]. *Lidová tvorivost* 2/1: 11–15.
- Brauner, Harry. 1979. *Să auzi iarba cum crește*. Bucharest: Editura Eminescu.
- Buckland, Theresa Jill. 2014. “Pioneering England’s Dances among Late Victorian Youth: On the Early Work of Mary Neal and Grace Kimmins.” In *(Re)Searching the Field: Festschrift in Honour of Egil Bakka*, edited by Anne Margrete Fiskvik and Marit Stranden, 319–330. Bergen: Fagbokforlaget.
- ČTK Agency. 1962a. “Lidová píseň a tanec námětem světového vědeckého shromáždění” [Folk songs and dance discussed by international congress]. *ČTK Agency* (14 Jul): 3.
- . 1962b. “Mezinárodní folkloristické sněmování končí” [International folklore conference is over]. *ČTK Agency* (20 Jul): 2.
- . 1962c. “O folkloru na nejvyšší úrovni” [Top experts meet to discuss folklore]. *Večerní Praha – Rudé právo* (13 Jul): 2.
- . 1962d. “Světový folklor po patnácté a v Československu” [Czechoslovakia hosts 15th world folklore conference]. *ČTK Agency* (14 Jul): 4.
- EFDSS. See English Folk Dance and Song Society
- English Folk Dance and Song Society. 1933. *Minute Book, International Sub-Committee, English Folk Dance and Song Society*. Minute 2(v) for meeting held on 7 November 1933. VWML.
- . 1935. *International (European) Folk Dance Festival: Handbook*. London: English Folk Dance and Song Society. (VWML, AS11).
- Heaney, Mike. 1983. “Two Films from the Past.” *English Dance and Song* 45/3: 20–21.
- Howes, Frank. 1935. Ed. *Journal of the English Folk Dance and Song Society* 2.
- IFDC. See International Folk Dance Council
- International Folk Dance Council. 1939. *Programme: The Third International Folk Dance Festival*. Stockholm, Sweden, 1–6 August 1939 (VWML, AS11).
- Jamison, Phil. 2015. *Hoedowns, Reels, and Frolics*. Urbana: University of Illinois Press.
- Janković, Danica S. [Yankovitch, Danitza S.]. 1939b. “The Roussalia dances.” *English Dance and Song* 3/5: 87.
- Janković, Ljubica S. [Јанковић, Љубица С.], and Danica S. Janković [Даница С. Јанковић]. 1934. *Народне игре* [Narodne igre / Folk dances] 1. Beograd: [authors].
- Jírový, Zdeněk. 2005. *Osvětou k svobodě* [Enlightenment for freedom]. Praha: NIPOS.
- Karpeles, Maud. 1917. *Appalachian diary*. Maud Karpeles Manuscript Collection, VWML, MK/3/226. <https://www.vwml.org/archives-catalogue/MK> (accessed 31 Aug 2018).
- . 1928. “Some Fragments of Sword-Dance Plays.” *Journal of the English Folk Dance Society* 2/2: 35–48.
- . 1930. *The Lancashire Morris Dance Containing a Description of the Royton Morris Dance*. London: Novello.
- . 1931. *Twelve Traditional Country Dances*. London: Novello.
- . 1933. “Upton-on-Severn Morris Dances.” *Journal of the English Folk Dance and Song Society* 1/2: 101–103.
- . 1936. “‘A Busman’s Holiday’ in Yugoslavia.” *English Folk Dance Society News* 4, part 13 (47): 404–411.
- . 1949. “The International Folk Music Council: Its Formation and Progress.” *JIFMC* 1: 3–4.
- . [1976]. “Autobiography.” 284 pp. English Folk Dance and Song Society, Maud Karpeles Manuscript Collection, VWML, MK/7/185. <http://www.vwml.org/record/MK/7/185>.
- Kennedy, Douglas N. 1971. “Violet Alford: An Appreciation.” *Folklore* 82: 344–350.
- Kennedy, Helen, and Douglas N. Kennedy. 1961. *A Jubilee History: Folk Dance and Song 1911–1961*. London: English Folk Dance and Song Society.

⁷ See <http://ictmusic.org/financial-assistance/maud-karpeles-fund>.

- Kopecký, Václav. 1951. "O lidové umělecké tvořivosti" [About folk artistic creativity]. Ze Soběslavského kulturně osvětového plánu." *Lidová tvořivost* 2: 1.
- Krist, Jan, and Martina Pavlicová. 2015. *Národní ústav lidové kultury a Mezinárodní folklorní festival ve Strážnici* [National institute of folk culture and International folklore festival in Strážnice]. (K 60. výročí založení ústavu a 70. výročí konání festivalu). *Národopisná revue* 25: 278–291.
- Nalder, Maria E. 1993. "Philip Thornton 6th August 1910 – 30th November 1992." *SIFD [Society for International Folk Dance] News*: 5–7.
- Pakenham, Simona. 2011. *Singing and Dancing Wherever She Goes: A Life of Maud Karpeles*. London: English Folk Dance and Song Society.
- Pașcalău, Gheorghe. 1988. "Din relațiile culturale dintre România și Marea Britanie (1929–1939)." *Revista de istorie* (Bucharest) 41/1: 480–498.
- Pavlicová, Martina, and Lucie Uhlíková. 2018. "‘Něco za něco ...’: Folklorní hnutí v českých zemích ve světle totalitární kulturní politiky" ["Quid pro quo": Czech folklore revival movement in light of totalitarian cultural policy]. *Český lid* 105: 177–197.
- Pop, Mihai. 1959. "Conferința internațional de folclor de la Sinaia." *Revista de folclor* (Bucharest) 4/3–4: 89–94.
- Rhodes, Willard. 1977. "Maud Karpeles, 1885–1976." *Ethnomusicology* 21 (May): 283–288.
- Rogan, Bjarne. 2004. "The Prague Congress (1928), CIAP and the League of Nations: A Short History of la Commission Internationale des Arts Populaires (CIAP) from its Inception until World War II." In *Everyday Life and Cultural Patterns: International Festschrift for Elle Vunder, Studies in Folk Culture*, volume 3, edited by Éne Kóresaar and Art Leete, 284–302. Tartu.
- Schofield, Derek. 1986. "‘Revival of the Folk Dance: An Artistic Movement’: The Background to the Founding of the English Folk Dance Society in 1911." *Folk Music Journal* 5/2: 215–219.
- . 2015. "Maud Karpeles and Her Folk Song Collecting." In *Proceedings of the English Folk Dance and Song Society Folk Song Conference 2013*, edited by David Atkinson and Steve Roud, 37–47. [Lansdale, Pennsylvania]: Camscos Music.
- Sharp, Cecil J. 1917. Appalachian diary. Cecil Sharp Manuscript Collection, VWML, CJS1/7/2/3. <https://www.vwml.org/topics/sharp-diaries/sharpdiary1917> (accessed 31 Aug 2018).
- Sharp, Cecil J., and Maud Karpeles. 1918. *The Country Dance Book, Part V Containing the Running Set*. London: Novello and Company (facsimile reprint: Carshalton, Surrey: H. Styles, 1985).
- Stavělová, Daniela. 2017. "Zítřka se bude tančit všude, aneb jak jsme se protancovali ke svobodě. Dichotomie tzv. folklorního hnutí druhé poloviny 20. století" [Tomorrow, people will be dancing everywhere or how did we dance towards freedom: Dichotomy of the Folklore Revival Movement of the second half of the 20th century]. *Český lid* 104: 411–432.
- Тановић, Стеван [Тановић, Стеван]. 1941. "Играчи из Гевгелије лако су се сналазили у милионском граду на Темзи" [The dancers from Gevgelija region coped easily in the city of millions on the River Thames]. *Глас Југа* [Glas juga / Voice from the south] (Skoplje) (17 Jan): 4.
- Taylor, Malcolm. 2011. "Introduction." In *Singing and Dancing Wherever She Goes: A Life of Maud Karpeles*, by Simona Pakenham, vii–ix. London: English Folk Dance and Song Society.
- United States Embassy (Romania). 1971. *Romania*, vol. 22, issue 23. U.S. Department of Commerce, International Trade Administration.
- Vardar (newspaper). 1936. "Туристичко-економски значај старих традиционалних плесова" [The touristic-economic significance of the old traditional dances]. *Vardar* [Vardar] 863 (8 Jul): 1–2.
- Večerní Praha*. 1962a. "Lidová hudební tvorba očima vědy" [Folk music as seen by researchers]. *Večerní Praha* (24 Jul): 5.
- . 1962b. "O folkloru na nejvyšší úrovni" [Top experts meet to discuss folklore]. *Večerní Praha* (13 Jul): 2.
- Viteško Udruženje Kumpanjija–Blato [Chivalrous Group Kumpanjija–Blato]. 1936. *V. U. Kumpanjija Blato Litopis* 3: 111. Blato, Korčula island, Croatia: Chivalrous Group Kumpanjija. (Uncatalogued material; hand-written journal of scheduled group meetings).
- Wachsmann, Klaus. 1976. "In Memoriam: Maud Karpeles (1885–1976)." *YIFMC* 8: 9–11.

The Council's By-laws: From Provisional Constitution to Statutes, Memoranda, and Guidelines

Don Niles

The Council, like most organizations, has by-laws that define such things as its purpose, activities, membership, governance, and how to go about altering these by-laws.¹ The Council has called such by-laws its Constitution, Rules, and most recently, Statutes. These are supplemented by various memoranda and guidelines, which all serve to provide guidance on various aspects of the Council and its work.

This chapter considers all of these documents. It initially considers the Council's main by-laws, followed by its supplemental ones. Rather than examining each version of these by-laws in turn, I consider the main themes common to all of them, and how these have evolved through time.

The 1947 Provisional Constitution established a basic framework that was followed quite closely in all subsequent variations, but with inevitable changes of order, as well as the deletion and addition of sections.

The name of the main by-laws governing the Council has changed over time. A Provisional Constitution (1947) gave way to a Constitution when ratified at the first IFMC conference (1948; [figure 1](#)). Subsequently, they have been called Amended Statutes (1951), Rules (1957), and finally and presently Statutes (2017). One of the challenges of writing this chapter has been locating complete versions of these documents after amendments have been approved. Sometimes they were printed in the *Bulletin*, sometimes as separate documents; today, of course, they appear on the ICTM website.² Some, unfortunately, are presently unlocatable.

The complete versions of Council by-laws available to me are:

1. 1947 Provisional Constitution in English and French (ICTM Archive MS 10017, series 4, folder 94)
2. 1948 Constitution (ICTM Archive MS 10017, series 1.1, folder 1)
3. 1951 Amended Statutes (*BIFMC* 5, Nov 1951:22–25)
4. 1957 Rules (*BIFMC* 12, Sep 1957:21–24)
5. 1963 Rules (ICTM Archive MS 10017, series 1.1, folder 1)
6. 1971 Rules (*BIFMC* 39, Oct 1971:15–18; *BIFMC* 50, Apr 1977:14–17)
7. 1979 Rules (*BIFMC* 55, Oct 1979:17–21)
8. 1981 Rules (*BICTM* 59, Oct 1981:19–22; also see *BIFMC* 58, Apr 1981:22–31, which summarizes proposed changes to the Rules by President Poul Rovsing Olsen and then compares the existing Rules to the proposed Rules on facing pages)
9. 1984 Rules (*BICTM* 64, Apr 1984:11–14)
10. 1992 Rules (*BICTM* 81, Oct 1992:25–28)
11. 2004 Rules³ (*BICTM* 104, Apr 2004:20–25; also see *BICTM* 101, Oct 2002:12–20, which explains proposed changes by President Krister Malm and then prints the suggested revisions/additions in italics and omissions with strikethrough)
12. 2013 Rules (ICTM Secretariat)
13. 2017 Statutes (from website at the time)⁴

For proposed changes to these documents, *Bulletins* are a very useful source of information. I have not considered any changes that took place after 2020, the cut-off date for most chapters in this book.

1 I sincerely appreciate the preliminary thoughts about this subject by Carlos Yoder and the photos by Jeanette Mollenhauer of various essential items from the ICTM Archive that made this contribution possible. I especially acknowledge the encouragement of Naila Ceribašić and Svanibor Pettan for me to tackle this chapter at all, and their most helpful comments after I took up that challenge.

2 <http://ictmusic.org/statutes-ictm>.

3 Actually called "ICTM Rules (The Constitution)," see also this formulation in draft form (*BICTM* 101, Oct 2002:15). The parenthetic addition appears to have been dropped in subsequent revisions.

4 The Statutes were "aimed at replacing its outdated predecessor and at better reflecting the needs of a modern international scholarly society" (Pettan 2017:3). Also see, Castelo-Branco (2017:5) for background to their creation.

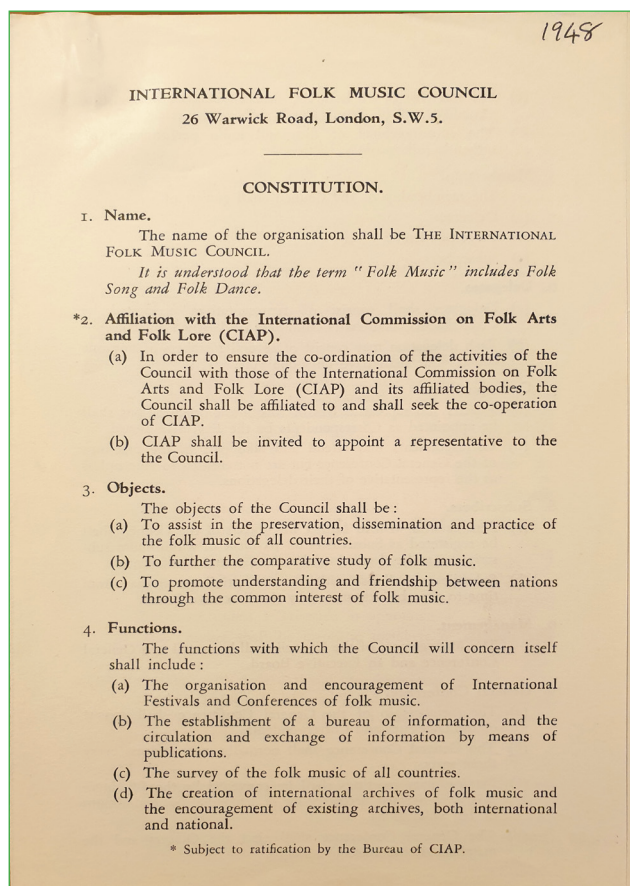


Figure 1. 1948 Constitution of the IFMC (ICTM Archive MS 10017, series 1.1, folder 1).

Provisional Constitution

A draft agenda for the International Conference on Folk Song and Folk Dance, 22–27 September 1947, in London lists “Consideration of draft Constitution” as the fourth item (ICTM Archive MS 10017, series 4, folder 94). The draft or Provisional Constitution I have consulted is in English and French. What appears to be the actual agenda used during the conference lists “Consideration of draft Constitution” as the sixth item (*ibid.*). In the minutes of that 1947 conference, section 5 concerns the draft Constitution which was presented on 23 September 1947, the day after the establishment of IFMC. A subcommittee of five participants to consider it was also established (International (Advisory) Folk Dance Council 1947:5–6; Karpeles 1972:13).

The following day, Karpeles reported that the subcommittee had met for four hours on the previous day and had focussed on the English version; the French would be considered later. Discussion took place over amendments, wordings, etc., with the Provisional Constitution unanimously adopted and ready to go for ratification at the conference to be held in 1948.⁵ The draft Constitution is supposed to be in appendix C of the minutes from that conference, but no appen-

dices are available (International (Advisory) Folk Dance Council 1947:6; Karpeles 1972:13–14). Pending ratification of the Constitution, no major activities were undertaken during the Council’s first year of existence (Karpeles 1949:4), except for the Basel conference, 13–18 September 1948.

On 13 September 1948, the first day of the first conference in Basel, a number of proposed alterations to this Provisional Constitution were considered. Most substantial amongst these was an additional section concerning the planned relation of the Council to the International Commission on Folk Arts and Folk Lore (CIAP), discussed below. Subsequently, the amended Provisional Constitution was adopted as the Constitution of the Council (*BIFMC* 1, Oct 1948:9–10).

Name and purpose

The name proposed in the Provisional Constitution was the International Folk Music Council, along with the explanatory statement:

It is understood that the term “Folk Music” includes Folk Song and Folk Dance. (Provisional Constitution 1947:§1)

At the first conference (1948), the Executive Board proposed that the name be modified to International Folk Music (Dance and Song) Council and the statement of explanation be deleted. This “somewhat awkward” title was suggested because “the public sometimes assumed that dance was not a form of music.” However, the Board ultimately agreed that it would be better to keep the simpler name and educate the public through the Council’s activities (*BIFMC* 1, Oct 1948:9). This name and a version of the explanation that folk music was to be interpreted as including folk music and dance remained as the first section of the Council’s by-laws until the Council’s change of name in 1981.

The change of name from International Folk Music Council to International Council for Traditional Music was explained by President Roving Olsen as necessary because the Council had long been concerned with “all kinds of traditional music, not just folk music,” and the existing name discouraged potential members who did not consider their interests to be folk music. The proposed name would “give the most precise description currently possible of the field covered by our Council” (*BIFMC* 58, Apr 1981:22). This change was voted on and approved by the General Assembly in Seoul on 27 August 1981. The Rules then identified the name as ICTM, which was formerly known as IFMC (1981 Rules:§1). This section has remained intact since that time.

⁵ Also see (Karpeles [1976]:217–218).

Sections on the purpose, object, objective, or mission explain the main focus of the Council. Beginning with the 1947 Provisional Constitution, these have included the “preservation, dissemination, and practice” of folk music of all countries, comparative study of folk music, and promotion of understanding and friendship between the common interest of folk music (§2); they continued until the 1971 Rules (§2), when only the first of these remained. But in 1992, these core objects were explained to embrace “traditional music, including folk, popular, classical and urban music, and dance, of all countries” (§2). The next major change only occurred with the 2017 Statutes, where the Council’s mission continued previous concerns, but also emphasized the bringing together of a wide range of scholars, performers, individuals, and institutions “in pursuit of equality, social participation, human rights, and sustainability in the performing arts.” Furthermore, dissemination and exchange of work and ideas, and collaboration with other organizations was emphasized (§2).

The functions or main activities of the Council were spelled out from the beginning. From 1947, these included festivals, conferences, dissemination of information, folk-music surveys, archives, presentations and performances, and promotion through the media (§3). Only in 1957 did this include the issuance of printed materials, along with records and films (§3b–c). The 1979 Rules also noted the formation of study groups (§3c). Subsequent changes were relatively minor, such as the 2004 addition of new forms of publications and websites (§3b), but also the addition of national and regional committees (§3c). With the 2017 Statutes, activities were noted, but explained in more detail elsewhere in the Statutes, such as the World Network, study groups, conferences, symposia, colloquia, fora, publications, and collaboration with other organizations (§3).

Activities and linkages

Although the main Council functions and activities are summarized early in the by-laws, later sections give more details. The organization of conferences has been a part of Council activities from the 1947 Provisional Constitution: “a conference on the artistic, social and scientific aspects of the subject shall normally form part of the Festival programme” (§14a). At this time, the importance of festivals to the work of the Council was apparent and actually preceded the section on conferences. But even the Provisional Constitution allowed additional conferences to be organized “as occasion demands” (§14b). In 1963, the section on conferences (§12) was placed before that on festivals (§13), with the latter to be held “from time to time.” The focus had

shifted away from festivals. Even though conferences at this time were annual events, the 1963 Rules stipulated that conferences be held not less than every three years and more frequently if possible. This wording remained until the 2017 Statutes, where world conferences (first so-called in the 2004 Rules) are defined as being held biennially (§10.1).

International festivals were major activities recommended with a separate section from the Provisional Constitution (§13) through the 1979 Rules (§10), but the Council only organized four such festivals in collaboration with conferences (1949, 1953, 1955, and 1962). Although initially recommended to be held every three years, by 1963, festivals were to be held “from time to time as opportunity offers” (§13). Conferences still frequently coincide with festivals, but the latter are not organized by the Council itself.

Other activities were expanded on through time. For the first time in the 2004 Rules, separate sections on study groups (§6) and colloquia (§12) were included, although both activities had been underway for decades. Fora were first mentioned in the 2017 Statutes (§10.4), although the first forum was held in 2015.

In the 2017 Statutes, world conferences, study-group symposia, colloquia, and fora are all discussed under a section on scholarly meetings (§10), while a separate section on study groups outlines their main operations (§6).

One amendment to the 1947 Provisional Constitution that was adopted in 1948 was the inclusion of section 2 concerning “affiliation with the International Commission on Folk Arts and Folk Lore (CIAP).” Such an affiliation was already discussed at the 1947 meeting that established IFMC, and it was felt “there was complete agreement in principle as to the desirability of affiliation.” Indeed, the CIAP secretary proposed that “the Council should accept the guidance of CIAP in all matters of scientific concern,” but the Board felt uneasy with this and adopted a general statement of desired affiliation and an invitation to CIAP to appoint a representative to the Council (*BIFMC* 1, Oct 1948:10). That the Council felt such an affiliation of considerable importance is evident in placing this as the second section in the 1948 Constitution. However, it was apparently included without the full support of CIAP, as in the printed version of the Constitution, this section has an asterisk stating “subject to ratification by the Bureau of CIAP.” This entire section on CIAP was deleted in the 1957 Rules after such an affiliation was never realized.

In addition to this explicit wish to link with CIAP in the Provisional Constitution onwards, at the same time a section notes the Council’s desire for cooperation with other international organizations concerned with “folk art,” to which the Council may seek affiliation (1947 Provisional Constitution:§12). The subject matter

was expanded to “folk art and allied subjects” (1957 Rules:§11), but the section was completely removed in the 1963 Rules.

Membership

Three types of members were outlined in the 1947 Provisional Constitution, which was adopted in 1948 (1948 Constitution:§5). Delegates were representatives appointed by governments, national committees, or learned societies. Although a delegation could consist of several members from a country, they would have only one vote (§6). Correspondents were experts and representatives of folk-music organizations appointed by the Executive Board, but did not vote in that capacity (§7). And subscribers were those who paid a subscription fee, with their entitlements to be determined by the Board (§8). The 1951 Amended Statutes refer to affiliated national committees, instead of delegates, and goes into considerable detail about such committees, the appointment of liaison officers by the Board if no such committees exist, how such affiliations take place, their tasks, and that they should pay an annual subscription fee to the Council, to be determined by the committee and Board (§6). Indeed, Karpeles considered the main object of the amendments at this time was

to make provision for the affiliation of National Committees. This was not merely a matter of machinery, but something that was essential to the life of the Council, for without some measure of decentralisation the Council could not effectively carry out the many tasks that awaited it. (*BIFMC* 5, Nov 1951:11)

The 1957 Rules refer to ordinary members, instead of subscribers (§7), and the 1963 Rules add a new category of corporate subscribers (§8), such as government departments, radio organizations, and institutions, who pay a fee. In the 1979 Rules, the membership section (§4) now lists members in a variety of categories: life, individual, married couples, student, and institution, along with corporate subscribers; while affiliated national committees remain in a separate section (§5). Subsequent revisions continue to tweak the membership categories, such as adding honorary memberships for those who have made outstanding contributions to the work of the Council, supporting members to assist others (1984:§4), and emeritus members (2014:§4). Such categories remained relatively constant even in the 2017 Statutes.

The role of national committees continued to be further refined and, in 2004, regional committees were added to accommodate areas larger or smaller than national ones (§5). The 2017 Statutes include national committees, regional committees, and liaison officers under the name World Network (§5).

Governance

This section refers generally to the management of the Council and how it is governed. The Provisional Constitution noted that management was vested in the General Conference and the Executive Board (§8). Subsequent sections detail that the General Conference consists of delegates and correspondents, who should meet at least every three years, with the possibility of extraordinary meetings, and the responsibility of electing the Council’s officers and Executive Board (§9). The right to vote would vary through time and gradually become more inclusive.

In 1947, the Board consisted of the officers and ten members, all of whom were delegates or correspondents. Nominations to the Board could be made by the Board itself or any delegates and sent to the Secretary. Board members, including officers, had terms of three years, but were eligible for re-election. Additionally, up to three members could be co-opted to the Board from among delegates and correspondents. The Board should meet at least once a year at a place and time determined by them. Vacancies arising from a death or resignation could be filled by Board appointments. The powers of the Board are delegated to them by the General Conference, who elects them, and Board members should exercise their powers “as a whole and not as representatives of their respective delegations” (§10). Officers were the president, secretary, treasurer, and vice presidents, with the number of the latter unspecified. If no treasurer was appointed, this task was to be taken on by the secretary. Finally, officers are *ex officio* members of all subcommittees (§11).

In the 1948 Constitution, this organization was generally accepted, except that the number of Board members was increased from ten to twelve (§11a; also see *BIFMC* 1, Oct 1948:9).

The 1951 Amended Statutes retain the section title “General Conference,” but within this section the term used is “General Assembly” (§10), which is the term adopted for the section in 1957 (§9) and used until today. Furthermore, in 1951, the General Assembly is defined as consisting of members of the Council who are part of national delegations, with each delegation having one vote. In 1957, the General Assembly consisted of members of the Council, and individual members could propose resolutions and take part in discussions, but could only vote as part of national delegations, which would have one vote; Board members, however, were entitled to vote individually (§9). In 1963, such national delegations would have one vote for every ten members present at the meeting, up to a maximum of fifty votes (§10). In 1971, the number of votes from a national delegation could be a maximum of five (§10), perhaps correcting the previous maximum of fifty. Only

in the 1979 Rules, were individual members finally given the right to vote (§7b), and this has remained the case until the present.

As noted above, the 1948 Constitution adopted the membership of the Board as the officers (maximally, president, vice president(s), treasurer, secretary), twelve members, and up to three co-opted members, all with terms up to three years (1948 Constitution:§10–11). The 1951 Amended Statutes explicitly state that officers and members of the Board are elected by the General Assembly and their terms last only from one General Assembly to the next, but they are eligible for re-election (§11). Since General Assemblies were held almost every year at that time, the length of appointment was one year. In the 1957 Rules, the officers and only four of the twelve members of the Board are meant to retire at each General Assembly, with this staggering allowing more continuity between Boards (§10). It also meant appointments of three years. In the 1963 Rules, the secretary is no longer a member of the Executive Board, up to five members can be co-opted, the Board is given the authority to appoint paid and unpaid executive officers to assist in the work of the Council, it appoints its own chair, and can appoint subcommittees or commissions as necessary (§11). The 1971 Rules note that the Board can appoint an honorary president (see also *BIFMC* 24, Oct 1963:8), who shall also be a member of the Board (§11). This was undertaken to accommodate Maud Karpeles after her retirement as secretary (1963), but was removed from the 1981 Rules, five years after her death. Instead, President Rovsing Olsen suggested that it would be of

greater practical interest for the Council to be able to bestow Honorary Membership on a particularly dedicated individual. (*BIFMC* 58, Apr 1981:22)

Since 1969, conferences and General Assemblies have been held biennially, so appointments for Board members became six years, instead of the previous three. For the first time, the 1981 Rules specified the maximum number of vice presidents to serve on the Board as three⁶ (§9) and named the non-officer Board members as “Ordinary Members”; but in the 1992 Rules, the number of vice presidents decreased to two and the number of ordinary members to nine. The officers and three of the nine ordinary members were to retire at each Ordinary Meeting of the General Assembly, and the number of co-opted members was reduced to no more than two (§8). Terms of office were revised in the 2004 Rules: officers until the second General Assembly after their term has begun (hence, generally four years), while ordinary members until the third General Assembly (usually six years). Both officers and ordinary members

are eligible for re-election only once. Furthermore, the number of co-opted members was raised to three (§8). This number of members and the length of their terms of office continued in the 2017 Statutes (§7.2), but with much greater definition of the roles of president (§7.3), vice presidents (§7.4), secretary general (§7.5), and the establishment of an executive group, consisting of the president, two vice presidents, and secretary general (§7.6).

Although the term “secretary” had been used since the 1947 Provisional Constitution, this position had been called “secretary general” since 1972, but does not appear in the Council by-laws until the 2004 Rules,⁷ where it is noted that the Board may appoint a secretary general, treasurer, and other executive officers, but that such executive officers may not also be members of the Board (§8k; also see, *BICTM* 101, Oct 2002:13). As noted above, the role of the secretary general was first detailed in the 2017 Statutes (§7.5).

Nominating to become a member of the Board and the election itself are the final issues I consider in this section. From the 1947 Provisional Constitution, it was clear that nominations would be sent to the secretary in writing, so that they could be considered at the General Conference/Assembly, who would elect them (§10). But by the 1951 Amended Statutes, it was specified that nominations could be made by the Executive Board itself, an affiliated national committee, or two correspondents of different countries (§11). In the 1971 Rules, the election is specified to be by postal ballot and to take place in the three months preceding each General Assembly, with the results announced at the General Assembly (§11).

However, major changes to the nomination procedure occurred in the 2004 Rules: nominations for all the positions on the Board were to be made through a Nomination Committee (§8), consisting of two members appointed by the newly created Assembly of National and Regional Representatives and one member by the Board. This committee would nominate at least two, but no more than three candidates for each vacant seat on the Board (§10). The assembly consists of one official delegate from each national and regional committee, liaison officers, plus the president and secretary general. Meetings of the assembly normally take place at world conferences and are chaired by the

6 Prior to this time, the number of vice presidents varied considerably. According to the listing of Board members in *JIFMCs* and *YIFMCs*, the most was five (1962, 1976).

7 The proposed alteration in 1977 to use the term “Secretary-General” was apparently not adopted (*BIFMC* 50, Apr 1977:19). The *BIFMC* (51, Nov 1977:20–21) reports on various alterations to the Rules following the General Assembly at the Honolulu world conference in 1977, but does not note whether the sections with the use of this term were approved. However, it was also proposed that all past presidents would become life members of the Board (*BIFMC* 50, Apr 1977:18), but at least that proposal was not carried (*BIFMC* 55, Oct 1979:16). In short, the situation is unclear.


	<p>The nominations shall be included in a postal <u>or electronic</u> ballot...</p> <p>3. Rule 14 (c) (Alterations to Rules) shall be changed as follows:</p> <p>Any proposal...shall stand adopted upon ratification by a simple majority of votes received in a postal <u>or electronic</u> ballot from members in good standing.</p> <p>Explanation</p> <p>Proposed changes 1 and 2 will allow the election of members to the Executive Board by electronic voting, nominations to be posted on the ICTM website and that members will be able to vote via the Internet instead of by ordinary mail.</p> <p>Proposed change 3 will enable members to endorse proposed alterations to the Rules that have been passed by the General Assembly in a similar manner to the electronic voting proposed for elections to the Executive Board.</p> <p>In Support of the Proposed Changes</p> <p>In the past, ballots have been mailed with the <i>Bulletin</i>, which will only be published on the ICTM website in future. By changing to electronic voting ICTM will save significantly on costs. Counting of ballots will be more easily automated if the proposed changes are passed. Few ICTM members do not have access to the Internet. Postal voting will still be permitted as an alternative in case electronic voting turns</p>	<p>out to be problematic or if enough members indicate they do not have access to the Internet or do not feel comfortable voting electronically.</p> <p>Against the Proposed Changes</p> <p>Electronic ballots can be lost more easily than postal ballots. Members are used to postal voting and may feel intimidated by electronic voting because of its greater technical demands. Members will have to check their e-mail inbox regularly to be informed of forthcoming ballots, whereas with postal ballots they are reminded by the receipt of the paper ballot in the mail.</p> <p><input type="checkbox"/> YES, I agree with the proposed alterations to the Rules of ICTM</p> <p><input type="checkbox"/> NO, I do not agree with the proposed alterations to the Rules of ICTM</p> <p>_____</p> <p style="text-align: center;">Signature</p> <p>_____</p> <p style="text-align: center;">Full Name</p>
<p>Dear member of ICTM,</p> <p>On July 15, 2011, during the 41st ICTM World Conference in St. John's, Canada, the General Assembly approved alterations to the Rules of ICTM regarding electronic voting. This decision, however, must be ratified by a simple majority of votes received in a postal ballot, as per Rule 14 (c).</p> <p>Please complete this ballot and mail it to the Secretariat's using the included self-addressed return envelope by 1 June 2012.</p> <p>Proposed Alterations to Rules of ICTM</p> <p>According to Rule 14 (Alterations to Rules), it is proposed that</p> <p>1. Rule 8 (c) (Executive Board) shall be changed as follows:</p> <p style="padding-left: 40px;">The postal <u>or electronic</u> ballot shall be conducted according to rule 10 (c).</p> <p>2. Rule 10 (c) (Nominations Committee) shall be changed as follows:</p>		

Figure 2. Postal ballot for altering ICTM Rules, due to be returned to the Secretariat by 1 June 2012 (ICTM Secretariat).

ICTM president (§9). This change was justified by President Malm because the previous practice resulted in most, if not all, nominations coming only from the Board (*BICTM* 101, Oct 2002:14). The 2014 Rules allowed electronic ballots in addition to postal ones (§8). This procedure has continued into the 2017 Statutes (§§7.2, 8, 9).

Finance

All Council by-laws have maintained a section concerning finance. The 1947 Provisional Constitution noted funding by delegations, individual subscriptions, donations, and endowments, with a statement of accounts to be presented by the Board to the General Conference, now called General Assembly (§15). Similar wording remained, but with slight changes omitting delegations, and including national committees (1951 Amended Statutes:§16), and then grants (1979 Rules:§11). In the 1984 Rules, a clause was added concerned with the distribution of any assets to “one or more national or international organizations having similar ends” in the event of the Council’s dissolution (§10c). The section in the 2017 Statutes also assigns responsibility over the preparation of a budget to the secretary general, and identifies the Council as a non-profit organization (§11).

Changing the by-laws

Provisions for changing the Council’s by-laws have been included since the 1947 Provisional Constitution, where the approval of a majority of those present and voting at a General Conference was required and ample notice of such a vote to alter the Constitution must be given to secretary so that it can be included in the agenda for the meeting (§16). This procedure was adopted in the 1948 Constitution (§17).

In the 1957 Rules, the number of votes required for change was increased to a “two-thirds’ majority of the members present at the General Assembly and entitled to vote.” This was presumably done to make changing the by-laws a more serious business, more challenging to achieve than with just a majority. It is further specified that any proposed alteration must be received by the secretary not less than three months before the meeting at which the proposal is to be made and the secretary will then give no less than one month’s notice of such a proposal to the members (§15). In the 1981 Rules, an approval by a two-third’s majority at a General Assembly must then be ratified by a simple majority of votes in a postal ballot from members in good standing. This ballot must be conducted within nine months of the General Assembly and allow 120 days between the sending out of ballots and the close of the balloting period (see also figure 2). The amendments become valid within six months of their ratification (§12). This

change in procedure was justified to the membership by President Rovsing Olsen:

Our Council is an international organization with biennial Conferences, and therefore General Assemblies, held in different parts of the world. It is obvious that the composition of the membership in attendance at the different General Assemblies is dependent to quite a high degree on the location of each Conference. It does not seem right that major decisions in relation to the Rules of our Council should depend mainly on geography. On the other hand, it seems normal to keep the General Assembly as the form for discussion of eventual alterations to our Rules. The proposal offered here reconciles the two conflicting considerations. (*BIFMC* 58, Apr 1981:23)

This was the procedure continued in the 2017 Statutes, although with the additional allowance for electronic ballots and notice that changes become effective immediately upon ratification and must be published as soon as possible (§12).

Other by-laws

The main by-laws of the Council are supplemented by a variety of individual memoranda and guidelines.⁸ The reason for establishing memoranda in addition to the main by-laws of the Council was explained by President Malm in his introduction to proposed changes to the existing Rules:

A new item is that the new rules will be supplemented by a set of memoranda where details for procedures are spelled out. This is actually a development of an already existing praxis established in the 1990s with the "Memorandum on the Organization of ICTM Colloquia." The process of changing the rules is quite cumbersome (and should be so), while the memoranda dealing with details can be changed more easily (but not too easily). (*BICTM* 101, Oct 2002:13)

Individual memoranda and guidelines in general are mentioned in the Council's main by-laws. Memoranda provide details of various aspects in the working of the Council that are only stipulated generally in the main by-laws; guidelines concern matters not covered elsewhere. Both memoranda and guidelines are created by the Board, and both can also be updated by the Board, except for the memorandum on the procedural rules of the Board itself, which must be ratified by the General Assembly (2004 Rules:§8i).

In chronological order, with their date of creation in parentheses, memoranda exist on the: organization of world conferences (1985), organization of colloquia (1987), national and regional committees (2005), study groups (2005), procedural rules of the Board (2011),

nominations and elections (2014), and organization of fora (2018).

Similarly, guidelines have been created for the: programme committee of world conferences (2010), terminology (2011), submission to the *Bulletin* (2013), honorary membership (2014), publication (2014), and submission to the *Yearbook* (n.d).

Conclusion

The 2017 Statutes and accompanying memoranda and guidelines are the most recent form of a set of by-laws for the Council that originated in 1947. They define what the Council is, what it does, and how it operates. They reflect its current activities and structures, yet also allow for countless developments in its future.

References cited

- Castelo-Branco, Salwa El-Shawan. 2017. "Message from the President." *BICTM* 135 (Oct): 5–6.
- International (Advisory) Folk Dance Council. 1947. "International Conference on Folk Song and Folk Dance Convened by the International (Advisory) Folk Dance Council, London, 22–27 September, 1947; Report." ii, 15 pp. New York Public Library *MG p.v. 308. https://nypl.bibliocommons.com/item/show/12278598052907_international_conference_on_folk_song_and_folk_dance#bib_info. [appears to be same as Karpeles 1972].
- Karpeles, Maud. 1949. "The International Folk Music Council: Its Formation and Progress." *JIFMC* 1 (Mar): 3–4.
- . 1972. "Report of the International Conference on Folk Song and Folk Dance." *BIFMC* 41 (Oct): 6–26.
- . [1976]. "Autobiography." 284 pp. English Folk Dance and Song Society, Vaughan Williams Memorial Library, Maud Karpeles Manuscript Collection, MK/7/185. Accessible online: <http://www.vwml.org/record/MK/7/185>.
- Pettan, Svanibor. 2017. "Message from the Secretary General." *BICTM* 134 (Apr): 2–3.

⁸ <http://ictmusic.org/memoranda>.

The World Network

Svanibor Pettan

The term “world network” has two basic meanings in the context of the Council.¹ In the narrow sense, it is an organizational category, a pillar that gives our scholarly organization its international character and indicates its global presence. In the broader sense, it is an affective meeting place that facilitates the ongoing acquisition and exchange of new knowledge through face-to-face communication and provides a sense of a much-needed community for music and dance researchers. The World Network is an ever-evolving concept that allows for sustained growth in the Council’s membership and provides new opportunities for further development, presented later in this chapter. In 2018, ICTM had 1,344 individual members in 129 countries and regions. About one fifth of them were from the USA, while the other countries and regions in the “top ten,” ordered according to the number of members, included Japan, Germany, Australia, UK, Austria, Italy, China, Canada, and Taiwan.

The ICTM Statutes define the World Network as a system of national and regional representatives who are

expected to spread knowledge about the Council’s activities and to further its mission in their respective countries or regions. As much as possible, they act as links between the Council and individual members. (§5c)

These representatives may be individuals (one “liaison officer” per country or region) or organized groups, either pre-existing or newly formed, composed of at least three ICTM members. Under the procedure set forth in the relevant memorandum, such an organized group may be recognized by the Executive Board either as a national committee if it represents a state recognized by the United Nations, or as a regional committee if it represents “an area that is commonly acknowledged as a geographical or political region.” Each representative to the ICTM World Network, whether as a liaison officer or as chair of a national or regional committee, is expected to inform Council members in the ICTM *Bulletin* of relevant news from the area he or she rep-

resents. The Executive Board may expel representatives who do not comply with the Statutes or are inactive.

A diachronic perspective

Looking to the United Nations, an international organization founded in 1945 on the ashes of World War II by fifty-one countries dedicated to maintaining international cooperation and peace, and to its specialized agency for education, science, and culture known as UNESCO, Maud Karpeles understood not only what kind of organization the world of music and dance scholarship needed, but also how to achieve its international reach. “Interested in international affairs, financially independent, and aware of the potential of music and dance in transcending political boundaries, she revived and promoted the idea of the International Folk Dance Council,” which was the direct predecessor of the IFMC and in which she had the role of “honorable secretary” (Pettan 2021:44).²

Two years later, in 1947, Maud Karpeles was instrumental in founding the International Folk Music Council, in which from the beginning the countries of “correspondents” and “delegates” were considered important as a sign of the Council’s global reach and inclusiveness. Thus, in the Council’s *Bulletins*, the listed names of individuals are usually followed by an indication of their nationalities. It was considered important to indicate from how many and which countries delegates came to attend an IFMC meeting.

In the first *Bulletin of the International Folk Music Council*, the “Report on the first meeting of the General Conference held in Basle, Switzerland, in September 1948” notes that the event was attended by “delegations” from seventeen countries and regions, plus a representative from UNESCO (as an “observer”), and that “140 Correspondents, representing 35 countries have been appointed by the Board” (*BIFMC* 1, Oct 1948:3–

1 I appreciate the comments of my co-editors, Naila Ceribašić and Don Niles, on an earlier draft of this chapter.

2 See also Niles and Yoder (2015) and the chapters in this volume on the origins and of the Council, and on Maud Karpeles.

4, 7–8). Likewise, “a directory of folk music organisations is being compiled. A questionnaire has been sent to 136 organisations in 31 different countries ... So far, replies have been received from 18 countries (representing 32 organisations)” (*BIFMC* 1, Oct 1948:8).

The background to the appearance of the “National Committees” is explained in the second *Bulletin*:

THE HON. SECRETARY explained that when the question of National Committees had been discussed at the inaugural conference no provision for their affiliation had been made in the Constitution. The Executive Board was of the opinion that the formation of National Committees was to be encouraged, especially to act as agents for the Council in their respective countries, for only in this way could the dangers of decentralisation be overcome. The Board therefore recommended the gradual formation and recognition of National Committees, but advised leaving the question of constitutional affiliation to a later stage. The Conference approved the Board’s decision. (*BIFMC* 2, Nov 1949:13–14)

The fifth *Bulletin*, which appeared two years later, contained a wealth of information about national committees. The Amended Statutes provided that membership should consist of “(a) Representatives of Affiliated National Committees, where such exist; (b) Correspondents; and (c) Subscribers.” Statute 6 detailed affiliated national committees in nine points reminiscent of today’s definition. Statute 7 defines correspondents as “experts and representatives of folk music organisations,” while statute 8 defines subscribers as persons “who wish to further the objectives of the Council.” National committees, “consisting of representatives of folk music organisations, scholars, and others who are in sympathy with the objectives of the Council shall be eligible for affiliation on application.” Section 8b, which is worded similarly to the current Statutes, can be interpreted to favour national committees over individual representatives: “In countries in which no Affiliated National Committee exists, the Executive Board may appoint Liaison Officers from among the Council’s Correspondents.” This wording also makes clear that the Council recognizes the existence of places where there is no organized music and dance research, and that it has an interest in being represented there as well. Statute 10 is also significant, with the General Assembly consisting of national delegations composed of members of the Council (*BIFMC* 5, 1951:23–24).

In 1957, the Amended Statutes were renamed Rules, with some notable changes relevant to the topic at hand. In Rule 4, the third membership category was changed from “subscribers” to “ordinary members” (*BIFMC* Sep 1957:21), while Rule 12 elaborated on General Assemblies and the roles of national representatives.

From the September 1960 issue to the April 1976 issue, *Bulletins* listed national committees on the last cover

page, while from October 1976 to April 2011, lists of committees were preceded by lists of liaison officers on the previous page. The number of committees increased from five in 1960 to thirty-six in 2011.

In 2001, newly elected Council President Krister Malm established a Rules Committee in which he, Egil Bakka, Anthony Seeger, and Tsukada Kenichi addressed necessary revisions to the constitutional document. One of the outcomes relevant to the current issue is the inclusion of “regional committees.” In the words of Malm,

A new organizational category of “Regional Committees” is proposed in new Rule 5. This was in response to questions from our members in East Africa who wanted to form a regional body since they are too few to form National Committees. The question was also raised once before when John Blacking started the European Seminar in Ethnomusicology (ESEM). We think that “Regional Committees” can enhance the usefulness of ICTM in certain regions. (Malm 2002:13)

In addition, new Rule 9 proposes an assembly of national and regional representatives based on the experience of the meetings of national representatives (Malm 2002:14). Malm’s explanation of the thorough revision is followed by the text of the Rules with the proposed changes (*BICTM* 101, Oct 2002:15–20). “Liaison officers” were removed from the title of Rule 5 and became replaced with “Regional Committees.” In addition, section 5b clarified that “the Executive Board shall prepare and approve a Memorandum on National and Regional Committees,” while section 5c included the previously mentioned statement in slightly adapted form: “In countries or regions in which no National or Regional Committee exists, the Executive Board may appoint Liaison Officers” (*BICTM* 101, Oct 2002:16). In contrast to the proposed changes, evidence from this period shows that there were more liaison officers than national committees, while regional committees did not yet exist or were not yet operational. For example, in the first half of 2001 there were 34 liaison officers and 24 national committees (*BICTM* 98, Apr 2001), while in the second half of 2002 there were 31 liaison officers and 28 national committees (*BICTM* 101, Oct 2002). What is the cause of this dynamic? Austria, Cyprus, Spain, and Vietnam moved in the expected direction by replacing their previous mode of representation with liaison officers to national committees, while Israel joined the network with a liaison officer.

The first appearance of the term “world network” coincides with the Secretariat’s move from Australia to Slovenia in 2011 and the start of publication of the *Bulletin of the ICTM* in electronic form (*BICTM* 119, Oct 2011). A note from the *Bulletin*’s new executive assistant and editor, Carlos Yoder, explains the change as follows:

The back cover of the *Bulletin* used to contain a list of ICTM National and Regional Representatives. Now that the idea of a “back cover” doesn’t apply anymore, those two pages have been combined into one new section entitled ICTM World Network. (Yoder 2011:4)

Minutes of the Executive Board from the 108th Ordinary Meeting, held in Shanghai on 27 June 2012, contain the first mention of the “ICTM World Network” in an Executive Board context. Interestingly, there was no recorded discussion on the adoption of the new term, although the change was not only terminological. Indeed, all three options—liaison officers, national committees, and regional committees—were combined under a single heading. The earlier expectation that the liaison officers listed on the penultimate page of the *Bulletin* would give prominence to organized scholarly activities in their countries or regions and seek committee recognition that would result in their countries or regions visibly moving to the last, more prestigious page of the *Bulletin* simply no longer existed. On the other hand, the World Network has succeeded in balancing the three modes of representation, not just visually, within a single framework.

A synchronic perspective

Where does the World Network stand now, and what can be done to further improve it? This section presents selected cases and suggests possible new directions.

In the diachronic section, I discussed the importance attached to countries, which, with varying intensity, remain a characteristic feature of the Council today. Older ICTM members will remember the enthusiastic habit of Dieter Christensen (secretary general during the period 1981–2001), who may have inherited it from his predecessors in the Council, of providing relevant figures at the General Assemblies of the world conferences on how many participants from how many countries were present at the event. In the last two decades, this kind of evidence seems to be either less present at the assemblies or sometimes absent altogether. On the other hand, countries and regions, rightly seen as hallmarks of internationality, continue to be present on the Council’s website on the governance (including those on the Executive Board, Secretariat, and history of IFMC/ICTM governance) and World Network pages, as well as in the *Bulletin*.

During the Secretariat’s tenure in Ljubljana (2011–2017), the number of national and regional representatives, especially liaison officers, grew from 75 to 127 countries and regions. This was the result of a systematic active search based on analyzes of the situation in the “missing” countries and regions around the world and consultations with informed ICTM members and

other colleagues on the most suitable candidates. Such a strategy proved preferable to the earlier expectation that potential candidates would contact the Secretariat and express interest in representing a country or region. In this way, the Council was able to attract many new members and enthusiastic representatives, some of whom were previously unaware of the Council and the mutual benefits associated with membership and representation. During the term of the Vienna Secretariat (2017–2021), agreements were introduced to be signed between the future liaison officers and ICTM, clarifying the rights and obligations of both parties.

It is clear that further quantitative and qualitative growth of the World Network can be achieved in two main directions: (a) by identifying “missing” countries and regions and asking members to help find the optimal candidates, and (b) by contacting current liaison officers to see if they would consider establishing committees in their countries or regions.

So far, the Statutes provide for four types of ICTM scholarly meetings, namely world conferences, study-group symposia, colloquia, and fora. In practice, there is a fifth type of meeting, namely joint meetings of national or regional committees.

For a long time, official contacts between committees were limited to the biennial meetings of the chairs or representatives of national and regional committees at the assemblies of national and regional representatives held at world conferences. Together with the liaison officers representing the countries of the regions without committees, they briefly shared the latest developments at their locations. But then, in 2008, the Austrian National Committee called colleagues from neighbouring Slovenia to a joint meeting in Seggau, a castle near the border with Slovenia. The success of this rather modest initial event (*BICTM* 115, Oct 2009:51) encouraged more ambitious follow-up events with ever greater participation. In 2011, Vienna hosted the joint meeting of the national committees of Austria, Croatia, Slovakia, and Slovenia;³ in 2013, Mals/Malles Venosta hosted the joint meeting of the national committees of Italy, Austria, and Switzerland (*BICTM* 123, Oct. 2013:30); in 2014, Pulfero (Udine) hosted the joint meeting of Italy, Austria, and Slovenia;⁴ in 2015, Lucerne hosted the joint meeting of Switzerland, Austria, and Germany;⁵ in 2016, Budapest hosted the joint meeting of Hungary and Austria,⁶ and more. Separately, in 2015 the French and British national committees, the Société

3 <https://www.yumpu.com/en/document/read/17996823/joint-meeting-of-the-austrian-national-committee-in-the-ictm->

4 <https://ictmusic.org/world-network/italy-national-committee/joint-meeting-2014>.

5 <https://www.mdw.ac.at/ive/verzeichnis-publikationen/>.

6 <https://www.mdw.ac.at/ive/verzeichnis-publikationen/>.



Figure 1. Joint meeting of the national committees of Italy, Austria, and Slovenia in Italy. Pulfero (Udine), 2014 (photo courtesy of Svanibor Pettan).

française d'ethnomusicologie and the British Forum for Ethnomusicology, respectively, held their joint meeting (*BICTM* 129, Oct 2015:17–18). In 2018, the Slovenian National Committee hosted an experimental scholarly meeting entitled “Minority sounds in national contexts as seen by ICTM national and regional representatives,” which highlighted another way to benefit from the World Network (more in Klebe 2018).

Several of these meetings took place in border regions, allowing participants to experience and better understand the agendas associated with intercultural processes related to music and dance practices, as well as the benefits of scholarly collaboration across political boundaries. The inclusion of joint meetings of national and regional committees in the Statutes would encourage such gatherings in other parts of the world, far from the European area (figure 1).

The next issue concerns publications. The first associations when one thinks of the Council's publications are the *Yearbook for Traditional Music* and the *Bulletin of the ICTM*, with the important extension to the proceedings of the study groups, the proceedings of the colloquia, and the publications emanating from the fora. But that is not all!

There is no reason to consider as Council publications the well-known and accessible publications of active independent societies that are also recognized as national

or regional committees within ICTM, the Society for Ethnomusicology being a good example. There are, however, committees that wish to have their publications recognized as ICTM publications, with Germany standing out as the only systematically documented example. An unusual example is the book *Vienna and the Balkans* (Peycheva and Rodel 2008), initiated by the Bulgarian National Committee and containing selected papers from a world conference (figure 2).

The Council has considerable historical depth in terms of its own publications, as one can see from its website page entitled “Books by or in collaboration with IFMC/ICTM.” The list considers publications by (a) IFMC/ICTM, (b) IFMC/ICTM study groups, and (c) IFMC/ICTM national committees. Section (c), which is limited to Germany, adds weight to the statement in the introduction to the page, “We realize that there are many inadequacies in this listing and probably many omissions, too. Help us improve it by sending corrections, additions, and images to the Secretariat.”⁷ Here I can only repeat this appeal.

Another point concerns the Statutes. No matter how thorough, the revisions of the Council's most important document have failed to reflect and equalize the reality of national and regional representation, characterized

7 <http://ictmusic.org/publications/books-by-or-in-collaboration-with-ifmc-ictm>.

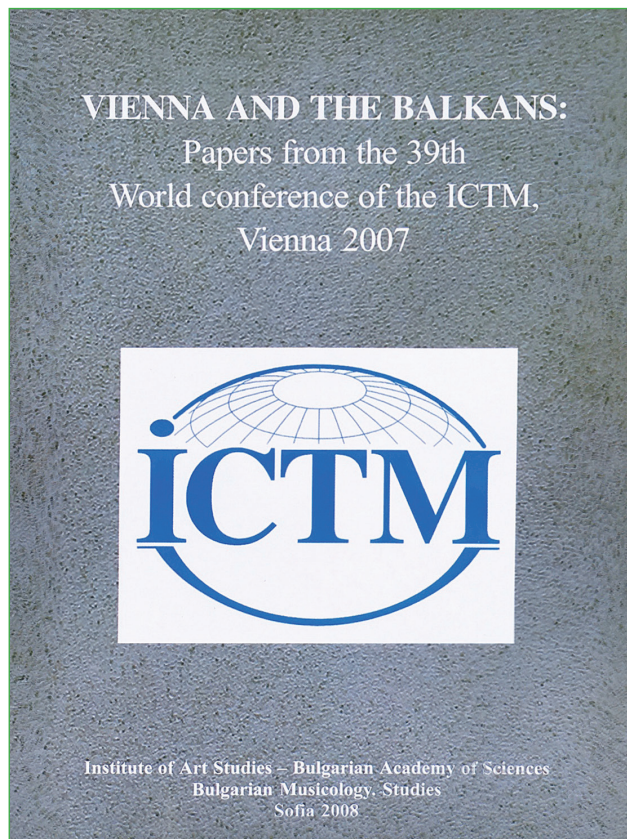


Figure 2. Cover of the book *Vienna and the Balkans* (Sofia, 2008).

by a numerical preponderance of liaison officers over committees. In the context of the Assembly of National and Regional Representatives, they have equal status, but this status is not reflected in the Memorandum on National and Regional Committees; an adjustment from “Committees” to “Representatives” would open the space for a better reflection of reality. Also, a page listing all past and present national representatives will soon enrich the ICTM website.

Conclusion

The World Network display on the ICTM website provides quick and easy access to information on whether a particular country or region is represented, in which of the three ways, and by whom. If there is a representative, either a liaison officer or committee chair, he or she is expected to help connect scholars in his or her area to the global arena embodied by ICTM and to connect interested ICTM members from abroad with colleagues and scholarly resources in his or her country or region.

Although a look at the world map and the number of participating countries and regions clearly indicates that ICTM is successfully serving music and dance scholars in the global world, there are areas where we can and should do more. While we view with a smile the increas-

ing activities in Latin America and Oceania, additional efforts should be made to include new countries and regions in Sub-Saharan Africa and Southwest Asia.

The growth of the World Network has never been motivated by quantification, nor should it be. It is about inclusiveness, about the desire for the Council to be a truly global association that serves scholarship and peace, and brings people together by encouraging their ongoing and active participation. In the seven decades that the Council has existed, more than five hundred representatives have contributed to international and intercultural dialogue. Some of the countries they represented no longer exist today (USSR, Czechoslovakia, Yugoslavia, German Democratic Republic), but these scholars have left a strong mark by transcending the Iron Curtain and other political, economic, and social boundaries and connecting the global East and West, North and South. There are several examples of scholars representing the countries of their research and/or chosen residence rather than their countries of birth, and there have been scholars representing different countries or regions consecutively or even at the same time.

There are several examples of scholars from more economically advantaged countries supporting the participation of colleagues from lower-wage countries in Council activities. There are several examples where the



Figure 3. Items from various world conferences (photo by Svanibor Pettan).

friendship and collegiality developed in the Council has lasted a lifetime. Finally, the Council has established several funds to support the participation of its members in the growing variety of scholarly gatherings. All of this is a testament to the love and appreciation for and within this scholarly community, its aims and ideals. Figure 3 symbolically illustrates the positive sentiments and creativity in producing not only programme booklets and books of abstracts for the world conferences, but also mementos ranging from ICTM pencils, to water containers, to ICTM T-shirts and towels. There is no question that the World Network will continue to benefit the world of music and dance scholarship. The fact that the prospects for Earth look bleaker than we would wish should provide us with additional motivation based on knowledge, understanding, skills, and experience to strengthen the World Network and to seek new ways to make our shared efforts more efficient and far-reaching.

References cited

- Klebe, Dorit. 2018. "Minority Sounds in National Contexts as Seen by ICTM National and Regional Representatives." *BICTM* 138 (Oct): 46–48.
- Malm, Krister. 2002. "Revised ICTM Rules: An Introduction from the President." *BICTM* 101 (Oct): 12–14.
- Niles, Don, and Carlos Yoder. 2015. "From IFMC to ICTM to What? Considering the Council's Past While Moving into the Future." Panel discussion at the 43rd World Conference of the International Council for Traditional Music, Astana, Kazakhstan, 18 July.
- Pettan, Svanibor. 2021. "The International Council for Traditional Music and Society for Ethnomusicology: A Reflection through Two Complementary Lenses." In *Transforming Ethnomusicology*; vol. 1: *Methodologies, Institutional Structures, and Policies*, edited by Beverley Diamond and Salwa El-Shawan Castelo-Branco, 43–58. New York: Oxford University Press.
- Peycheva, Lozanka, and Angela Rodel. 2008. *Vienna and the Balkans: Papers from the 39th World Conference of the ICTM, Vienna 2007*. Sofia: Bulgarian Academy of Sciences.
- Yoder, Carlos. 2011. "A New Bulletin." *BICTM* 119 (Oct): 4.

Meditating on Ideology in the History of IFMC/ICTM

Bruno Nettl

Most scholarly organizations, particularly those concerned with the arts and humanities, do not officially subscribe to a stated ideology outside their loyalty to scholarly principles. They may occasionally state their concerns with such ideals as fairness, human equality, or freedom of thought concerning their research, but one rarely finds them extolling, in their official descriptions of themselves, an ideology governing their activities. In the programmes of their conventions, and even more, in their publications, which are, after all, the face they present to the world, one can sometimes find evidence of attitudes that suggest the liberal, or the conservative, or concern with the aesthetic, or the ethical, or the national. For organizations such as the ICTM, which are concerned with an international—supranational—phenomenon such as music, and which consist of members from virtually all of the world's nations, a stated or implied ideology is even harder to identify. They rarely answer the question, “what kind of people are we?” Given these caveats, and attempting to respond with appropriate modesty to an invitation to write on this subject, I wish here to meditate briefly on the basis of my own experiences of the ICTM and its predecessor, the IFMC, and of a sampling of volumes of its *Yearbook* and the predecessor *Journal*.

The history of ICTM—beginning just after World War II—has been affected substantially by many developments in the world—political issues such as the “Cold War,” by major but more localized events such as the partitions of the Indian subcontinent, the Vietnam war, and the gradual decolonization; by increased contact among peoples, the result of everything from jet travel to the Internet; by crises such as climate change; by a growing sense, in the world's educated populations, of a degree of cultural egalitarianism. But in an international organization of scholars and artists, taking specific positions can be difficult. Still, early on, one senses the beginnings of what later came to be known as “applied ethnomusicology,” the desire for IFMC to help the world's musicians.

The early period

IFMC began European—its first meeting in Basel, 1948, was populated by European scholars, and this early period may be characterized by a need to find its place, in part by defining itself and its subject matter. Even early on, a friendly intellectual conflict seemed to emerge between domination by one of two perspectives. One was concern with “folk” music as an essentially European concept, suggested by the election to the presidency of Ralph Vaughan Williams, a great composer who was very concerned with maintaining and then using authentic British folk music in the art music tradition, and by intellectual leadership by traditionalist scholars such as Walter Wiora, who quickly became influential in IFMC matters, and in whose career discussion of “authenticity” played a major role. The second perspective was maintained by (then still European) scholars who wished to include other geographic areas, illustrated in vol. 1 of the *Journal of the IFMC* by articles by Arnold Bake on India and Jaap Kunst on Indonesia. Interestingly, scholars from Eastern Europe began early on to play major roles at meetings and in the Council's international communication with “national committees,” but this type of participation then declined for a time. Looking forward, it did not take long for the view that we were concerned with all music of the world's cultures to dominate, something that caused the concept of “folk” to become problematic quite early in the Council's history. Questions arose (often by implication): Was it a concept really appropriate to all of the world, or was it something European scholars were imposing on cultures elsewhere? Should we look at the world's musics as units, each of which has “folk” and “art” musics and other categories that were recognized in Europe, or should we see each culture as having its own musical taxonomy? I think eventually the second of these has won out, in the management of ICTM and in the world of ethnomusicology at large; but perhaps not absolutely.

In the first few years of IFMC history, it's easy to sense the development of both directions—folk music versus



Figure 1. Hotel Moskva, the venue of the 1962 IFMC conference, in Gottwaldov, Czechoslovakia. The sign welcomes IFMC members in English, Russian, French, German, and Czech (photo from ICTM Archive).

world music. The 1950 meeting in USA, and the 1954 meeting in Brazil, with programmes emphasizing musics of both areas respectively, indicate the interest of the central group of Europeans to widen the horizon. Scholars from a wide variety of nations participated, and I believe the central group of Western Europeans were eager to welcome others, thus accepting a greater variety of concepts and approaches to scholarship, and exhibiting an ideology of breadth and tolerance. At the same time, during the first years, there was much discussion about its central aims. In vol. 2 of the *Journal*, Maud Karpeles (1950) refers to three principal objects: assisting in the study and (emphatically) in the practice of folk music, furthering comparative study, and promoting friendship among nations. And in vol. 7, which contains proceedings of the meeting in São Paulo, we find a definition of folk music formulated by Karpeles (1955) which was to become for some time at least informally the guide for the IFMC, along with a resolution adopting a definition (IFMC 1955), which was—interestingly—passed by a vote of eight to one, with three abstentions. Significantly, these twelve votes represented not individuals but countries, reminding that the organization was originally composed of several constituencies—individuals, members grouped by countries, national committees, and representatives of governments. Gradually it was to become, in its fundamental nature, essentially an organization of individuals.

Yet the question of defining was not easily resolved. Looking ahead a few years, to my short term as editor of the *Yearbook* (1974–1976), I was uncomfortable with

the lack of agreement on what properly belonged in its purview and proposed to editorialize on a definition in my first issue. President Klaus Wachsmann wisely dissuaded me, saying something like “this would only raise a storm of argument and unpleasantness. The way we have been managing this organization is by letting all members live with their own definitions.” And looking back, it was an issue for scholars early in the twentieth century, as illustrated by the hundreds of conceptions cited in Julian von Pulikowski’s (1933) classic book.

The late 1960s

The period beginning around 1968 was one of significant change in the governance, location, and publication programme of the IFMC. I am not sure whether the following observations reflect conscious intent, but it seems to me that increasingly there is some conflict between contents of *Journal* and *Yearbook* resulting from the desire to publish papers presented at the previous conference; the need to provide representation of the musics of different parts of the world, and by scholars from different areas; and selection of what seems to the editor as the most significant research, selecting the best articles, whatever source and subject. This diversity of approaches continues, though it was eventually mitigated by the reduction of conferences to every other year.

Statements purporting to represent the view of the organization and that can be interpreted as ideological were published in the first volume of the *Yearbook*, by the new editor, Alexander Ringer and by General Secretary

Karpeles (1969), in whose very comprehensive essay I note the following observations: The Council is still concerned with “folk music” as something one needs to define, contrasting it with other kinds of music, particularly popular music, against which it must be defended. The Council sees (saw) itself as a scholarly organization, but the criteria of “pure” scholarship for presentation and publication are mitigated by the importance of giving voice to many nations and cultures, and the participation of the various national committees. In 1968 there were ten of these—five in Eastern Europe, those being deemed particularly important as a way for individuals in these nations to participate, given certain political handicaps. But in this period, I have the feeling that getting people everywhere to participate was more important than assessing the nature and attitudes of this participation. Throughout Maud Karpeles’s 1969 report one notes the continued emphasis on encouraging the practice of folk music and dance, on the use of folk music in education, and on collecting and preserving (without interpretation) as principal activities of scholars.

1968 saw a major development in the character of IFMC—the definitive move from an almost exclusively European centre. Moving the secretariat to USA was considered (eventually it went to Canada); and the journal was for a long period edited in USA. I don’t know whether the following applies to the organization as a whole, but the newly established *Yearbook* clearly became something like a general scholarly journal, and as far as I can tell, the Council was at that point becoming—even more than previously—taken over by academics.

I perceive something of a turning point in the early 1980s, centring on the conference of 1981 in Seoul, the first to take place in East Asia, and *Yearbook* no. 15 (1983) whose contents are explicitly centered on East Asian musics, with guest editors Hahn Man-young and Tokumaru Yoshihiko. The notion that this is an organization dealing with “folk” music in some sense, avoiding classical traditions, is gone. And indeed, no one seemed to talk about the classification of music along those lines, having perhaps recognized that each culture has its own taxonomy of music, more or (often) less comparable to the European.

From the 1980s on

This period may be characterized ideologically by the concept of expansion in various senses, significantly by its name change from “folk” to “traditional” in 1981. In an international organization of scholars in the arts and humanities, questions involving nationalism or regionalism may arise: Given that each society has its own music and its own system of ideas about music, does this mean that there is not one musicology or ethno-

musicology, but many? Is it fair to continue maintaining that ethnomusicology began in Vienna, or Berlin or Amsterdam, or New York—and then gradually moved into the rest of the world where scholars began to work in ways derived from these origins? Or should we consider that each musical culture develops its own ethnomusicology? I don’t believe that the ICTM grappled with this issue explicitly. Vol. 15 of the *Yearbook*, from this first 1981 meeting in East Asia, sheds a bit of light. Eight essays are by East Asian authors of whom three carried out their graduate studies in the USA and Canada, and the rest were trained in Japan or Korea. For one thing, this issue presents ethnomusicology not as a field in which one studies a music strange to one’s own background; scholars wrote about their own music. And evaluation of some of these articles might require criteria different from those typically held by outsiders but, rather, they seem parallel to research done by European scholars on European music.

Examining the *Yearbook* in the late 1980s reveals two characteristics—results, I believe, of very gradual change—that relate issues of ideology. Vol. 20 (1988), celebrating the fortieth anniversary of the IFMC/ICTM, contains several articles that examine its history. By this point, the *Yearbook*, if not the ICTM itself, has changed its focus to the field of ethnomusicology as a whole. An article by Christensen (1988) suggests that one abiding theme of discussion was the relationship of the Council as an organization to its American membership and to its rival, SEM. Perhaps like other international organizations, some in the leadership of ICTM feared that moving its main offices and its editorial apparatus to the USA at a time when this nation was perhaps at its zenith of political power, and obviously on the verge of immense changes in Eastern Europe and the Soviet Union, would wreak changes that could result in the total de-emphasis of aspects of its original ideology—emphasis on “folk music,” an essentially humanistic approach, and encouragement of an amateur class of scholars and performers. Instead, there would be a more social-science oriented direction, evidence of the kind of competitive academic existence characteristic of American academia, and a lot more of “theory.” ICTM might be swallowed by its American “national committee”, which in fact was the SEM. (A good many who feared these results were themselves Americans.) In the end, ICTM did, for a period, become more of an American-centered institution, although no one actually set out to make it so.

By this time, conferences being held biennially, alternate issues of the *Yearbook* reflected the emphases of a conference and providing venue or general contents or special topics such as dance. But the relationship of conference and *Yearbook* declined otherwise as well. Thus vol. 21 (1989) is introduced by in the editor’s

preface with the statement, “the essays in this volume were selected to reflect a larger range of interests and concerns than ... the biennial conference volumes usually permit” (Christensen 1989:ix). Three or four of the articles set out to make theoretical statements of broad significance, and those articles examining specific musical cultures or repertoires do so by looking at them through a methodological lens—the refugee experience, issues of identity, revivals, and one way an ethnomusicologist might look at Western art music. Although we are still presented largely with shortened (or expanded) versions of conference presentations, this is very different from the kinds of work offered in earlier volumes. Thus, *Journal* vol. 10 (1958), giving contents of the Copenhagen conference of 1957, exhibits traditional approaches to melodic and modal analysis applied to eight European and three Asian, African, and Native American repertoires.

Now this kind of change reflects, of course, things that happened in world music research generally. But ICTM could have followed other alternatives: for example, moving from the type of content provided in vol. 10, descriptive study of repertoires, to something like the analytical approaches recently developed by Michael Tenzer (Tenzer and Roeder 2011) and others. Instead, it did move to a perspective in which an anthropological approaches hold sway, where all repertoires—folk, classical, popular and more—are included, and instead of showing how a generally accepted approach to analysis can illuminate the music of any people, the processes of history and culture change in one society can lead to a general theoretical understanding about the way music works in the world, and how these processes can be explicated.

By way of conclusion

As an international organization, I believe ICTM did not—I recapitulate—take formal positions in regard to political and social developments in the world; certainly not in its programme of scholarly publication. There do seem to be exceptions: the concern with refugees and poverty (vol. 45), the attitude of inclusiveness; the desire to expand the number of peoples and kinds of music with which we are concerned; and the question of whether to permit Kurt Waldheim, president of Austria but with a shady past in the Nazi era, to address the 1989 meeting. Adding areas in the world by locating conferences in new places where the conventional Western European wisdom would have had it, there was no music scholarship: starting with North America in 1950 and Brazil a few years later and moving eventually to nations, largely in Asia, that have long traditions of music scholarship and of collecting traditional music,

but in which ethnomusicology as specifically practised in the West was a relatively new development. Devoting issues of the *Journal/Yearbook* to “new” areas may be seen as an expression of ideology. One such issue to be noted is *Yearbook* 22 (1990), resulting in part from a conference in Austria which contains a number of articles by scholars from the Soviet Union who had been especially invited to the conference and by others, including Barbara Krader (1990) about Soviet scholarship. I interpret this as a gesture of welcome to a world area that had been neglected by ICTM, and perhaps as a kind of anticipation of major changes about to occur in the Soviet Union and Eastern Europe. Much more recently, the need for scholars—though not necessarily their organizations—to take positions in political and social issues became more prominent in ICTM publications (e.g. Harrison 2013; Rice 2014).

Vol. 22 (1990) tries to expand the concepts under purview of the ICTM by taking account of different—Soviet—approaches to terminology (Krader 1990). Expansion is evident also, for example in vol. 32 (2000), devoted in part to the programme of the 1999 conference in Hiroshima. There is hardly anything about music that anyone could label as “folk.” Most articles are about art music traditions, and one is explicitly a biography of a Korean scholar of the 15th century. There is much about modernity, motion, government control; and about the issue of research as a national or a multi-cultural activity.

Finally, do these remarks about aspects of our history indicate identifiable ideologies, to which we have subscribed? I suggest three—that over the years we have been egalitarian, expansionist, but also conservative:

1. I believe that as an organization, particularly as exhibited in our major publication, we have been guided by concerns with an egalitarian approach to the world’s musics, seeing ethnomusicology—as does the profession as a whole—as egalitarian in its essence (see Myers 1992:17);
2. We have had concern—to various degree—with the concept of authenticity, that is, with the study and preservation of music that truly represents its culture (however this may be determined). And we have been guided—a conservative view of all proper research—by a search for truth as determined by evidence. We have been non-judgmental in our approach to music and to the world’s cultures, occasionally perhaps turning a blind eye to events that ought to have roused our disapproval. We have had some concern with the notion of doing people—musicians, mainly—some good;
3. Perhaps most clearly, we have been expansionist—adding, to our original European core, scholars and conference venues from the nations of the world, adding musics from everywhere, going far beyond what the word “tradition” conventionally means, making room in the *Yearbook* for work on

literally all types of music and surely beyond the word “folk” that was our original *raison d’être*.

References cited

- Christensen, Dieter. 1988. “The International Folk Music Council and ‘The Americans’: On the Effects of Stereotypes on the Institutionalization of Ethnomusicology.” *YTM* 20: 11–18.
- . 1989. Ed. “Editor’s Preface.” *YTM* 21: ix–x.
- Harrison, Klisala. 2013. “The Relationship of Poverty to Music.” *YTM* 45: 1–12.
- IFMC. 1955. “Resolution: Definition of Folk Music.” *JIFMC* 7: 23.
- [Karpeles, Maud]. 1950. “Editorial: Some Reflections on the Venice Festival and Congress.” *JIFMC* 2: 1–2.
- Karpeles, Maud. 1955. “Definition of Folk Music.” *JIFMC* 7: 6–7.
- . 1969. “The International Folk Music Council: Twenty-One Years.” *YTM* 1: 14–32.
- Krader, Barbara. 1990. “Recent Achievements in Soviet Ethnomusicology, with Remarks on Russian Terminology.” *YTM* 22: 1–16.
- Myers, Helen. 1992. *Ethnomusicology: An Introduction*. New York: Norton.
- Pulikowski, Julian von. 1933. *Geschichte des Begriffes Volkslied im musikalischen Schrifttum*. Heidelberg: Winter.
- Rice, Timothy. 2014. “Ethnomusicology in Times of Trouble.” *YTM* 46: 191–209.
- Tenzer, Michael, and John Roeder. 2011. Eds. *Analytical and Cross-Cultural Studies in World Music*. Oxford: Oxford University Press.

The Council, the USSR, and the Issue of Political and Ideological Boundaries

Razia Sultanova

Behind the Iron Curtain: From first mention to involvement in the Council's activities

Although we know what the IFMC/ICTM and the USSR are as separate phenomena, so far there has been no study on their connections during the Cold War that marked the period between 1947 and 1991 in global politics. This chapter is a first attempt to study the dynamics of relationship between the Council and the USSR, with the Iron Curtain in between contributing to ideological differences and disciplinary specifics. Based on the IFMC/ICTM *Bulletins*, which proved to be an excellent source for this task, as well as other sources, this chapter highlights social and professional communications between the Council and the Soviet Union and demonstrates the Council's success in connecting scholars across political and ideological boundaries.

If, at the beginning of the establishment of the IFMC, the USSR was experiencing difficulties with rebuilding the country after World War II and had very little chance to be connected to international organizations, the situation crucially changed after Stalin's death (1953), opening the "Thaw" (Оттепель) period of the mid-1950s to the mid-1960s, initiated by Nikita Khrushchev (1894–1971). The Thaw period caused unprecedented social, cultural, and economic transformations in the Soviet Union, with relaxed censorship of the arts and some liberalization, during which Russian composers, performers, and listeners of music experienced a newfound openness in musical expression which stimulated the flow of international connections. Consequently, the country started to build its relationships with the outside world, and Western scholars, composers, and musicians had their first opportunity to visit the USSR, the "closed" country behind the Iron Curtain.

One of them, Gerald Seaman from Liverpool University, noted the Soviet Union's folk-song collection at Pushkin House in Leningrad in the IFMC *Bulletin* (*BIFMC* 21, Apr 1962:11). An editorial note attached to the contri-

bution also mentions that ICTM received an issue of the *Information Bulletin* (Moscow 1961) containing information about the highly valuable survey of folk-music recordings held by the Phonogramm-Archive of the Institute of Russian Literature of the USSR Academy of Sciences branch in Leningrad, and also an article by Viktor Vinogradov. In the next IFMC *Bulletin*, there was evidence that three of the most senior Soviet musicologists from the Union of the Soviet Composers took part in the IFMC world conference on 13–21 July 1962 in Gottwaldov, Czechoslovakia: Viktor Beliaev (Belaiev)¹ (1896–1953), Evgenyi Gippius (1903–1985), and the editor-in-chief of the series "Music of the Peoples of Asia and Africa" (in Russian), Viktor Vinogradov (1899–1992) (*BIFMC* 22, Oct 1962:8).

All international connections between IFMC and the USSR started from that time, that is, from the 1960s, when the Soviet Union made its first professional steps towards music organizations outside of the country. At that time, *Bulletins* introduced an interesting attempt at general coverage of all the most essential publications on folk music in the USSR, mentioning for instance, "the Information Bulletins issued by the Foreign Commission of the Union of Composers of the USSR" (*BIFMC* 25, Apr 1964:8), in a way heralding the work of the Soviet musicologists in the USSR. Many substantial volumes of folk-music studies were noted, namely: *History of the Working Class Reflected in Folk Songs and Revolutionary Anthems* by Y. Gippius and D. Shirayeva (2 vols.); *Lithuanian Folk Songs* by J. Chyurlionite; *Sutaring* by Z. Slaviunas (a treatise on Lithuanian folk canons); a work on Latvian folk songs by E. Melngailis; an investigation of Estonian folk songs and melodies by G. Tampere (3 vols.); two collections of folk songs by Belorussian folklorists G. Tsitovich and G. Shirma; a treatise on Georgian folk songs by G. Chkhikvadze (3 vols.); T. Aroshidze's collection of Georgian work songs (500 songs); a study of the melodic styles of Russian folk music by Y. Gippius; and the eight-volume collection of

¹ Where the spelling of names in published sources differ from present practice, the original printed forms are given in parentheses.



Figure 1. Correspondence from Viktor Beliaev and his wife to Maud Karpeles (ICTM Archive).

Uzbek folk songs, edited by Ilyas Akbarov and Yunus Rajabi² (*BIFMC* 25, Apr 1964:8). For the first time, the *Bulletin* listed for its readers in the West the most essential works by Soviet musicologists of the time.

In the following issue of the *Bulletin*, we see information on the 17th world conference, held 17–25 August 1964 in Budapest, Hungary. Among the 250 delegates at the conference, there were also two USSR scholars—Viktor Beliaev (accompanied by his wife; [figure 1](#)) and Viktor Vinogradov—as the representatives of the Union of the Soviet Composers (*BIFMC* 26, Oct 1964:9).

The next *Bulletin* introduced the international meeting of foreign composers together with Soviet composers as a joint meeting of Hungarian and Soviet composers and musicologists, who met in Moscow at the end of December 1963. The Council's president, Zoltán Kodály, who led the Hungarian delegation, wrote that:

When I came to know Russian music I decided that that was the road we should follow in order that our voice should be heard. (*BIFMC* 27, Apr 1965:10)

Amongst the new books in the bibliographical section was listed the second volume of Beliaev's *Essays on the History of Music of the Peoples of the USSR* entitled

2 Akbarov (1909–1999) was the editor of the ten-volume *Uzbek Folk Music* (1959). Rajabi (1897–1976) recorded and transcribed six volumes of *Shashmakam* (1975).

Musical Culture of Azerbaijan, Armenia and Georgia, which was an attempt to systematize the history of Transcaucasian musical cultures (Beliaev 1963) (*BIFMC* 27, Apr 1965:10).

The next step brought real changes to the relationship between Soviet scholars and foreign ethnomusicologists. The *Bulletin* reported the first possible research trips to the USSR by foreign scholars, such as Rudolf Vig, who worked for a short time in the USSR among the Romani people, and László Vikár, who spent two months in the Mari and Chuvash Autonomous Soviet Socialist Republics. Another trip was undertaken by Philip Kutev, chair of the Bulgarian Union of Composers, who visited Moscow “to sign the treaty of co-operation between the Union of Composers of the USSR and Bulgaria” (*BIFMC* 34, Mar 1969:13). The same *Bulletin* also mentions the article “Disputes Regarding Genres” by the USSR scholar Izaly Zemtsovsky (eventually published as Zemtsovsky 1983).

An essential bibliography including publications by Soviet scholars appeared in *A Select Bibliography of European Folk Music* (Vetterl 1966), published in co-operation with the International Folk Music Council. It was edited by Karel Vetterl (Czechoslovakia), and co-edited by Erik Dal (Denmark), Laurence Picken (UK), and Erich Stockmann (GDR). The bibliography attempted

to list the most useful publications, both books and articles, and especially those of a scholarly nature, that bear on the folk music of particular European countries, including the whole territory of Turkey in the South and of Greenland in the North. The largest item consists of entries from the European part of the USSR, summarised ... for the first time here. (*BIFMC* 37, Oct 1970:10)

We can clearly see that during the initial stage of cooperation between the Council and the USSR music authorities the focus was predominantly placed on folkloric studies carried out by Soviet researchers, as well as the relevant bibliography together with some initial face-to-face contacts.

Information on the next, bolder stage of that collaboration comes from a report on the General Assembly of the International Music Council, which took place in Moscow, 4–6 October 1971. IFMC was represented by Luiz Heitor Corrêa de Azevedo, who reported:

The meetings were excellently organized, with every facility, by the Union of Composers of the USSR. Eleven international member organisations and thirty-two national committees were represented at the General Assembly, with the members of the Executive Committee and seven individual members. (*BIFMC* 40, Apr 1972:4–5)

One of the most impressive facts was to find among the organizers of that General Assembly two outstanding

music figures, mammoths of twentieth-century Soviet music: Mstislav Rostropovich and Dmitri Shostakovich, who were elected as IMC Executive Committee members. As it will also be seen later, participation of IFMC in the events of the IMC was important for the involvement of USSR scholars in the activities of IFMC.

In 1968, the IFMC national subscription for the USSR was reduced to less than £5 due to the modest wages of Soviet musicians (*BIFMC* 33, Oct 1968:16). Following the IMC General Assembly in Moscow, the attitude towards the IFMC changed. Soviet cultural authorities considered the IFMC to be an esteemed international, professional organization for music scholars, thus the most famous Soviet musicologists, arts critics, composers, and performers were delighted to be involved with it.

Gradually more and more events in the Soviet Union related to music were announced in the *Bulletins*, for example, the 1973 jubilee of the Russian folk-music expert Anna Rudneva (1903–1983):

Director of the Bureau of Folk Music of the Moscow Conservatory celebrates this year her 70th birthday. Mme Rudneva has been working in the Bureau since the late 1930s, beginning as an assistant to Professor Klyment Kvitka.³ Her own major collecting has been in southwest Russia in the Kursk region, on which she has published studies and a collection of transcriptions.⁴ She has directed for several years the field collections of the Bureau. Another major interest has been the direction of folk choruses, on which she has written textbooks, and frequently advises. In addition, she finds time to serve on many scholarly boards and committees. In the recently activated [*sic*] Folklore Commission of the Union of Composers of the USSR, Mme Rudneva is one of the two vice-presidents. (*BIFMC* 43, Oct 1973:35)

Later, there is information on the fourth conference of the Study Group Concerned with Research and Editing of Historical Sources of Folk Music before 1800 (the present Study Group on Historical Sources), which took place on 7–11 April 1975 in Kazimierz Dolny (Poland), hosted by the Institute of Art of the Polish Academy of Sciences. Among the several dozen participants, papers were presented by Soviet musicologists Evgenyi Gippius⁵ and Vyacheslav Shchurov (1937–2020). In addition to their successful participation, Gippius invited the group to held its next meeting in 1977 in USSR, but the invitation was “declined with gratitude” (*BIFMC* 47, Oct 1975:29).

In the same *Bulletin* issue, in the report on the International Institute for Music, Dance and Theatre

in the Audio-visual Media (IMDT) seminar, “Cultural behaviour of youth (Asia),” we read that the leading expert from the USSR on Indian arts,

Prof. Kotovskaya⁶ ... spoke about the reactions of youth in their countries to the audio-visual media, especially television and music programmes. (*BIFMC* 47, Oct 1975:37)

Steadily growing connections

As one can see from the information above, the 1971 IMC General Assembly in Moscow was a turning point in the relationship between the IFMC and scholars from the USSR. Following that event, cooperation became closer and more active. The Baghdad International Music Conference was held 17–27 November 1975 at the Cultural Centre of Baghdad. A Soviet scholar working on the Arab world, Isabella Eolian (Eoljan) (1928–1996), delivered the paper “Certain trends in the music of Arab peoples” (*BIFMC* 48, Apr 1976:13).

Additional reports were offered in subsequent *Bulletins*. For example, in his report on the activities of the IFMC National Committee of the German Democratic Republic, Erich Stockmann noted that a working session concerning folk-music instruments was held in Moscow in 1974. Stockmann continued “working on the Handbook of European Folk Musical Instruments within the framework of the Study Group on Folk Musical Instruments which he heads” (*BIFMC* 49, Oct 1976:14). In relation to these handbooks, the report also mentioned a journey with an opportunity to begin work on the volume on the music of Soviet Union “to Moscow in 1974, sponsored by the GDR National Committee, to attend a working session on research into folk musical instruments in the Soviet Union” and

during a visit to Moscow and Leningrad in 1974 J. Elsner gathered information on the latest results in Soviet folklore research and conducted bibliographical work and studies of material on Arab music. These studies were followed up during a three-week stay in Moscow, Baku and Tashkent in 1976. Agreements were reached on joint publications dealing with the maqam problem and mediaeval Arab treatises on music, on which concentrated work has been going on in the Soviet Union in recent years. (*BIFMC* 49, Oct 1976:14)

At the time, the Council received an invitation from a Turkish colleague for the rostrum to be held during a festival in Istanbul in June 1977. The theme of the rostrum was to be “Relations and interaction of folk music of East and West” (*BIFMC* 50, Apr 1977:11).

This same *Bulletin* also contains information about a rostrum held in Budva, Yugoslavia, to which

3 Kvitka (1880–1953) was a Ukrainian musicologist and ethnographer.

4 See Rudneva (1975).

5 Consistently misspelled “Sippius” in the report in the *BIFMC* (47, Oct 1975:29).

6 Kotovskaya (1925–1993) was director of the leading Soviet centre for the study of arts, the State Institute of Arts.

broadcasting organizations from twenty countries, including the USSR, participated. Recordings from the rostrum were accompanied by a summary of the text in English, French, German, and Russian, made by the Yugoslav National Broadcaster (*ibid.*).

USSR experts participated in two international, ethnomusicological seminars in Czechoslovakia. The seventh seminar (6–10 September 1976) was held in Donovaly, in cooperation with the subcommittee on music folklore of the international committee for research on Carpathian culture. The theme was “Shepherd music and dance culture in the Carpathians and the Balkans” (*BIFMC* 51, Nov 1977:30). The eighth seminar, “The editing of folk songs, instrumental music, and dances,” took place 13–17 June 1977 in Smolenice Castle, the home of the Slovak Academy of Sciences.

In another report, Izaly Zemtsovsky (Izaliy Zemcovskij) from Leningrad, USSR, is noted as attending a meeting of the Study Group on Research and Editing of Historical Sources of Folk Music, held in Medulin, Yugoslavia (*BIFMC* 56, Apr 1980:5). On sadder news, the death in the USSR of the president of the International Association of Music Libraries, a French scholar of Russian origin, Vladimir Fedorov (1901–1979), is also mentioned (*ibid.*:36).

Breakthrough: *Perestroika*, *glasnost*, and the collapse of the USSR

It is well known that *perestroika* was a political movement for reformation within the Communist Party of the Soviet Union during the mid-1980s. It is widely associated with Soviet leader Mikhail Gorbachev and his *glasnost* (“openness”) policy reform. The literal meaning of *perestroika* is “restructuring,” referring to the restructuring of the Soviet political and economic system in an attempt to end the Brezhnev Stagnation Period. *Perestroika* lasted from 1985 until 1991, when the USSR collapsed.

The IFMC was renamed the ICTM in 1981. In 1983, the ICTM *Bulletin* contains an announcement about the Second Samarkand Symposium (*BICTM* 63, Oct 1983:7). This event was of considerable importance!

The First Samarkand Symposium, “Sharq Taronalari” in 1978, was not mentioned at all in the *Bulletins*, perhaps because it was “the first bird” breaking through the Iron Curtain to get international scholars to visit the USSR republic of Uzbekistan (figure 2). The Second Samarkand Symposium in Uzbekistan in 1984, however, became a destination for foreign musicologists wanting to visit the historically famous Silk Road cities of Samarkand, Bukhara, and Khiva. The key figure

for organizing such an event was Fayzullah Karomatov (1925–2002), one of the most internationally recognized leaders of the USSR music community.

The Second Samarkand Symposium on “Traditional music of Central Asia and the Middle East in the present time” was held 7–14 October 1983, and was organized by the Union of Composers of the USSR in conjunction with the IMC. Ethnomusicologists and musicians from more than twenty countries participated. ICTM was represented by Erich Stockmann (president), Salah el-Mahdi (vice president), and Dieter Christensen (secretary general). IMC was represented by its secretary general-elect, Vladimir Stepanek: “The Symposium brightened the prospects for closer cooperation with musicians and musicologists in the Soviet Union” (*BICTM* 63, Oct 1983:7).

The interest of Western scholars (and not just of ethnomusicologists) in the Muslim republics of the USSR, and particularly in Central Asia, was at the forefront during the Cold War. This area was considered the “weakest point” of the Soviet Union due to the strains implicit in the relationship between Russian communism and the Islamic secularizing of cultural nationalism, as expressed in fundamental works by Alexandre Bennigsen and Hélène Carrère d’Encausse.⁷ In a sense, ethnomusicologists were catching up with and following the same trends.

The ICTM “Symposium on traditional music in Asian countries: Its inheritance and development” was held in Pyongyang, the capital of the Democratic Peoples’ Republic of Korea, 13–15 October 1983, in conjunction with the 6th Asian Music Rostrum of the International Music Council/UNESCO. Delegates from thirteen countries and international organizations, including the USSR, presented and discussed twenty-four papers, and established contacts for the future exchange of ideas and experiences in the field of musicological research (*BICTM* 63, Oct 1983:8; 65).

A detailed report from that symposium, although here called “Traditional music in Asian countries: History and development” (*BICTM* 65, Oct 1984:9), mentioned the Tajik scholar Asliddin Nizamov (USSR), who delivered the address “Specific features of traditional musical legacy of peoples of Central Asia and problems of its development,” with a special emphasis on the Tajik *shashmakom*:

his paper was particularly thought-provoking since it reflected well, for the Central Asian Soviet republics, the processes of music preservation, reconstruction and adaptation under the guidance of cultural policies to which the concept of “development” in the general

7 For example, Bennigsen and Wimbush (1976, 1985, 1986), Bennigsen and Broxup (1983), and Carrère d’Encausse (1965, 1966).



Figure 2. The First Samarkand Symposium. Uzbek musicologists with the Indian delegation (Kadyr Kamilov, Ziyadulla Nasullayev, Narayana Menon, Rustam Abdullayev, Leonid Yusupov, Alexander Djumaev, Emani Sankara Sastry, Miss Kalyani, and Madras A. Kaynnan); Uzbek musicians playing *karnay*, two-metre long copper-brass trumpets, illustrating the extreme importance of the event. Samarkand, 1978 (photos by Dmitry Mikhailov).

theme of the Symposium referred. (*BICTM* 65, Oct 1984:11)

Isabella Eolian (USSR) searched more broadly for commonalities among “professional” music traditions of West and Central Asia, in her paper, “Some universal principles of music of the Middle and Near East”:

She pointed to oral music making and performance practice and to the unity of the creative process, where the musician appears simultaneously in the roles of the composer, performer, and sometimes also of the poet. Another common trait is the occurrence of complex forms that incorporate play, instrumental dancing and musical entertainment forms with poetry, vocal and instrumental music, dance and pantomime being “on a par.” (*ibid.*:12)

In subsequent *Bulletins*, we can find important information about the 28th ICTM World Conference to be hosted by the ICTM Swedish National Committee in 1985, suggesting in a preliminary itinerary that the large group of participants should undertake a visit to the USSR:

The Conference will begin on July 30, 1985, in Stockholm, then, on August 4, move by chartered ship to Helsinki/Finland and on August 6 by bus to Leningrad/USSR, where the Closing Ceremony will take place on August 8. Joint return from Leningrad is by bus to Helsinki and chartered ship to Stockholm, where we shall arrive on the morning of August 9, 1985. (*BICTM* 64, Apr 1984:3)

The ICTM meeting calendar reminded readers of the same itinerary (*ibid.*:27). Krister Malm confirms that such a plan was successfully realized (Pettan 2014:100). Some scholars from the Soviet Baltic states were also involved in the world conference: Ingrid Rüütel (USSR-

Estonia) chaired a session on 3 August (*BICTM* 66, Apr 1985:16).

Visits abroad for Soviet ICTM members had increased significantly, so that a participant named Slabutich from Ukraine (USSR) at the 16th International Festival of Mediterranean Folklore in Murcia, Spain (9–11 September 1983), might begin to look common (*BICTM* 64, Apr 1984:23). However, while the names of some Soviet scholars started to appear at ICTM events, there is no evidence of their regular participation. Furthermore, no reports or announcements and no liaison officers or national committees from the USSR are mentioned, just very occasionally the names of individuals at ICTM events.

An Asian Music Symposium was held 5–8 July 1984 at the Research Archives for Japanese Music, Ueno Gakuen College in Tokyo. Organized by the Japanese Committee of the UNESCO World History of Music, the symposium was attended by international guests including one from Moscow, Vsevolod Zaderatsky, head of the musicology and arts criticism committee at the Union of the Soviet Composers of the USSR (*BICTM* 67, Oct 1985:23).

In the same *Bulletin*, there is another announcement on a completely new experience related to performers. Following Tunisia’s concern for openness to other cultures, a particular effort was made during 1985 to encourage the exchanges of musical groups between countries. As a result, Tunisian musicians and ensembles visited many countries and participated in international festivals, such as those in the USSR, Canada, France, and Italy (*BICTM* 67, Oct 1985:26).

In the preliminary programme for the 29th ICTM World Conference in Berlin in 1987, we find the name of Givani (Giovani) Mikhailov (USSR) presenting the paper “On the problem of system terminology elaboration according to the main types and kinds of world music,” and another USSR member, Fayzullah Karomatov, presenting a paper in German, “Die musikalische Folkloristik in den Republiken Mittelasiens” (*BICTM* 70, Apr 1987:12, 13).

The Third Samarkand Symposium was held 1–7 October 1987, four years after the previous one. Generously arranged and sponsored by the USSR Union of Composers, this significant event assembled the international community of musicologists and musicians “once more in the ancient city of Samarkand in Uzbekistan to discuss the musical traditions of Central and West Asia ... and to enjoy a series of evening concerts” (*BICTM* 71, Oct 1987:8). ICTM was officially represented by Erich Stockmann (president) and Dieter Christensen (secretary general). Other ICTM members who participated were John Blacking, Ludwik Bielawski, Anna Czekanowska, Jürgen Elsner, and Bálint Sárosi (*ibid.*; Djumaev 1990:127, n. 1).

The inside cover of the October 1988 *Bulletin* lists study groups and their chairs, including the co-chairs for the Study Group on Maqām: Jürgen Elsner (GDR) and Fayzullah Karomatov (USSR) (*BICTM* 73, Oct 1988). The approval of the new study group by the ICTM Executive Board and the appointment of Elsner and Karomatov as co-chairs is noted inside (*ibid.*:8). The study group held its first meeting from 28 June to 2 July 1988 in Berlin, GDR. A detailed report by Harold Powers appears in the *Yearbook for Traditional Music* (1988).

In 1988, the Union of Composers of the USSR joined the Council as the National Committee for the Soviet Union. Tikhon Khrennikov, president of the Union, served as the first president of the national committee (*BICTM* 73, Oct 1988:7–8). The committee was confirmed by the Executive Board at its 69th meeting on 14–16 May 1988, in Czopak, Hungary (*ibid.*:11). This provided a real boost to the appearance of delegations from the USSR, and invitations to attend some global events multiplied.

Soviet scholars came to Schladming, Austria, to participate in the 30th ICTM World Conference on 23–30 July 1989:

The Schladming Conference will see, for the first time in the history of the Council, a strong presence of scholars from the Soviet Union. With the help of Austrian authorities, international exchange agreements, and thanks to the generosity of several ICTM members, the ICTM has been able to invite ten colleagues from the Soviet Union to ... contribute to a

panel on Current Research and Directions in Soviet Musicology. (*BICTM* 74, Apr 1989:4)

A “Soviet Day” was specially arranged and organized by Margarita Mazo and Barbara Krader, and dedicated to the subject of “Contemporary research in the Soviet musicology,” presented by the delegation of Rimma Kosachova, Givani Mikhailov, Eduard Alekseev, and Tamila Djani-Zade from Moscow; Vyacheslav (Victor) Shchurov from Kiev, and Izaly (Izalij) Zemtsovsky from Leningrad; Otonazar Matyakubov and Aleksander Djumaev from Tashkent; Arnold Klotinsh from Riga; and Asiya Muhambetova from Alma Ata (Djumaev 1990:127, n. 1).⁸ Other participants in the panel included Barbara Krader (West Berlin), Margarita Mazo (USA), Harold Powers (USA), and two Western scholars who studied music of the Soviet Union at Tashkent State conservatory: Angelika Jung (GDR) and Theodore Lewin (USA). In the USSR, all arrangements were made through the Union of Composers in Moscow, as it was the ICTM National Committee for the USSR, which also supported the representation of Soviet musical scholarship at the conference (*BICTM* 74, Apr 1989:4). In a way, the world conference in Austria was a gesture by ICTM to welcome the USSR that had previously been rather neglected, and perhaps as a kind of anticipation of major changes about to occur in the Soviet Union.

The warm atmosphere, generous hospitality, and the sincere kind attention and respect towards the Soviet delegation were the main impressions of USSR participants. For the first time, many representatives of various schools of Soviet ethnomusicology visited an ICTM conference and presented papers, which was rather unusual for Soviet colleagues; they felt pride as USSR participants and in the success of their country’s scholarship (Shchurov 1990:128, n. 1). Soviet participants were very impressed with the practical skills of the Western scholars, who could not only deliver papers, but also play the instruments they had studied and participate in evening music-performance activities. Soviet scholars were also surprised at the level of technical equipment used by Western ethnomusicologists. They noticed differences in the Western education system compared to the Soviet one, where conservatories had no subjects such as ethnology, sociology, cultural studies, or anthropology in their curriculum, but only music theory and practice. Such observations left the members of the Soviet delegation with the hope that they would soon be able to see some changes for the best in their own education system and profession (Shchurov 1990:129, n. 1).

⁸ Barbara Krader was for decades instrumental in introducing publications and research from Eastern Europe to the West. More about her can be found at https://www.ethnomusicology.org/page/SF_Memorials_Krader.

When the USSR opened its borders for professional communications, it was indeed a remarkable change and break through the Iron Curtain. And, for the first time, someone from the USSR was listed among the members of the ICTM Executive Board. At the 29th General Assembly of the ICTM on 28 July 1989, held during the Schladming conference, the Board announced it had co-opted Izaly Zemtsovsky (Zemtsovski) (USSR) (*BICTM* 75, Oct 1989:3). Zemtsovsky would serve on the Board until 1993.

The fourth meeting of the Study Group on Iconography was announced to take place on 23–30 September 1990 in Bukhara, USSR, concerning the topic “The music in the visual arts of Central Asia before 1700,” organized by Fayzullah Karomatov and sponsored by the Unions of Composers of the USSR and Uzbekistan (*BICTM* 76, Apr 1990:27; 77, Oct 1990:12).

An ICTM Colloquium was announced for 1993 in Khiva, Uzbekistan (USSR), with the theme “Migrations of musical ideas – Central Asia.” Dieter Christensen was programme chair and Otanazar Matyakubov local organizer (*BICTM* 77, Oct 1990:24).

Beginning with the *Bulletin* of April 1992, Board member Zemtsovsky is no longer listed as representing the USSR, but only Russia (*BICTM* 80, Apr 1992: inside front cover). Indeed, after the collapse of the USSR in 1991, ICTM members from the former Soviet Union began to be replaced by other colleagues from post-Soviet countries.

The ICTM Study Group on Maqām met on 23–28 March 1992 concerning the theme, “Regional traditions of *maqām* in history and at the present time,” with an emphasis on the *maqām*-traditions of the Uighurs, Tajiks, Uzbeks, and Turkmens (*BICTM* 80, Apr 1992:8).

Very few publications concerning the USSR appeared in the Council journal. Some that did appear were: Beliaev (1969), Krader (1970, 1990), and Kosacheva (1990). There were various reasons for this, from pure ideological issues within the country’s inner policy, when the Soviet publications were expected to reflect on the state official code system (Zemtsovsky and Kunanbaeva 1997:3), to some pure scholarly contradictions. According to Mark Slobin, one of them was

the strong regional divisions in scholarly orientation that existed behind the facade of dictated policy. For example, the Baltic states of Estonia, Latvia, and Lithuania retained strong intellectual ties to the Germanic school of folklore studies, while the Russian scholars were more apt to be influenced by the work of Boris Asaf’iev, the great twentieth-century Russian music theorist. Central Asians, while strongly under the spell of Russian theory and methodology, nevertheless had their kinship to Middle Eastern and Indian sources and practice always in the back of their minds, mov-

ing to the foreground more openly as things opened up with the progressive indigenisation of scholarship in the 1970s. (Slobin 1997:28)

Therefore, an inner controversial policy was also an explanation for the rare appearance of publications by Soviet ethnomusicologists in the Council’s journal.

The post-Soviet stage: The 43rd ICTM World Conference in Kazakhstan and other developments

The 43rd ICTM World Conference, held in Astana, Kazakhstan, in 2015, fully displayed the historical role of ICTM in crossing political and ideological boundaries as a powerful non-governmental scholarly organization in formal consultative relations with UNESCO.

The decision to hold this world conference in Astana was announced during the 41st ICTM world conference held in Shanghai in 2013. As one of the most important international conferences held in the field of traditional music, the world conference took place in a Turkic-speaking country for the first time in the history of the ICTM. I was privileged to be appointed a programme co-chair for the conference, in collaboration with Timothy Rice.

The conference was a high-profile event, with deputy prime minister delivering a speech at the opening ceremony. In her greetings, ICTM President Salwa El-Shawan Castelo-Branco stressed that this was the first time an ICTM world conference was being held in a country of Central Asia. She noted that the ICTM strongly contributes to the establishment of new ties among countries and peoples through music and dance, thus also considerably strengthening intercultural relations. TÜRKSOY’s secretary general, Düsen Kaseinov, commented that the International Organization of Turkic Culture (TÜRKSOY) will always support conferences and events that gather experts and scholars working in the fields of music, musicology, and music education and welcomed distinguished scholars from the whole world to Kazakhstan. The host of the conference and rector of the Kazak National University of Arts, Aiman Mussakhajayeva, stressed that the conference would be an unprecedented event, paving the way for further activities to explore the roots of Kazakh national art and to introduce it to the world.⁹

The 43rd World Conference in Astana gathered 640 senior scholars from 70 countries, becoming the biggest event in ICTM history at that time. Throughout the conference, participants attended diverse sessions

9 <https://www.turksoy.org/en/news/2015/07/16/43rd-world-conference-of-the-ictm-held-in-astana>.

and took part in sightseeing tours outside of Astana. It was nearly a quarter of century after the collapse of the Soviet Union before an ICTM world conference would be hosted in a republic of the former USSR: Kazakhstan. This was a significant step forward in relations between ICTM and the region of the former USSR. Many ICTM members who previously had no chance to visit the USSR when it was “behind the iron wall” came to Kazakhstan for their thirst to see a country that was closed to foreigners for 70 years. Thirteen parallel paper sessions, and regularly running concerts and receptions all happened thanks to support of UNESCO, the Kazakh government, and TÜRKSOY, which was there from the very beginning of that initiative. Many participants were impressed by the high scholarly quality of that conference.

ICTM Secretary General Svanibor Pettan observed:

For the first time in the history of the Council, our largest scholarly gathering took place in Central Asia, in the former Soviet Union, and in a (secular) country where Islam is the predominant religion. Such an endeavour would not have been possible without extensive planning and coordinated cooperation by dedicated individuals ...

I would like to emphasize the essentially important cooperation with the Local Arrangements Committee at the Kazakh National University of Arts (KazNUA), where our key contacts for two years were Saida Yelemanova (LAC Co-Chair) and Fatima Nurlybayeva (special liaison for day-to-day ICTM affairs). Razia Sultanova, in addition to co-chairing the Programme Committee with Timothy Rice, deserves gratitude for her crucial contributions as cultural consultant thanks to both her origin and expertise in Central Asia. Düsen Kasseinov, Secretary General of TÜRKSOY, supported our shared efforts at all times. (*BICTM* 129, Oct 2015:2)

Prior to, at the time of, and subsequent to the world conference in Astana, the ICTM Secretariat made systematic efforts to find national representatives for all countries that emerged from what was the Soviet Union. In 2011, at the end of the mandate of the Secretariat in Canberra, ICTM had liaison officers in Azerbaijan (Sanubar Baghirova), Belarus (Elena Maratovna-Gorokhovich), Kazakhstan (Saule Utegalieva), Latvia (Martin Boiko), Russia (Alexandar Romodin), Ukraine (Olena Murzina), and Uzbekistan (Alexander Djumaev), as well as national committees in Estonia (Ingrid Rüütel, chair) and Lithuania (Rimantas Sliužinskas, chair). In the period up to 2017, the Secretariat in Ljubljana, with my invited assistance, enriched the ICTM World Network by national representatives of Armenia (Tatvik Shakhulyan), Georgia (Joseph Jordania), Kyrgyzstan (Kanykei Mukhtarova), Moldova (Diana Bunea), Tajikistan (Faroghat Azizi), and Turkmenistan (Shakhym Gullyev). New scholars came to represent several of the earlier present coun-

tries, Belarus (Galina Tavlai), Estonia (Žanna Pärtlas), Latvia (Anda Beitane), Russia (Olga A. Pashina), and Ukraine (Olha Kolomyets).

The four ICTM study groups that bring together most members from the ethnically diverse former Soviet lands include Maqām (co-founded by Jürgen Elsner and Fayzulla Karomatov; chaired by Alexander Djumaev), Multipart Music (founded and chaired by Ardian Ahmedaja), Music of the Turkic-speaking World (founded by me and Dorit Klebe; chaired initially by me and then co-chaired by Galina Sychenko and Kanykei Mukhtarova), and Music and Dance of the Slavic World (which resulted from Svanibor Pettan's cooperation with the founding chair, Elena Shishkina, and Rimantas Sliužinskas in the context of the annual festivals with symposia, “Voices of the Golden Steppe,” organized by Shishkina in Astrakhan, Russia; chaired by Ulrich Morgenstern).

A personal note as a postscript

It was an exciting experience and great honour to go through the IFMC/ICTM *Bulletins*, reflecting on the presence of the USSR in ICTM history. Living in the USSR and being cut off from the rest of the world meant that scholars were limited in connections with the Council, a leading international music scholarly organization that provided an international network (Strohm 2018). From my personal experience, the first event with the involvement of ICTM members to be held in a place very distant from central Moscow officials—Central Asia—was the third International Tribune of Asia, held in Almaty, Kazakhstan (October 1973), and organized by UNESCO. At that time, I was a student at the Tashkent College of Music. Our professors took part in this event and shared the titles of the presentations, some of which were rather unusual and even instilled a degree of fear in us: for example, “Sufi music of Bengal,” “Religious aspects of Indian raga,” etc. Later, in 1978, the First International Symposium held in the USSR in Samarkand called “Sharq taronalari” (Oriental tunes) was organized under the initiative of Fayzullah Karomatov, with the participation of many ICTM members from all over the world.

One can imagine how enthusiastic and curious we were as Tashkent Conservatory students, when, for the first time in our lives, we were allowed to participate even just as listeners! World famous ethnomusicologists like John Blacking, Dieter Christensen, Jürgen Elsner, Habib Touma, and many others arrived to take part. We, the young students, were excited to such extent, that once I was even detained by police after Habib Hasan Touma's presentation, because I publicly asked questions about what publications on rhythm of *maqām*

existed abroad. The interrogation at the local police station went: “How dare you, Sultanova, a Soviet student, openly ask questions addressed to a foreigner-scholar at this international *Sharq taronalari* symposium?! Shame on you!” Luckily, I was promptly released, after it was discovered that my father held a high position in the Republican Police in Tashkent.

Those days are gone, and today in the 21st century, our colleagues-scholars from the former USSR are free to host international conferences, seminars, and masterclasses, and to publish their articles in the *Yearbook for Traditional Music* or other journals. Nevertheless, it took a long time of changes, adjustments, and learning the new experience.

References cited

- Akbarov, Ilyas. 1959. *Uzbekskaya narodnaya muzyka* [Uzbek folk music]. 10 vols. Tashkent: Gafur Gulyam.
- Beliaev, Viktor M. 1963. *Ocherki po istorii muzyki narodov SSSR. Vypusk 2: Muzykal'naya kul'tura Azerbaidzana, Armenii i Gruzii* [Essays on the history of music of the peoples of the USSR, vol. 2: Musical culture of Azerbaijan, Armenia, and Georgia]. Moscow: Muzika.
- . 1969. “The Russian *Protiazhnaia* ‘Prolonged’ Folk Song.” *YIFMC* 1: 165–175. Trans. Barbara Krader.
- Bennigsen, Alexandre, and Marie Broxup. 1983. *The Islamic Threat to the Soviet State*. London: Croom Helm.
- Bennigsen, Alexandre, and S. Enders Wimbush. 1976. *Muslim National Communism in the Soviet Union: A Revolutionary Strategy for the Colonial World*. Chicago: University of Chicago Press.
- . 1985. *Mystics and Commissars: Sufism in the Soviet Union*. London: Hurst.
- . 1986. *Muslims of the Soviet Empire: A Guide*. London: Hurst.
- Carrère d'Enchausse, Hélène. 1965. *Le marxisme et l'Asie, 1853–1964*. Paris: Armand Colin.
- . 1966. *Réforme et révolution chez les musulmans de l'Empire russe: Bukhara 1867–1924*. Paris: Presses de la Fondation Nationale des Sciences Politiques.
- Djumaev, Alexander. 1990. “Forum tradizionnoi muziki” [Forum of traditional music]. *Sovetskaya muzyka* [Soviet music] 1: 127.
- Kosacheva, Rimma. 1990. “Traditional Music in the Context of the Socio-political Development in the USSR.” *YTM* 22: 17–19.
- Krader, Barbara. 1970. “Folk Music in Soviet Russia: Some Recent Publications.” *YIFMC* 2: 148–154.
- . 1990. “Recent Achievements in Soviet Ethnomusicology, with Remarks on Russian Terminology.” *YTM* 22: 1–16.
- Pettan, Svanibor. 2014. “International Council for Traditional Music (ICTM) and the Slavic-speaking World.” *Pax sonoris* 8: 97–103.
- Powers, Harold. 1988. “First Meeting of the ICTM Study Group on Maqam.” *YTM* 20: 199–218.
- Rajabi, Yunus. 1975. *Shashmakam*. 6 vols. Tashkent: Gafur Gulyam.
- Rudneva, Anna V. 1975. *Kurskie tanki i karagody. Tanochnye i karagodnye pesni i instrumental'nye tanzeval'nye piesy* [Kursk's tanks and karagody: Tank and karagod songs and instrumental dance pieces]. Moscow: Sovetskiy kompozitor.
- Shchurov, Vyacheslav. 1990. “Forum tradizionnoi muziki” [Forum of traditional music]. *Sovetskaya muzyka* [Soviet music] 1: 128–129.
- Slobin, Mark. 1997. “Thoughts on Zemtsovsky's and Kunanbaeva's ‘Communism and Folklore.’” In *Folklore and Traditional Music in the Former Soviet Union and Eastern Europe*, edited by James Porter, 28–31. Los Angeles: UCLA Department of Ethnomusicology.
- Stroh, Reinhard. 2018. “Tradition, Heritage, History: A View on Language.” *Musicological Brain Food* 2: 1–10.
- Vetterl, Karel. 1966. Ed. *A Select Bibliography of European Folk Music*. Prague: Institute for Ethnography and Folklore of the Czechoslovak Academy of Sciences, in co-operation with the International Folk Music Council.
- Zemtsovsky, Izaly. 1983. “K teorii zhanra v muzykal'nom fol'klore” [On the theory of genre in musical folklore]. *Sovetskaya muzyka* [Soviet music] 4: 61–65.
- Zemtsovsky, Izaly, and Alma Kunanbaeva. 1997. “Communism and Folklore.” In *Folklore and Traditional Music in the Former Soviet Union and Eastern Europe*, edited by James Porter, 3–23. Los Angeles: UCLA Department of Ethnomusicology.

ICTM Archive

Stephen Wild, Kim Woo, and Lee Anne Proberts

History

The ICTM Archive, currently housed at the National Library of Australia (Canberra, Australia) consists of Council records since its inception in 1947 as the International Folk Music Council (IFMC) in London. These records previously passed from one Secretariat to the next. At the time of writing, the records in the ICTM Archive end at 2005, the end of the Secretariat at the University of California, Los Angeles (UCLA).¹

The records resided at the Department of Music, Columbia University (New York, USA), from 1981 to 2001, when Dieter Christensen was secretary general. Following the sudden resignation of Christensen as secretary general at the world conference in 2001, one of the urgent tasks of the new secretary general, Anthony Seeger, was to negotiate the release and effect the transportation of these unorganized records from Columbia University to UCLA.

The Council then began to cast around for a permanent location for the records as a permanent archive. It eschewed the United States as a country where the Archive could be established on the grounds that, as a world organization whose membership resided substantially outside the United States, and more of its activities occur outside the United States, it was more appropriate for the Archive to reside elsewhere.

In 2005, Stephen Wild approached the National Library of Australia (NLA) as a possible repository. The initial approach to the manuscript librarian was rejected, but a second approach in the same year to the curator of music of the NLA, Robyn Holmes, proved fruitful. Holmes convened a meeting between the director general of the NLA, Jan Fullerton; Seeger, who was visiting Australia; Wild; and the acting manuscript librarian. Fullerton accepted the proposal for the Archive to be established in the NLA. A contributing factor may have been that the ICTM Secretariat was due to move to Canberra in 2006.

After the Secretariat was transferred to the Australian National University (ANU) in 2006, the records were dispatched from UCLA to the NLA. At the expense of the ICTM, a cataloguer was employed by the NLA to organize the material for user access. A summary and the catalogue were placed on the NLA website under the catalogue title of “Records of the International Council for Traditional Music, 1948–2009 [manuscript].”²

The Archive was launched at the NLA by the president of the ICTM, Adrienne Kaeppler, in February 2008 on the occasion of a regional conference of the UNESCO programme “Memory of the World.” The launch was accompanied by an exhibition of the Archive highlights, including a letter from Ralph Vaughn Williams, explaining his non-attendance at a world conference due to his impending visit to Antarctica.

At the end of the Canberra Secretariat (2011), Wild made a second deposit of material to the Archive. This material consisted of the records of the UCLA Secretariat (2001–2005), and included records of the evaluations of recommendations for the Masterpieces of the Oral and Intangible Heritage of Humanity—a precursor to the Intangible Cultural Heritage Convention—conducted by ICTM for UNESCO. These masterpieces were incorporated into the Representative List of the 2003 Convention 2003. Subsequent records of the ICTM may be added to the Archive.

Access and use

The Archive is composed of two parts: MS 10017 and MS Acc11.158. The first part consists of records up to 2001 (to the end of the period of the Columbia University Secretariat); and MS Acc11.158 consists of records from the period 2001–2005 (the period of the UCLA Secretariat).

In general, the contents of the Archive are open for research purposes, and permission is required from

1 Documentation from 2006 on is digitalized and for the most part accessible on demand from the Secretariat.

2 The collection’s catalogue record is located at <https://catalogue.nla.gov.au/Record/3661782>.

ICTM for publication. The exception to this is the contents of box 1 under MS Acc11.158, which has been placed under embargo until 2033. These are the records of the evaluations of recommendations for the Masterpieces of the Oral and Intangible Heritage of Humanity referred to in the previous section.

All records are part of the Special Collections of the National Library. Access is provided by the library in a dedicated reading room. No digital access is available, as the cost of digitization of the physical records was determined to be prohibitive. As Special Collections are housed off-site, advance notice to the National Library is needed for access.

Content

The Archive collection is housed in a total of 104 boxes, of which the original deposit constitutes 98 boxes. The second deposit, covering the UCLA Secretariat (2001–2005), constitutes the remaining six boxes.

The collection includes office files; Executive Board, UNESCO, and International Music Council papers, committees, and liaison-officer supporting papers; legal papers relating to governance and administration; financial records; correspondence and other papers relating to the colloquia and conferences held in various countries over the life of the Council. The office files comprise the major part of the collection and include administration and financial records, and files relating to Council publications. Publications, sound recordings, and conference proceedings do not form part of this collection.

Catalogued under the title of “Records of the International Council for Traditional Music, 1948–2009 [manuscript],” the Archive records are organized by way of series and files. The list of contents is easily accessible through the finding aid, “Guide to the Records of International Council for Traditional Music” on the NLA webpage.³ The files are placed in boxes numbered according to the container list in the table of contents. Each file is given a descriptive title, e.g., “Status of International Council for Traditional Music, 1990–2001.”

The first deposit, MS 10017, has been classified into eight series by the NLA. Each series represents a subject, as follows (quoted directly from the NLA website):

Series 1. Papers relating to the Executive Board of the International Council for Traditional Music, 1951–2001

Series 2. National Committees and Liaison Officers papers and correspondence, 1951–2001

Series 3. Papers relating to UNESCO and International Music Council, 1960–1998

Series 4. International Council for Traditional Music files from the 1960s, 1948–1990

Series 5. Records and correspondence, 1969–2001

Series 6. Financial records, 1969–1999

Series 7. Memberships files and records, 1950–1996

Series 8. Papers relating to publications of the International Council for Traditional Music and publicity, 1949–1995

Each series refers to subject classifications, not to the actual files and boxes. File numbers in series 1, 2, and 3 are sequential within each series. Note that in the container list, the column heading of folders/pieces refers to file numbers mentioned under the series classifications. For example, “Secretary’s reports, 1972–1974 (File 4)” may be located from the container list as residing in box 51; while “Correspondence [group and separate files labelled] VA – VZ and Vaughan Williams, 1949–1967 (File 211)” is in box 50.

Some files are identified by sub-series numbers in addition to file numbers; therefore, the associated box numbers can only be found by including the sub-series numbers. For example, “Executive Board meetings minutes, 1986–1987 (Sub-series 1.5, File 15)” is found in box 2.

In summary, the material in the second deposit, MS Acc11.158, for the period 2001–2005, is similar to MS 10017 in content classification. However, the series are unnumbered:

Series. Records and ICH/Masterpieces Program

Series. UNESCO General; Participation Program

Series. Executive Board, General Assembly, Publishing

Series. Secretariat Papers

Series. Conference, Colloquia. Study Groups, National and Regional Committees

Series. Financial Records

As noted above, the Archive is physically stored offsite. Therefore, users need to request to examine individual boxes related to selected material before visiting the NLA, so that these files could be delivered to the Special Reading Room.

Highlights of contents

We do not intend to write a history of the Council, but, rather, just to describe some highlights of the contents which may interest readers.

DOCUMENTS RELATING TO MAUD KARPELES

Among the documents there is a typed script of a broadcast by Frank Howes in tribute to the IFMC

3 Presently found at: <https://nla.gov.au/nla.obj-415329506/findingaid>.

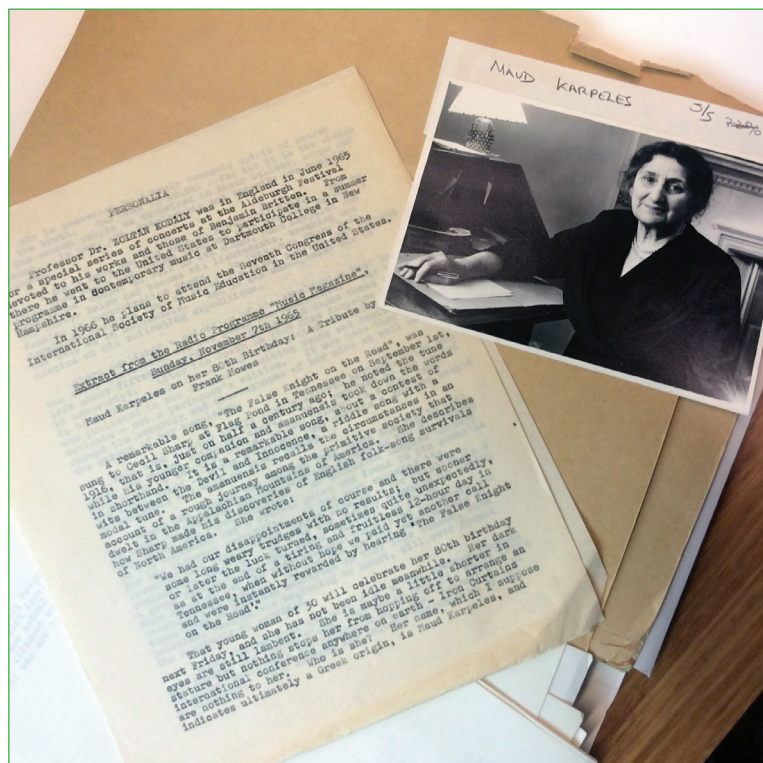


Figure 1. Extract from the Radio Programme “Music Magazine,” Sunday, 7 November 1965, “Karpeles on her 80th Birthday: A Tribute by Frank Howes,” with photograph of Maud Karpeles.

founder and honorary president, Maud Karpeles, on her eightieth birthday (see figure 1). This was part of the the radio programme “Music Magazine,” broadcast on 7 November 1965 on BBC Network 3. Frank Howes sings praises of Karpeles’s qualities as a scholar/researcher, saying “in her, art, scholarship and tenacity are equally blended.” Also included in that tribute is an account of Karpeles’s tireless involvement in Cecil Sharp’s research on English folk dance and survivals of English folk songs in the Appalachian Mountains, USA. The tribute highlights her involvement in the International Festival of Folk Dance (London, 1935), as well as her role in the beginnings of IFMC.

DOCUMENTS RELATING TO ZOLTÁN KODÁLY

There is a letter dated 20 January 1960 from Karpeles to Zoltán Kodály thanking him for accepting the position of president of IFMC. The letter mentions increasing subscription costs, not for individual members, but for national committees, and also notes a grant from the Ralph Vaughn Williams Trust. The finances of the IFMC are said to be in fine condition.

LETTER FROM ALEXANDER RINGER

This letter of 14 March 1968 raises concerns about the commitment of the IFMC Board to the proposed new journal publication, referred to by Alexander Ringer as

a yearbook. Ringer was the editor of the first two issues of the *Yearbook of the International Folk Music Council*, which began publication in 1969.

CORRESPONDENCE BETWEEN T. G. H. STREHLOW AND MAUD KARPELES

A number of letters exchanged between T. G. H. Strehlow and Karpeles also exist in the Archive. They concern the publication of an article on Australian Aboriginal music by Strehlow following the invitation of Karpeles. Strehlow was an early specialist on Central Australian Aboriginal music. He grew up in a Central Australian Aboriginal mission and was fluent in the Aboriginal language Arrernte (also called Aranda). Two of his books were *Aranda Traditions* (1947) and *Songs of Central Australia* (1971). His first research assistant was Catherine Ellis, another well-known Australian ethnomusicologist.

Conclusion

The ICTM Archive in its current form contains records collected, often unsystematically, by each Secretariat and passed on to the next. There was never an archive policy, and undoubtedly, there are many gaps in the record. Eventually this collection grew so large that it became imperative to preserve it properly. Despite the

undoubtedly incomplete record, the Archive is a vast repository for the history of the Council. Enterprising historians will find it a rich source of documentation for the history of IFMC/ICTM, as has been the case for writing a number of the chapters in this volume.

There needs to be an archive policy to ensure a systematic and comprehensive collection and safekeeping of material documenting the history of the Council from its very beginnings onwards. Such a policy might include the digitization of subsequent contributions to the Archive, a call for significant historical documents to be held by the current Secretariat for inclusion in its final deposit, and the establishment of a fund dedicated to the digitization of the current records.

Such a policy should require that at the conclusion of each Secretariat, the records passed on to it by the previous Secretariat be deposited in the Archive in a timely manner. It must be noted here that the National Library of Australia will not accept individual or only a handful of documents, but instead requires a substantial deposit at any one time. Hence the need for each Secretariat to maintain carefully all documents regarding the organization's activities during its period of responsibility, and to organize the records in an accessible manner.

References cited

- Strehlow, T. G. H. 1947. *Aranda Traditions*. Melbourne: Melbourne University Press.
- , 1971. *Songs of Central Australia*. Sydney: Angus and Robertson.

GOVERNANCE

Governance: Introductory Note

The governance of the Council is in the hands of elected Executive Board members, working in close collaboration with a secretary general, appointed by the Board, who is responsible for the day-to-day operations of the Council through the Secretariat.

The following chapters are devoted to the eleven men and women who have served the Council as presidents up until 2020, as well as the twelve individuals who have headed the Secretariat, a position now known as secretary general. World conferences are the usual occasions for General Assemblies, where the members present vote on important matters. But, as General Assemblies are also intimately tied to the terms of office for Board members, they can also be held separately from world conferences. This happened in 2021, when the planned world conference could not take place because of the COVID-19 pandemic, and was postponed until 2022; nevertheless, the General Assembly did take place online to enable continuity in the terms of office of all Board members.

At that General Assembly, ICTM members elected to the Executive Board a new president (Svanibor Pettan), vice president (Tan Sooi Beng), and three ordinary members (Silvia Citro, Kendra Stepputat, and Jasmina Talam). The Board also co-opted two members (Daniel Kodzo Avorgbedor and João Soeiro de Carvalho) and appointed a new secretary general (Lee Tong Soon).

Another chapter also considers the membership of Executive Boards over the years and the committees the Board has established to assist in its work.

Presidents

Ralph Vaughan Williams: IFMC President, 1947–1958

Don Niles

The October 1972 *Bulletin of the International Folk Music Council* celebrates the twenty-fifth anniversary of the founding of the Council. It includes a transcript of a report on the 1947 conference at which it was founded (pp. 6–26), miscellaneous “jottings” on the Council from 1947 to 1963 (pp. 27–33), and a message from the president, Willard Rhodes (pp. 33–34).¹ Sandwiched between these is a notice acknowledging the centenary of the birth of Ralph Vaughan Williams:

Ralph Vaughan Williams 1st President of the IFMC 1947–1958

October 12th, 1972, is the hundredth anniversary of the birth of Ralph Vaughan Williams, and celebrations of this event are being held not only in England but in many other countries. We, the members of the International Folk Music Council, remember with special pride and gratitude that this great musician was our President from the foundation of the Council in 1947 until his death on August 26th, 1958.

He presided at the inaugural meeting of the Council and during the nine years of his Presidency he was a constant help and source of inspiration. (*BIFMC* 41, Oct 1972:26)

Indeed, Vaughan Williams served as IFMC president from the establishment of the Council on 24 September 1947 until his death on 26 August 1958, almost eleven years.² At 75 years of age, he was the second oldest president at the beginning of his presidency (bettered only by Zoltán Kodály who was 79), and the oldest president at the end (85 years old). The length of his term was exceeded only by Erich Stockmann (1982–1997). Yet, rather than the direct involvement in Council affairs that we take for granted in Council

presidents today, Vaughan Williams’s relation was indeed more inspirational.

Friendship with Karpeles

In 1903, Ralph Vaughan Williams (1872–1958) started collecting English folk songs, three months after Cecil Sharp (1859–1924); eight years later, both would be on a committee of the English Folk Dance Society (EFDS) with Maud Karpeles (Pakenham 2011:29). Vaughan Williams would collect more than 800 songs, singing games, and dance tunes, mostly before 1910. Although some were recorded with a phonograph, the majority were written down. One issue of the *Journal of the Folk Song Society* (vol. 2/8, 1906) was devoted to songs he had collected (Wikipedia Contributors 2020c).

The common interest between Vaughan Williams and Karpeles was English folk song, but he was also known to admire Karpeles’s dancing and musicianship, particularly her opinion of his compositions. Karpeles collaborated extensively with Sharp, and after his death in 1924, Vaughan Williams constantly provided encouragement for her and worked hard for the EFDS (Pakenham 2011:152–153; Haywood 1972).

There were a number of published, musical collaborations between Vaughan Williams and Karpeles, sometimes also involving Sharp. For example, *Twelve Traditional Country Dances* were “collected and described by M. Karpeles,” with “pianoforte arrangements by R. V. Williams in collaboration with M. Karpeles” (Karpeles and R. Vaughan Williams 1931; also see Pakenham 2011:166). And tunes from *English Folk-Songs from the Southern Appalachian* (Sharp and Karpeles 1932) were later harmonized by Vaughan Williams in the *Nine English Folk Songs from the Southern Appalachian Mountains* (Sharp, Karpeles, and R. Vaughan Williams 1967; also see Haywood 1972:6).

Throughout his career, English folk song remained an important part of his work, not through imitation, but to help give substance to his vision (Karpeles 1958:122):

1 I appreciate the materials and information supplied by Nicholas Wall and Malcolm Barr-Hamilton from the Vaughan Williams Library, English Folk Dance and Song Society. Suggestions from Naila Ceribašić and Svanibor Pettan greatly helped me refine my text and boosted my confidence to write about our first president. Access to JSTOR through my position at the Australian National University has been essential. As always, I am very grateful for the ongoing support from the Institute of Papua New Guinea Studies.

2 How the centenary notice calculates only nine years is unclear.

his direct encounter with what seemed to him an expression of the deepest aspirations of England's common people struck with the force almost of a religious conversion. Although its actual stylistic impact on his own music has been exaggerated, as a philosophical and emotional touchstone of artistic authenticity folk-song was crucial to Vaughan Williams's developing views of national identity, community, and the social mission of the composer. (Frogley 2009)

Vaughan Williams wrote about the English Folk Dance and Song Society (EFDSS) (R. Vaughan Williams 1958b) and served as its president from 1932 until his death.³ An article by Vaughan Williams celebrating the sixtieth anniversary of the society appears in the same issue of their journal as Karpeles's obituary for him (R. Vaughan Williams 1958a).

Yet, it was not just Vaughan Williams's interest in folk song that drew Karpeles to him. Her biographer observed that

she had a deep devotion to Vaughan Williams, but there she was one of an army, for he fatally attracted nearly every female who came in contact with him. (Pakenham 2011:184)

Karpeles also developed a long-lasting friendship with Ursula Wood (1911–2007), who would become Vaughan Williams's second wife in February 1953 (*ibid.*:210–211). Indeed, the two of them spoke in the morning on the day of Karpeles's death; Ursula Vaughan Williams wrote Karpeles's obituary in the London *Times* (*ibid.*:256).

Following the deaths of Edward Elgar, Frederick Delius, and Gustav Holst, all in 1934, Vaughan Williams came to be regarded as a leading figure in British music, composing many songs, instrumental works, choral works, and symphonies (Frogley 2009; Wikipedia Contributors 2020a). Demands on his time became greater, but his friendship with Karpeles remained strong throughout. Karpeles drew on this to involve Vaughan Williams in the founding of the Council and her ongoing efforts to legitimize it.

Involvement with IFMC

While Vaughan Williams was chair at the 1947 International Conference on Folk Song and Folk Dance in London, at which the IFMC was established, he actually appears to have been absent from most conference activities. At the initial morning session on 22 September at 10:30, he accepted the invitation from Karpeles to be chair, gave an opening address, listened

to Karpeles read the apologies for absence and give her report outlining the reason for the conference, but right before discussion about the formation of the IFMC, Vaughan Williams left and the vice chair, Steuart Wilson, took over. It was still the morning session. The actual discussion about the establishment of IFMC and the vote itself were chaired by Wilson.

Vaughan Williams would later re-appear to chair sessions (or parts thereof) on 24 and 26 September, and on the latter date also provided the closing speech (Karpeles 1972:6–8, 17–18, 26).

Although it is not clear when it took place, Karpeles recalled one incident with Vaughan Williams as chair:

Once constitutional matters were out of the way (and it might be mentioned that at this point Dr. Vaughan Williams asked from the Chair: "Now has any one got anything more they want to say? I hope they haven't." *Applause*), the Conference passed eagerly to the discussion of a multitude of plans for the future, many of which have been, or are being, carried out, while others alas have fallen by the wayside. (Karpeles [1976]:218)

Ursula Vaughan Williams recalled the same incident and noted that her future husband

was obviously not feeling like being there, for he opened the proceedings ... fiercely ... Ralph was very glad when Steuart resumed his chair; so possibly were the delegates, for under Steuart's less severe rule some of the meetings were very entertaining. And Maud Karpeles, inventor of the Council as well as its Secretary, kept the many foreign visitors busy and happy. (U. Vaughan Williams 1964:277)

The final session of the conference ended with friendly words from Poul Lorenzen:

Mr. Lorenzen (Denmark) in proposing a vote of thanks to Dr. Vaughan Williams said that he had given the right spirit to the Conference from the very beginning and they would remember him always as a good friend. (Karpeles 1972:26)

Parkenham bluntly observes that while Vaughan Williams was Karpeles's obvious choice for chair, his life was very busy, so he really only agreed because he was "always anxious to oblige her" (Pakenham 2011:223). Indeed, obliging Karpeles seemed to be the glue that held Vaughan Williams to his IFMC presidency. It was certainly not through his participation in Council events.

In more than a decade as president, Vaughan Williams (*figure 1*) only attended one IFMC conference: the 1952 conference in London.⁴ Thus, he could give

3 While some sources date his presidency from 1932 (e.g., English Folk Dance and Song Society 2020; Frogley 2009; Wikipedia Contributors 2020a); others note 1946, after the resignation of Dowager Lady Amptill (e.g., Karpeles 1958:121; Wikipedia Contributors 2020c).

4 Announcements of his inability to attend appear for the following conferences: 1948 (*BIFMC* 1, Oct 1948:5); 1949 (*BIFMC* 2, Nov 1949:2); 1950 (*JIFMC* 1951:5); 1951 (*BIFMC* 5, Nov 1951:7); 1953 (*BIFMC* 7, Sep 1953:11); 1954 (*BIFMC* 8, Jan 1955:4); 1955 (*BIFMC* 9, Oct 1955:7); 1956 (*BIFMC* 10, Oct 1956:6); 1957 (*BIFMC* 12, Sep 1957:5); 1958 (*BIFMC* 14, Oct 1958:6).



Figure 1. Ralph Vaughan Williams and Douglas Kennedy (in the back) presenting a badge to the squire of the Morris Ring. Late 1950s (photo courtesy of Vaughan Williams Memorial Library, English Folk Dance and Song Society).

the address of welcome in person on 14 July 1952 (R. Vaughan Williams 1953; also see *BIFMC* 6, Sep 1952:4; Pakenham 2011:229–230). Correspondence from Vaughan Williams to Karpeles prior to all other conferences contains brief messages that he asks to relay to participants, such as this for the 1953 conference in Biarritz:

Please give my kindest greetings to all my friends at Biarritz: among whom I venture to include all who are present at the Conference. I am sorry I cannot be present but I have already committed myself to another engagement in England. (13 Jun 1953; ICTM Archive MS 10017, series 4, folder 211)

There are other such messages to be read prior to the conferences in Venice (1949), Bloomington (1950), Opatija (1951), and São Paulo (1954).⁵ The letter concerning Opatija (figure 2) is one of the few examples available where Vaughan Williams uses IFMC letterhead.

One of the most intriguing letters about his inability to attend an IFMC conference comes from 17 January 1955, concerning the Oslo conference to be held in mid-year:

Dearest Maud, So sorry, can't manage Oslo, am due at the South Pole. Love, (ICTM Archive MS 10017, series 4, folder 211)

It is very doubtful that Vaughan Williams actually went to the South Pole, although he had scored the film *Scott*

of the Antarctic (1948), and subsequently reworked this into his seventh symphony, dubbed *Sinfonia antarctica* (1949–1952).⁶ The latter was first performed in 1953, well before the 1955 comment above (Wikipedia Contributors 2020b), hence it is not sure what the note refers to, although it may be simply dismissive of the idea of going to Oslo.

At the London conference he did attend, Vaughan Williams noted the

distinct cleavage between the true folk song composed *by* the people and the popular song composed *for* the people. It is the former with which this Council has to deal. (R. Vaughan Williams 1953:7)

He further expanded on his thoughts regarding the work of the Council:

Our duty then is twofold. Only that which is genuinely traditional must be preserved, and all that must be recorded in our libraries and museums; but only that which has the germs of great art must be let loose on the simple-minded public whom we invite to sample our wares. (ibid.:8)

His *Folk Songs of the Four Seasons: Cantata for Women's Voices with Orchestra or Piano* (1949) was performed at the same London conference (Karpeles et al. 1959:3).

Vaughan Williams also never attended any Executive Board meetings, even those associated with the 1952 London conference at which he gave the opening address.

5 Letters from Vaughan Williams to Karpeles (23 Aug 1949, 26 Jun 1950, 27 Aug 1951, and Jul 1954; ICTM Archive MS 10017, series 4, folder 211).

6 In a paper considering some of the compositions of early Board members, Torp (2017) focusses on Vaughan Williams's sixth symphony, composed in 1944–1947.

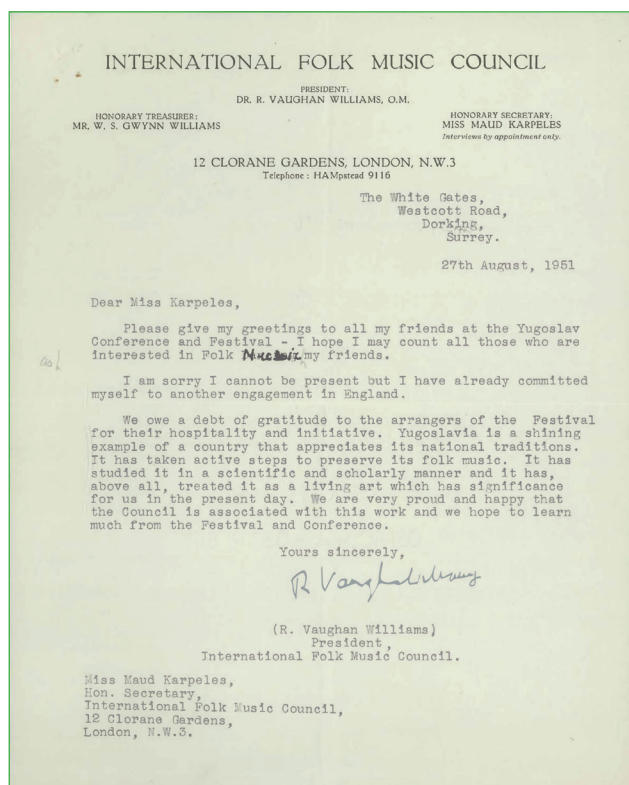


Figure 2. Letter from Vaughan Williams to Karpeles (27 August 1951), expressing the former's inability to attend the 1951 IFMC conference in Opatija, Yugoslavia (ICTM Archive MS 10017, series 4, folder 211).

But at the time, the president did not chair Board meetings, instead the chair was elected by members.⁷

Five vice presidents served during Vaughan Williams's presidency: Poul Lorenzen (Denmark, 1947–1951); Albert Marinus (Belgium, 1947–1962); Antoine-Elysée Cherbuliez de Sprecher (Switzerland, 1948–1964); Ole Mørk Sandvik (Norway, 1954–1968), and Marius Barbeau (Canada, 1958–1969). All of them quite regularly participated in conferences and Executive Board meetings; they were certainly much more involved in Council affairs than the president.

Vaughan Williams did, however, contribute to the occasional IFMC publication. For example, Karpeles wrote to him on 17 September 1953 about recording an introduction to a disc of music that was made at the 1953 conference and festival in Biarritz, France, and Pamplona, Spain (ICTM Archive MS 10017, series 4, folder 211). Vaughan Williams provided a general,

⁷ The first Council president to attend an Executive Board meeting was Zoltán Kodály in Gottwaldov, Czechoslovakia (EB minutes, 28th meeting, 21 Jul 1962). Yet, even then, someone else was elected as chair, in this case, Willard Rhodes. Rhodes ultimately served four years as chair (1962–1966); then, as IFMC president, he continued to chair Board meetings until the end of his term (1967–1973). Presumably, this established the precedent of the president chairing Board meetings, but it was only with the ICTM Statutes (2017) that it was codified.

spoken introduction, while Douglas Kennedy gave spoken commentary and written notes on each item in a four-page booklet. After a number of delays, the disc was released by Westminster Recording Company in 1954 (Westminster WL 5334 1954) (*BIFMC* 8, Jan 1955:8, 10; 9, Oct 1955:11). Vaughan Williams also wrote an introduction to Norman Fraser's *International Catalogue of Recorded Folk Music* (1954), a publication supported by the Council.

Vaughan Williams died on 26 August 1958, a few months short of his eighty-sixth birthday. Karpeles wrote in her autobiography:

For me, his death was one of the great sorrows of my life. For many years in fact ever since Cecil Sharp's death I had become dependent on him. I used to pour out to him all my hopes and fears concerning folk music and many other matters. He was always a patient and sympathetic listener and I derived great comfort from him. (Karpeles [1976]:245–246)

Obituaries in the 1959 *JIFMC* by the editor (Maud Karpeles),⁸ Zoltán Kodály, and Stuart Wilson describe some of Vaughan Williams's work as a composer and his other accomplishments; only an extract from a letter by Danica S. Janković in Belgrade directly refers to his involvement with IFMC:

We think that all members of the IFMC will join you in the sorrow for a man of wisdom, of understanding, of unprejudiced erudition and of a human concern in the affairs and welfare of our Council. To have had such a man as the head of our organization means not only an honour, but also a really happy circumstance. For his moral support and his other generous assistance all those wishing prosperity to the IFMC ought to be grateful to him. (Karpeles et al. 1959:4)

On 19 September 1958, at a crowded memorial service, Karpeles was part of a select group of six mourners to witness Vaughan Williams's ashes being interred in the north choir aisle of Westminster Abbey, near the burial plots of English composer Henry Purcell (1659–1695) and Charles Villiers Stanford (1852–1924), Irish composer, musician, and Vaughan Williams's teacher (Haywood 1972:8; Karpeles [1976]:246).

Conclusions

The long, mutual affection between Vaughan Williams and Karpeles motivated most of his involvement in the Council. In a collection of 5,088 letters by Vaughan Williams, 144 are correspondence between him and Karpeles, 1925–1958. But only two of these have any mention of the IFMC.⁹ Stockmann observes that Vaughan Williams's

⁸ Although unsigned, it is certainly by Karpeles, as editor and his close friend.

⁹ <http://www.vaughanwilliams.uk/> (accessed 22 Jun 2020).

name helped the new association gain the recognition so badly needed in the beginning. Vaughan Williams, however, limited himself to moral support and did not participate in the activities of the Council, so that he can justly be called an honorary president. (Stockmann 1985:2)

This is essentially the view also shared by Simona Pakenham, friend and biographer of both Vaughan Williams and Karpeles:

Vaughan Williams had taken on the presidency of the IFMC out of affection for Maud, as he had supported all her projects since the death of Sharp. But the truth is that he had no real interest in international folk dance, was totally out of patience with the internal quarrels that had always rent the EFDSS, and was profoundly relieved that, with nine out of ten IFMC conferences held in foreign countries, where he had not the time to go, his role was more or less that of a figurehead. (Pakenham 2011:230)

But whether he is considered an honorary president or a figurehead should not diminish acknowledgement of Vaughan Williams's important contribution to the fledgling Council. The Executive Board recognized this:

In his lifelong work for the preservation and dissemination of folk music as well as his enshrinement of it in his own compositions, he nobly served those aims for which the Council was founded twelve years ago. We may be happy that the Council had the leadership of this great man during the initial years of its existence. (EB minutes, 22nd meeting, 10–11 Aug 1959:app. A)

Karpeles and the other members of the Executive Board looked after the activities of the Council, while Vaughan Williams's reputation as a respected and distinguished composer brought positive attention, seriousness, prestige, and legitimacy to the Council from its very beginning, qualities that probably no one else could have managed so immediately and effectively. The long, close friendship between Karpeles and Vaughan Williams firmly helped establish the IFMC.

References cited

- English Folk Dance and Song Society. 2020. "Our History." *English Folk Dance and Song Society*. <https://www.efdss.org/about-us/our-history> (accessed 10 Jul 2020).
- Fraser, Norman. 1954. Ed. *International Catalogue of Recorded Folk Music*. Archives de la musique enregistrée, C 4. Oxford: Oxford University Press.
- Frogley, Alain. 2009. "Williams, Ralph Vaughan (1872–1958)." *Oxford Dictionary of National Biography* (online) (accessed 21 Jun 2020).
- Haywood, Charles. 1972. "Ralph Vaughan Williams and Maud Karpeles." *YIFMC* 4: 5–8.
- Karpeles, Maud. 1958. "Ralph Vaughan Williams, O.M., October 12, 1872 – August 26, 1958." *Journal of the English Folk Dance and Song Society* 8/3 (Dec): 121–122.
- . 1972. "Report of the International Conference on Folk Song and Folk Dance." *BIFMC* 41 (Oct): 6–26.
- . [1976]. "Autobiography." 284 pp. English Folk Dance and Song Society, Vaughan Williams Memorial Library, Maud Karpeles Manuscript Collection, MK/7/185. Accessible online: <http://www.vwml.org/record/MK/7/185>.
- Karpeles, Maud, Zoltán Kodály, Danica S. Janković, and Stuart Wilson. 1959. "Ralph Vaughan Williams, O.M." *JIFMC* 11: 3–5.
- Karpeles, Maud, and Ralph Vaughan Williams. 1931. *Twelve Country Dances*. London: Novello, for the English Folk Dance Society.
- Pakenham, Simona. 2011. *Singing and Dancing Wherever She Goes: A Life of Maud Karpeles*. London: English Folk Dance and Song Society.
- Sharp, Cecil, and Maud Karpeles. 1932. *English Folk-Songs from the Southern Appalachians*. London: Oxford University Press.
- Sharp, Cecil, Maud Karpeles, and Ralph Vaughan Williams. 1967. *Nine English Folk Songs from the Southern Appalachian Mountains*. London: Oxford University Press.
- Stockmann, Erich. 1985. "Zoltán Kodály and the International Folk Music Council." *YTM* 17: 1–7.
- Torp, Jörgen. 2017. "Music Composition and Dance Studies: Some Aspects of the Work of the IFMC 1947 Founding Members." Paper presented at the World Conference of the International Council for Traditional Music, Limerick, Ireland, 13–19 July.
- Vaughan Williams, Ralph. 1953. "Opening Session Address." *JIFMC* 5: 7–8.
- . 1958a. "The Diamond Jubilee of the Folk Song Society." *Journal of the English Folk Dance and Song Society* 8/3 (Dec): 123–124.
- . 1958b. "The English Folk Dance and Song Society." *Ethnomusicology* 2 (Sep): 108–112.
- Vaughan Williams, Ursula. 1964. *R. V. W.: A Biography of Ralph Vaughan Williams*. London: Oxford University Press.
- Wikipedia Contributors. 2020a. "Ralph Vaughan Williams." *Wikipedia: The Free Encyclopedia*. https://en.wikipedia.org/wiki/Ralph_Vaughan_Williams (accessed 18 Jun 2020).
- . 2020b. "*Sinfonia antartica*." *Wikipedia: The Free Encyclopedia*. https://en.wikipedia.org/wiki/Sinfonia_antartica (accessed 18 Jun 2020).
- . 2020c. "Vaughan Williams and English Folk Music." *Wikipedia: The Free Encyclopedia*. https://en.wikipedia.org/wiki/Vaughan_Williams_and_English_folk_music (accessed 18 Jun 2020).

Jaap Kunst: IFMC President, 1959–1960

Wim van Zanten

Jaap Kunst (12 August 1891 – 7 December 1960) was a Dutch (ethno)musicologist who became involved in the work of the International Folk Music Council (IFMC) right from its start. He was member of its Executive Board (1949–1958) and president for the last sixteen months of his life.

From 1919 to 1934, Kunst lived in Indonesia (Dutch East Indies), and during that time he recorded and published important works on music and dance in several parts of Indonesia. For a larger group of music researchers, his name is connected to the 1950 publication *Musicologica: A Study of the Nature of Ethnomusicology, Its Problems, Methods and Representative Personalities* (reprinted in Kunst 1994:88–146). It was the first time that the field of study was described in a major publication as “ethno-musicology,” later spelled as ethnomusicology.

Hence, when the IFMC was established, Jaap Kunst (figure 1) was already well-known to people interested in music and dance worldwide. Kunst was co-opted as member of the Executive Board at its meeting of September 1948 (EB minutes, 3rd meeting, 19 Sep 1948:§27) and re-elected in June 1954 (ibid.:14th meeting, 1–2 June 1954:§149). During the period 1947–1963, the IFMC was mainly run by its (honorary) secretary, Maud Karpeles. She was assisted by the members of the Board and the Vice Presidents Marius Barbeau (1958–1969), Antoine-Elysée Cherbuliez (1948–1964), Poul Lorenzen (1947–1951), Albert Marinus (1947–1962), and Ole Mørk Sandvik (1954–1968). Kunst attended most of the EB meetings (figure 2), like several other Board members who were generally on the EB for a long time, such as Arnold Adriaan Bake, Douglas Kennedy, Claudie Marcel-Dubois, and Klaus Wachsmann. The first IFMC president, Vaughan Williams, had been a purely ceremonial president, and he never attended a meeting of the Executive Board.

The work of the Board during the first decade of the IFMC was very much in line with the interests of Kunst, for example: (1) publishing anthologies of international folk songs, a catalogue of recorded folk music,

and a manual for collectors of folk music; (2) organizing conferences, radio broadcasting, and festivals; and (3) taking serious attention of the musics of the world, also outside Europe and the US. The 1959 third and “much enlarged” edition of *Musicologica* (first edition published as Kunst 1950) shows this interest. It was published under the auspices of the International Folk Music Council and, in his preface to this edition, Kunst (1959a:vii) wrote that he owed “many thanks to many people, in the first place to Miss Maud Karpeles, hon. secr. of the Intern. Folk Music Council.”

Wang (2018:72) explains how important the 1953 IFMC conference was for the Japanese ethnomusicologists Masu and Kurosawa: their presentation of Taiwanese music “caught the attention of Arnold Bake, André Schaeffner, Jaap Kunst, Paul Collier and others.”

After first IFMC president Vaughan Williams suddenly died on 26 August 1958, the IFMC General Assembly elected Kunst as its second president at its meeting in Sinaia, Romania, on 15 August 1959. Jaap Kunst had apologized for not being able to attend this meeting (*BIFMC* 14, Oct 1959:5). One year later, he apologized again for not being able to attend the General Assembly in Vienna on 26 July 1960, and he sent the membership a letter explaining why he could not be present:

Dear friends and colleagues,

Needless to tell you how deeply I regret not to be among you at this moment. But in life, we are not quite master of our doings, although sometimes we may have that feeling. Not long after you had done me the honour of choosing me as your president, I had to undergo a serious operation that bereft me of my voice. From that operation I still have not quite recovered and so I had to abstain from attending our congress. In my thoughts, however, I am with you and send you all good wishes for a very successful conference. (*BIFMC* 18, Sep 1960:5)

On 16 May 1959 Kunst and his wife, Katy, left the Netherlands for a private journey to Australia, that also included lectures at universities and museums. Unfortunately, this journey had to be interrupted because Jaap Kunst, who had always been healthy,

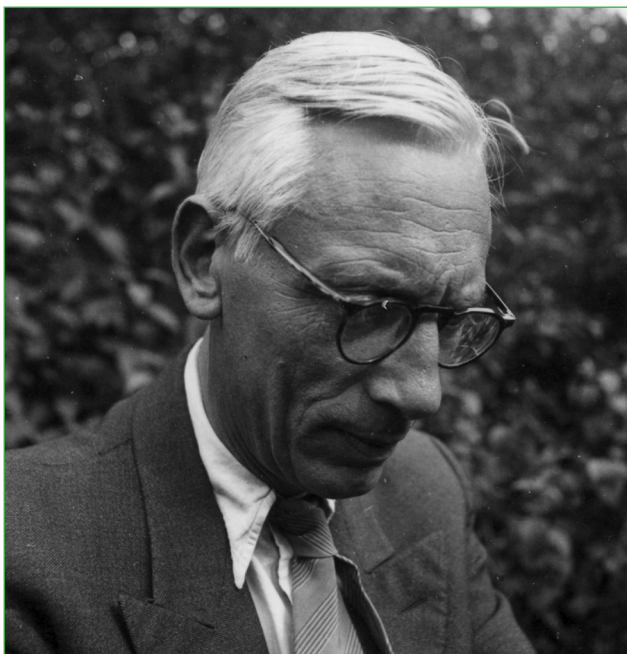


Figure 1. Jaap Kunst, presumably in Amsterdam, around 1950 (photo courtesy of Clara Brinkgreve).

fell seriously ill (Kunst 1959b:94–95; 1960:*naschrift*; Proosdij-ten Have and Roon 1992:12). His friend and fellow Board member, Arnold Bake, mentioned that Kunst expected to reach the age of ninety, and that he thought he still had about ten years left for his work in the field of ethnomusicology (Bake 1961:334).

Things went differently. Soon after his election as president in July 1959, it became clear to Kunst that he was seriously ill, and he offered his resignation to the Board in November 1959. However,

the Secretary, at the wish of members of the Board expressed by correspondence, had urged Dr. Kunst to remain as President at any rate until after the meeting of the 1960 General Assembly. Dr. Kunst had agreed to do so and had offered to retire at the time that it best suited the Council. (EB minutes, 23rd meeting, 23–24 July 1960:§263)

The “serious operation” in 1959 mentioned in the letter to the General Assembly meeting in Vienna on 26 July 1960 had been necessary because Kunst suffered from throat cancer; he died a few months after writing this letter. At its 25th meeting in Quebec, Canada, 27–28 August 1961, the Board expressed its deep sorrow over the death of Kunst and added: “As a great scholar, an indefatigable worker and a most lovable man, his loss will be felt by all who knew him, both personally and through his work” (*BIFMC* 20, Jan 1962:9).

In his memorial message, Bake (1961:328, 331) also wrote about Kunst: “He had great luck, namely in having a wife who shared his love and enthusiasm and who, from the moment of their marriage in 1921 until the end of his life, did everything to make his work pos-

sible.” See also the book by Kunst’s granddaughter, Clara Brinkgreve (2009:131–210), for the important role played by Kunst’s wife, Katy Kunst-van Wely, in the ethnomusicological work of Jaap Kunst. Kunst himself quoted from Irene Sachs’s letter to him, when describing the tremendous support of his wife for his work: “Katy, whom Heaven must have created on special order for you.” He also expressed his gratitude for the official recognition of his scientific work by being elected member of the Royal Netherlands Academy of Arts and Sciences (KNAW) in May 1958, president of the IFMC in August 1959, and honorary president of the Society for Ethnomusicology in December 1959 (Kunst 1960:*naschrift*).

More information on aspects of Jaap Kunst’s professional life may, for instance, be found in publications by Marjolijn van Roon (1993, 1995a, 1995b), Ernst L. Heins (2013), and Wim van Zanten (2014).¹

References cited

- Bake, Arnold A. 1961. “Levensbericht J. Kunst.” *Jaarboek, 1960–1961*: 327–335. [Amsterdam: Huygens Institute – Royal Netherlands Academy of Arts and Sciences (KNAW)].
- Brinkgreve, Clara. 2009. *Met Indië verbonden: Een verhaal van vier generaties 1849–1949*. Zutphen: Walburg.
- Heins, Ernst L. 2013. “Kunst, Jakob (1891–1960).” In *Biografisch Woordenboek van Nederland*. <https://resources.huygens.knaw.nl/bwn1880-2000/lemmata/bwn5/kunst>. Updated 12 Nov 2013.
- Kunst, Jaap. 1950. *Musicologica: A Study of the Nature of Ethno-musicology, Its Problems, Methods and Representative Personalities*. Amsterdam: Koninklijke Vereeniging Indisch Instituut.
- . 1959a. *Ethnomusicology: A Study of Its Nature, Its Problems, Methods and Representative Personalities to Which Is Added a Bibliography*. The Hague: Nijhoff.
- . 1959b. “Een reis naar Australië (15 Mei – 28 Augustus 1959).” Amsterdam: unpublished manuscript. 116+2 pp.
- . 1960. “Proeve van een autobiografie + naschrift.” Amsterdam: unpublished manuscript. 39+2 pp.
- . 1994. *Indonesian Music and Dance: Traditional Music and Its Interaction with the West; a Compilation of Articles (1934–1952) Originally Published in Dutch, with Biographical Essays by Ernst Heins, Elisabeth den Otter, and Felix van Lamsweerde*. Amsterdam: Royal Tropical Institute and University of Amsterdam.
- Proosdij-ten Have, Loekie M. van, and Marjolijn J. van Roon. 1992. *Jaap Kunst Correspondence 1920–1940: An Annotated Index*. Amsterdam: [privately published by authors].
- Roon, Marjolijn van. 1993. “From Bandung to Berlin: The Correspondence between Jaap Kunst and Erich Moritz von Hornbostel, 1923 to 1936.” In *Oideion: The Performing Arts World-wide*, edited by Wim van Zanten, 19–36. Centre of Non-Western Studies, in co-operation with the Nederlandse Vereniging voor Ethnomusicologic “Arnold Bake,” 14. Leiden: Leiden University.
- . 1995a. “Ethnomusicology in the Netherlands: The Pioneers.” In “Ethnomusicology in the Netherlands: Present

¹ Unfortunately, due to the COVID-19 pandemic, it was not possible for me to consult the Jaap Kunst collection in the archives of the University of Amsterdam Library in May–July 2020. I had to rely on the mentioned publications and the ICTM Archive in Canberra.



Figure 2. Erik Dal (?), Arnold Adriaan Bake and his wife Cornelia, Matts Arnberg, Katy and Jaap Kunst, P. Rajaratnam (?), in front of Cecil Sharp House. London 1952 (photo courtesy of Clara Brinkgreve).

Situation and Traces of the Past,” edited by Wim van Zanten and Marjolijn van Roon, special issue, *Oideion: The Performing Arts World-wide* 2, 1–26. Centre of Non-Western Studies Publications, 35. Leiden: Leiden University.

———. 1995b. “Jaap Kunst, Government Musicologist: An Unusual Incident in the Colonial Political History of the Netherlands East Indies.” In “Ethnomusicology in the Netherlands: Present Situation and Traces of the Past,” edited by Wim van Zanten and Marjolijn van Roon, special issue, *Oideion: The Performing Arts World-wide* 2, 63–83. Centre of Non-Western Studies Publications, 35. Leiden: Leiden University.

Wang Ying-fen. 2018. “IFMC, Masu Genjiro, Kurosawa Takatomo, and Their Recordings of Taiwanese Music.” *YTM* 50: 71–90.

Zanten, Wim van. 2014. “Encounters in the Context of Inspiring Sundanese Music and Problematic Theories.” In *Recollecting Resonances: Indonesian-Dutch Musical Encounters*, edited by Bart Barendregt and Els Bogaerts, 203–230. Leiden: Brill. <http://booksandjournals.brillonline.com/content/books/9789004258594>. (translated into Indonesian, 2016).

Zoltán Kodály: IFMC President, 1961–1967

Pál Richter

The International Folk Music Council elected Zoltán Kodály (16 December 1882 – 6 March 1967) as its third president in 1961, fourteen years after its founding. Although Kodály was involved at the beginning of the Council, warmly welcomed its establishment, and assured it of his support, except for chairing the Council's Hungarian National Committee, he did not take an official role in its workings at an international level until he was elected president. Rather, the member of the Executive Board from Hungary was initially László Lajtha (1947–1962). Kodály did not attend the organization's inaugural London meeting in September 1947, despite repeated invitations from Maud Karpeles, who—as the main organizer of the event and subsequently the first secretary of the Council—wrote soul-stirring letters, imploring him to come (ICTM Archive MS 10017, series 4, folder 122). In a handwritten letter dated 19 September 1947, in which Kodály sent final apologies for his absence, he nevertheless made a proposal about the draft agenda of the inaugural meeting he had received earlier:

I would add nevertheless a suggestion to No. 10(c) Agenda. It seems [to] me most important to work out for each country (i.e., linguistic territory) some guide to facilitate the survey of the whole material. I mean some melodic-rhythmical index, examples of which we find in Finnish publications, including all published (and manuscript) material. (Kodály 2002:322–323; also in ICTM Archive MS 10017, series 4, folder 122)

At that time, it is understandable that Kodály did not wish to commit his scholarly and research capabilities to international affairs, regardless of his reputation, renown, and his unparalleled experience and knowledge as a folk-music researcher (figure 1). He held the position of president of the Hungarian Academy of Sciences from 1946 until the Communist takeover in 1949 and—following Bartók's death and the terrible devastations of World War II—it was his duty to restart Hungarian folk-music research.

Kodály was finally given the opportunity to take Hungarian folk-music research to a higher level of institutionalization by preserving the results acquired so far,

archiving and processing the huge amount of collected material, bringing together researchers previously active in this field, and involving young people and newcomers. He was able to do all the above in line with his specific social aspirations and educational goals. His primary objective was to launch and assure the continuous publication of the complete edition of Hungarian folk songs in the series *A Magyar Népzene Tára / Corpus Musicae Popularis Hungaricae* (CMPH), the creation of which had been decided decades earlier by Kodály and Bartók. Volume 1 of the series, presenting children's games, appeared in 1951. The Folk Music Research Group then started operating officially in 1953, under Kodály's leadership and within the framework of the Hungarian Academy of Sciences.

At the same time, the training of ethnomusicologists began at the Liszt Academy of Music. Thus, Kodály first established the institutional base of Hungarian folk-music research, which made possible significant participation in the international scholarly domain. Moreover, he was able to accomplish all this at a time when Hungary was experiencing one of the darkest periods of its history: a Soviet-style Bolshevik dictatorship, accompanied by the personality cult of the Communist leader. Hungarian society was isolated from the outside world and forced to live within its borders, both psychologically and physically. Travel was impossible, even for international celebrities like Kodály. On the other hand, it was precisely his notoriety, authority, and reputation that protected him and his colleagues from the aggressive tendencies of the regime.

As chair of IFMC's Hungarian National Committee, Kodály could constantly monitor IFMC scholarly events, be kept informed about new research programmes and recent publications, and keep in touch with IFMC Secretary Maud Karpeles, to whom he regularly sent the latest publications of the Budapest Folk Music Research Group. His authority, reputation, and esteem are well illustrated by the fact that, following the death of the Council's first president, Ralph Vaughan Williams, Karpeles asked Kodály to write the eulogy on behalf of the organization. Kodály sent a short contribution in

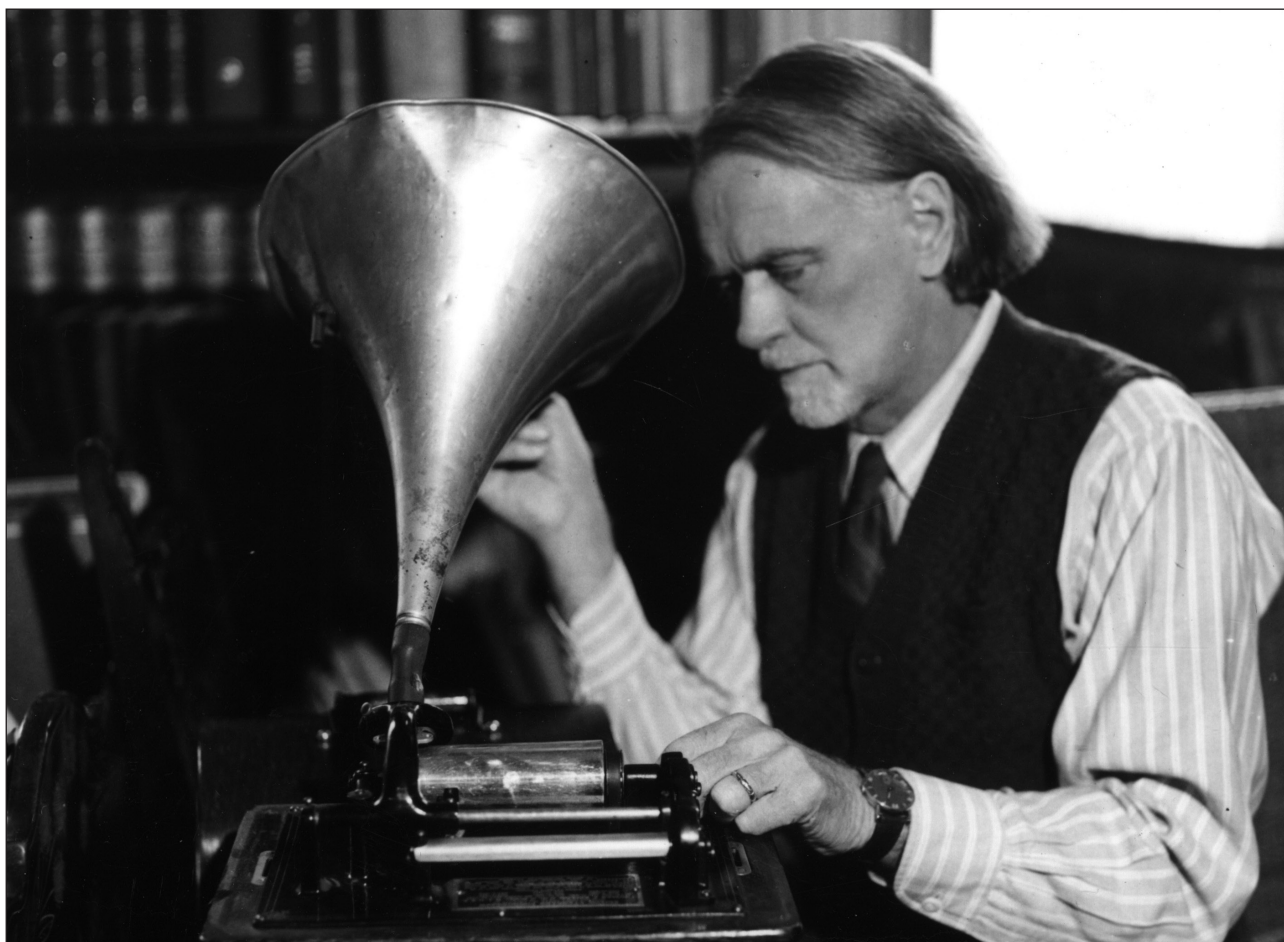


Figure 1. Setting-up the phonograph: Zoltán Kodály. Budapest, c. 1957 (photo courtesy of the Kodály Archívum Budapest).

his letter of reply, aware of the fact that his pen was driven more by personal confession than by compliance with the requested genre (Karpeles et al. 1959:4).

When IFMC's second president, Jaap Kunst, passed away in December 1960, Karpeles invited Kodály to be president, but he politely avoided the task, rightly referring to his age and state of health, and spicing his letter with a Hungarian proverb:

I would wish to the IFMC a younger, more active and less moribund president. (If I should be superstitious I must refuse: it is to insure an early death.) ... Now I ask you once more to look around the world for a more suitable person. If you find nobody then let us use a Hungarian proverb: "If lacks a horse an ass [i.e., a donkey] will do it." (Kodály to Karpeles, 10 Jan 1961;¹ Kodály 2002:375; ICTM Archive MS 10017, series 4, folder 122)

However, it seems that by this time, Karpeles had been in informal consultation with the Council's leadership and had already decided to insist on the nomination of Kodály as president:

I found your letter a little cryptic but I believe I am right in thinking that you will accept the Presidency of the IFMC, although you do so reluctantly.

I have already looked around the world and there is not a horse to be found although perhaps in two or three years time some colts may have grown up; so, to continue the metaphor of the proverb, we are asking you to accept the role of the "ass," who is, after all, a very honoured animal. (Karpeles to Kodály, 20 Jan 1961;² ICTM Archive MS 10017, series 4, folder 122)

In the end, Kodály accepted the proposal, and his health also improved. During their pre-conference meeting in Québec, the Executive Board noted that Kodály had consented to be nominated as president (EB minutes, 25th meeting, 27–28 Aug 1961:§304). At the General Assembly on 30 August 1961, ratification of his nomination was carried with acclamation (*BIFMC* 20, Jan 1962:8). He would hold the post until his death.

Thus, during the last years of his life and as the head of the most prestigious international and professional forum, Kodály was given the opportunity to look after, promote, and influence the cause of folk song and folk music in a way he viewed as ideal. This was a cause that

1 In the beginning of the typewritten letter with Kodály's signature, the month is incorrectly written as December; it was actually January (cf. Stockmann 1983:8).

2 On the typewritten copy of the letter in the ICTM Archive, the year is incorrectly written as 1960.



Figure 2. Interview on Hungarian TV about the IFMC conference in Budapest in 1964. Willard Rhodes (EB member), Viktor Beliaev (ICTM member from the USSR), János Sebestyén (reporter), Kodály, Pál Járdányi (ICTM member from Hungary) (photo by Edit Molnár; courtesy of the Kodály Archívum Budapest).

he personally considered important from an artistic and a scientific perspective, but also from a moral and social standpoint that included its benefits to society.

During his presidency, the history of study groups began (two of them were founded in 1962, and two others in 1964 and 1966),³ and five IFMC conferences were organized, one every year, except in 1965. It was a great achievement that Hungarian delegate(s) also took part in these events each time, and Kodály himself attended three conferences: Gottwaldov (1962), Jerusalem (1963), and Budapest (1964). The themes of these conferences, the formulation of which the president also played a role, were strongly connected to the main tasks and objectives of Hungarian folk-music research. In Gottwaldov, one of the conference themes was the analysis of vocal and instrumental styles, and for the first time, migration and folk dance, as well as folk dances and their music, appeared among the themes. The Jerusalem conference was organized in connection with

a larger UNESCO programme, featuring the music of the East and the West, and the same issue was discussed in relation to folk music and folk songs. The opening address was given by Kodály (Kodály 1964; see the original, longer version in Percy 1964:199–202).⁴ Last but not least, the most important topics at the Budapest conference (figure 2) were musically based systematization, as well as the relationship between folk music and music history (Stockman 1983:10–11; 1985:4–5). Kodály envisioned international folk-music research as a network of individual national research workshops. The basic research work that the members of this network would carry out is shown by his account of the 1962 plans of the Hungarian research group he led (although the same subject was also partly referred to in his letter addressed to Karpeles in 1947 and quoted above):

To summarize the rationale dealing with the research topics: the two main activities the Group [i.e., the Folk Music Research Group of the Hungarian Academy of Sciences] are the publication of the volumes in the CMPH series ... and the creation of the European Folk

3 In 1962: the Study Group on Folk Musical Instruments, and the Study Group on Folk Dance Terminology (in the early 1970s, it was renamed as the Study Group on Ethnochoreology); in 1965: the Study Group on Analysis and Systematization of Folk Music; in 1966: the Study Group on Historical Sources (Stockman 1983:9, 11–12; 1985:3–5).

4 During the conference, Kodály's lyrical play *Székegy fonó* (The Transylvanian spinning-room) was also performed in Hebrew.

Song Catalogue.⁵ ... these two topics will also provide a basis for the extensive historical research, because only in the possession of our systematized and published folksong-material, of a thoroughly acquired knowledge and classification of the material of others, further, by exploring the written historical [source] material can we undertake the scientific elaboration of the changes, interactions, and history of folk musics and of the interrelationship between folk music and art music. (Archives of the Institute for Musicology, Budapest, RCH: 1962_13_23_NZKCS)

In addition to systematizing, analyzing, and comparing music, as well as conducting historical research, Kodály had another important programme that was in perfect alignment with the plans of the IFMC: the publication of as many high-quality recordings of original folk music as possible. In accordance with this plan, a series of LP recordings was prepared for the 1964 Budapest conference in order to provide an overview of Hungarian folk music (Rajeczky 1964).⁶ This work was continued by the UNESCO record series,⁷ which was also initiated around the same time.

For Kodály, it was important to publish full-length conference presentations, not only abbreviated summaries, which was then the practice in the Council's *Journal*. In the case of the 1964 Budapest conference, he made sure that the written versions of the papers were published in accordance with the editorial principles of the Budapest-based international specialist journal *Studia Musicologica Academiae Scientiarum Hungaricae* and published in the 1965 issue of that journal.

It was during Kodály's presidency that the study of the social background of music, including folk music, began to become increasingly important for research, alongside the typical historical and musical approach. This was a development that was to open a new chapter in the history of the discipline, by then already designated as "ethnomusicology."

References cited

- Karpeles, Maud, Zoltán Kodály, Danica S. Janković, and Stuart Wilson. 1959. "Ralph Vaughan Williams, O.M." *JIFMC* 11: 3–5.
- Kodály, Zoltán. 1964. "Address by Zoltán Kodály at the Opening Ceremony." *JIFMC* 16: 4–5.

5 In fact, preparations for the so-called Europe Catalogue were also encouraged by the IFMC. The plans for the catalogue, as well as the results achieved to date, were presented at the 1964 conference in Budapest. Some working processes were already planned to be carried out by computer, and experiments were conducted in this direction (Archives of the Institute for Musicology, Budapest, RCH: 705_1963_09_20).

6 A film was also made about the Budapest conference, which was broadcast by NDR Television (Hamburg) in November 1964.

7 UNESCO Collection of Traditional Music of the World (1961–2003).

- . 2002. *Letters—in English, French, German, Italian, Latin*. Edited by Dezső Legányi and Dénes Legányi. Budapest: Argumentum – Kodály Archívum.
- Percy, M. Young. 1964. *Zoltán Kodály, a Hungarian Musician*. London: Ernest Benn Limited.
- Rajeczky, Benjamin. 1964. Ed. *Hungarian Folk Music*. LP disc. Presented at the Budapest conference of the IFMC. Budapest: Qualiton LPX 1187.
- Stockmann, Erich. 1983. "Zoltán Kodály und der International Folk Music Council." *Studia Musicologica Academiae Scientiarum Hungaricae* 25, fasc. 1/4: 5–13.
- . 1985. "Zoltán Kodály and the International Folk Music Council." *YTM* 17: 1–7.

Willard Rhodes: IFMC President, 1967–1973

Anthony Seeger

Willard Rhodes (1901–1992; figures 1–2) had many talents and a very broad experience with many kinds of music. He was a pianist, music educator, opera conductor, and impresario; an intrepid field researcher who recorded US Native Americans, as well as in Africa and India; and founder of the graduate programme in ethnomusicology at Columbia University in New York City, USA. Important for his term as IFMC president was his experience creating organizations together with others, among them the American Opera Company in New York City and, especially, the Society for Ethnomusicology, of which he was elected the first president at its founding meeting in 1956 (McAllester 1993:255). His address at that meeting, “On the subject of ethnomusicology” (Rhodes 1956), is notable for his insistence on the inclusion of popular music and dance as important subjects of study in the new field.

Rhodes’s broad interests in music and dance probably led to his involvement in the IFMC. In a brief obituary, Dieter Christensen characterized his presidency as follows:

He had assumed the presidency of the Council at its perhaps most difficult period. The moves of ICTM headquarters from London to Copenhagen and from there to Canada fell into Willard Rhodes’ aegis, as did the Edinburgh Conference with its hot post-1968 turmoils in which Willard Rhodes, white bearded and with his burgundy coat, stood like a rock. The strength of his personality calmed the Council, as for so many years it had steadied all those he had touched. (Christensen 1992:xiii).

Correspondence in the ICTM Archive at the National Library of Australia reveals how close the IFMC was to going out of business in 1966.¹ In a letter to Rhodes, Maud Karpeles reported that the Advisory Committee had indicated that if the IFMC appeared to have less than 1,500 pounds for 1967, it would probably

¹ I am very grateful to Stephen Wild and Kim Woo for sending scans of letters to me from the ICTM Archive at the National Library of Australia, and to Maureen Russell at the UCLA Ethnomusicology Archives for sending me the Rhodes Collection Finding Aid and enabling me to access the massive (ten boxes) of now digitized documentation of Willard Rhodes’s field recordings.

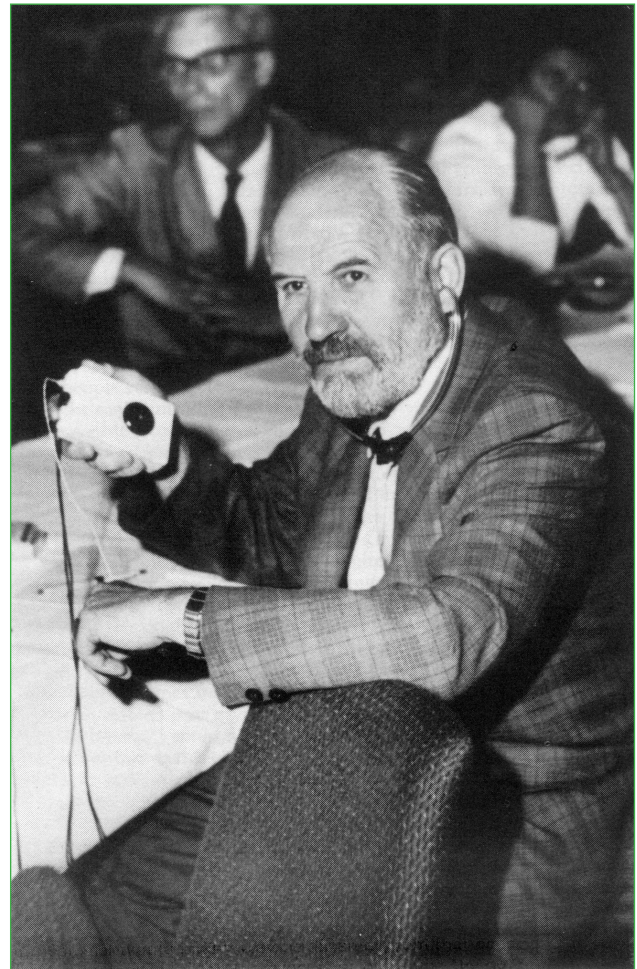


Figure 1. Willard Rhodes at the 15th IFMC World Conference in Gottwaldov, Czechoslovakia, 18 July 1962 (photo courtesy of Joy Rhodes Cooper; as published in Christensen 1992:xiii).

recommend to the Executive Board that the IFMC be dissolved (Karpeles 1966). Membership was declining, and there were insufficient funds for publication and conferences. Shortly before her letter, Rhodes had written to the Advisory Committee from a hotel in India: “It is plainly evident that we must extricate ourselves from the embarrassing financial situation in which we find ourselves.” He suggested applying to foundations in the USA and the UK, and recommended



Figure 2. Executive Board at the General Assembly at world conference: John Blacking, Erich Stockmann (vice president), Charles Haywood, Claudie Marcel-Dubois (vice president), Willard Rhodes (vice president), Klaus Wachsmann (president), Graham George (secretary general), Tjot George (executive assistant). Honolulu, 1977 (photo courtesy of Barbara B. Smith).

that the Beatles should be “touched” for a sizeable contribution. “We must act on the firm belief that the Council will survive the present crisis. I REFUSE TO BELIEVE OTHERWISE” (Rhodes 1966; upper case in the original). He insisted that there should be a conference in Edinburgh in 1969. That conference seems to have reinvigorated the organization. Rhodes described the lively debates to which Christensen refers above, but in a positive sense: “It was heartening to learn of the serious interest and deep concern of our younger members” (Rhodes 1969).

By the end of Rhodes’s presidency, IFMC membership had risen to 1,025 from 420 in July 1967. Grants had been obtained from organizations in the UK, Denmark, Canada, and the USA. Both members and non-members had made significant donations to the Council. The shifts of the headquarters from London to Copenhagen and then to Canada were challenging, but completed. The *Journal of the IFMC* was renamed *Yearbook of the IFMC* and instituted new publication policies under the editorship of Alexander Ringer at the University of Illinois, USA. Rhodes was repeatedly thanked for his contributions to the IFMC and given a standing ovation when he stepped down from the presidency on 30 July 1973 and turned the responsibility over to Klaus Wachsmann.

References cited

- Christensen, Dieter. 1992. “Willard Rhodes 1901–1992.” *YTM* 24: xii–xiii.
- Karpeles, Maud. 1966. Letter from Maud Karpeles to Willard Rhodes, 24 May 1966. ICTM Archive, National Library of Australia.

- McAllester, David P. 1993. “Obituary: Willard Rhodes 1901–1992.” *Ethnomusicology* 37/2: 251–262.
- Rhodes, Willard. 1956. “On the Subject of Ethnomusicology.” *Ethno-Musicology* 1/7: 1–9.
- . 1966. Letter from Willard Rhodes to the Advisory Committee of the ICTM, 15 May 1966. ICTM Archive, National Library of Australia.
- . 1969. “A Word from the President.” *BIFMC* 35 (Oct): 3.

Klaus Wachsmann: IFMC President, 1973–1977

Anthony Seeger

Klaus P. Wachsmann (1907–1984; [figure 1](#))¹ was a founding member of the IFMC and played an important role in its transformation from a largely European organization to a more international one associated with the field of ethnomusicology.² At the 1947 International Conference on Folk Song and Folk Dance in London, Wachsmann spoke in favour of the establishment of the IFMC, and was appointed as a member of the initial, provisional Executive Board. He was re-elected to the Board at the first conference in 1948, and continued in this capacity until elected as vice president in 1970, and then as president in 1973. He was also a member of the important Advisory Committee in London, 1959–1967. During his time of service with the Council, he was identified as representing first Uganda, then the UK, and then the US, the result of his varied professional career. He was a quiet and modest person, with a dry wit and a diplomatic approach to people and organizations.

Wachsmann's life epitomized developments in twentieth-century musicology, the military conflicts in Europe, and colonialism (see De Vale 1985). He studied musicology at the University of Berlin with Friedrich Blume and Arnold Schering, and comparative musicology with Erich von Hornbostel and Curt Sachs (1930–1932). Even though he was raised a Lutheran (and later became an Episcopalian), his Jewish background meant that he could not continue his studies in Germany in 1933. He moved to Switzerland and completed his training with a dissertation on pre-Gregorian chant at the University of Fribourg. Returning to Germany after Fribourg, Wachsmann and his future wife, Eva Buttenburg, fled Germany for the UK in 1936, where he completed

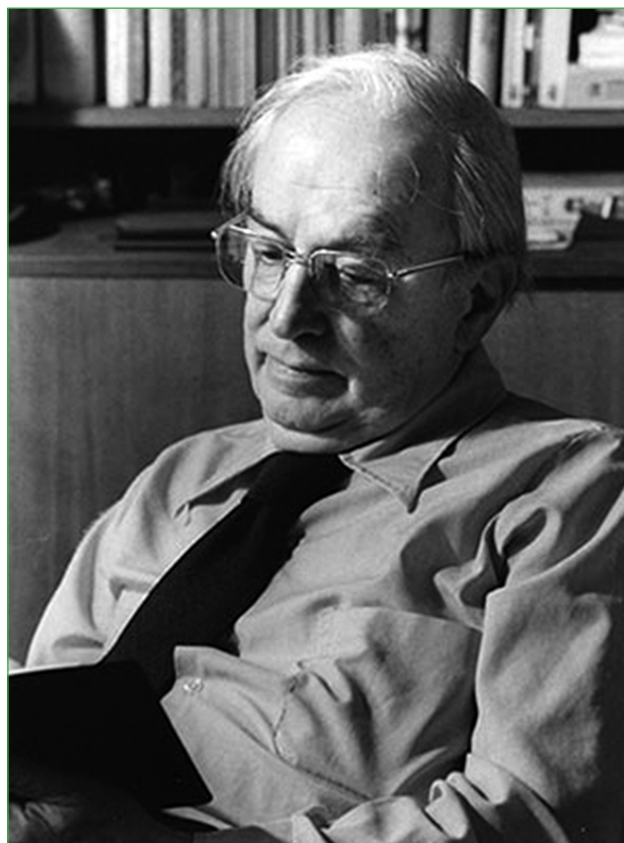


Figure 1. Klaus Wachsmann, unknown date (photo courtesy of Erika Wachsmann).

training in Bantu languages and linguistics. They then moved to Uganda in 1937, where they lived for twenty years. He began working in the Educational Office of the Protestant Missions in Uganda and then became a curator at the Uganda Museum in Kampala in 1948–1957. It was in 1949–1954 that he travelled throughout the country, making audio recordings. From 1963 to 1968, he was exposed to new ideas about ethnomusicology from Mantle Hood and the faculty and students at the Institute of Ethnomusicology at the University of California, Los Angeles (UCLA) in the US, before moving to Northwestern University and in 1975 retiring to the UK. He served as president of the Society for

1 Figure 1 was supplied by Erika Wachsmann, Klaus Wachsmann's cousin and a professional photographer.

2 The author is indebted to several published sources on Wachsmann by De Vale (1985), Morgan (2001), and Seeger and Wade (1977), and to some vivid and insightful reflections on how he was able to preside over a change in Council while minimizing conflicts among its members provided by Ricardo D. Trimillos (2020). I visited Wachsmann in the early 1970s when my grandfather, Charles Seeger, stayed with him in Evanston, Illinois. This was before my involvement in the Council, and our enjoyable discussions never touched on the IFMC. I only joined the Council in 1981, after his presidency.



Figure 2. Klaus Wachsmann at the time he was IFMC president, with Charles Seeger and Anthony Seeger at the Society for Ethnomusicology annual meeting. Philadelphia, 1976 (photo by William Malm, courtesy of the Society for Ethnomusicology).

Ethnomusicology from 1967 to 1969, and in 1973 he became president of the IFMC (figure 2).

This biography is relevant to his service to the IFMC because Wachsmann was very experienced and sensitive to many of the issues the organization was facing. He had been a refugee, a historical musicologist, a music educator, a museum curator and collector, and a university professor with experience in five countries on three continents. He was trained in comparative musicology but participated in the shaping of ethnomusicology in the USA. Ricardo Trimillos suggests that Wachsmann's experiences as a German Jew driven out by the Nazi regime put him in a "neutral" position for other European nationals whose countries had been victimized by the Nazi expansion of World War II. Although of German background and quite willing to speak German, he carried none of the Third Reich baggage to complicate relationships with other Europeans (Trimillos 2020).

Trimillos writes that Wachsmann was an effective leader during the Cold War period in which European colleagues were politically and geographically divided by Soviet and Western political tensions, as well as theoretical differences. Because of his long association with the Council, he was trusted by the senior members. During the four years of his presidency of the IFMC, many of the challenges were infrastructural. As an international and UNESCO-associated organization, the

IFMC during the Cold War years walked a fine political line between the putatively democratic "West" and the putatively socialist Soviet bloc. Trimillos suggests that the public perception of Wachsmann as British (or at least European) gave Wachsmann's voice more credibility than if he had been American or perceived to be American. He also had a consensual leadership style:

During the meetings Wachsmann chaired, he listened intently to each intervention, waited for other participants to give responses, and on occasion toward the end of a discussion—or as a signal that he was bringing discussion to a close—would offer a penetrating query or observation. He always worked for consensus, rather than taking a vote in the American way. If there seemed to be no consensus in the offing (there were occasional vociferous exchanges!) he would give his signature quiet smile, shrug, and say "right—we can come back to this later." Following this public protocol, Klaus would then engage in a number of informal consultations with different "factions" to fashion compromise, so by the next formal meeting a consensus was usually in place. (Trimillos 2020)

This kind of consensus-building was an important process for the IFMC and later the ICTM, as the Council included people of many backgrounds, and constantly confronted sensitive diplomatic and political issues.

Not enough attention has been given to the use of language in the IFMC/ICTM Executive Board meetings. Trimillos provides an important insight to

the significance of Wachsmann's fluency in English and German during his time in the Council:

Wachsmann's ability and willingness to speak German as well as English was an important part of his effectiveness. Not all German Jews in the post-War period were willing to speak German, even if it were a *lingua franca*. Most of the Eastern European colleagues came from the German intellectual tradition and German, rather than English or Russian, was one of the languages most of them had in common. Oftentimes Board discussions, both formal and informal, were partly in German, which for some Eastern European colleagues was a more comfortable conversational language. German was often the default language for earnest discussions, especially those regarding infrastructure and the international logistics of the organization. (Trimillos 2020)

Wachsmann's installation as the president of the IFMC, succeeding Willard Rhodes was reported laconically in the October 1973 *Bulletin*:

Professor Wachsmann, in taking the chair, remarked phlegmatically: "I understand this position is for two years". As a member since the beginning of the organisation's activities he expressed himself well aware of its difficulties but equally confident in its abilities. The meeting then adjourned. (*BIFMC* 43, Oct 1973:11).

The Council faced a number of challenges during his term, including a deficit budget, a delayed ballot mailing, and a changing intellectual climate. The report on the 1975 IFMC conference in Regensburg includes a statement on the form and aims of work within the IFMC presented by several members of the Council. It states that the increasing emphasis on music in its context requires greater attention of researchers to issues of ethics (*BIFMC* 48, Apr 1976:10–11). In a president's message to the IFMC, Wachsmann applauded the contributions of study groups to the Council (Wachsmann 1976).

During Wachsmann's four-year tenure, changes were made to the IFMC Rules; the Council held its first meeting in the Pacific region, in Honolulu, Hawai'i; and Wachsmann gave a memorial tribute to Maud Karpeles, a central figure in the IFMC until her death at the age of ninety in 1976. Wachsmann's diplomacy, collaborative style, linguistic skills, and sense of humour helped to keep the IFMC functioning, even as it continued to change.

References cited

- De Vale, Sue Carole. 1985. "Intrusions': A Remembrance of Klaus Wachsmann (1907–1984)." *Ethnomusicology* 29/2: 272–282.
- Morgan, Paula. 2001. "Klaus P. Wachsmann." *Grove Online*. Revised by Sue Carole De Vale. <https://doi.org/10.1093/gmo/9781561592630.article.29748>.
- Seeger, Charles, and Bonnie Wade. 1977. Eds. *Essays for a Humanist: An Offering to Klaus Wachsmann*. Spring Valley, NY: Town House Press.
- Trimillos, Ricardo D. 2020. Email to Anthony Seeger, 30 Jul 2020.
- Wachsmann, Klaus. 1976. "President's Message on I.F.M.C. Study Groups." *BIFMC* 48 (Apr): 5.

Poul Rovsing Olsen: IFMC/ICTM President, 1977–1982

Peter Cooke

When Poul Rovsing Olsen (1922–1982) was appointed president of the International Folk Music Council in 1977, he had already been a member of the Council for over three decades. He brought with him a wealth of experience. He was a composer of considerable merit, receiving his initial musical training at the University of Copenhagen. Having developed a strong interest in composition, he then studied with Nadia Boulanger and Olivier Messiaen in Paris. He had also studied for a second degree in law and, from 1949, worked at the Ministry of Education where he was involved in drafting the Danish Copyright Act. However, an interest in non-Western music had led him to explore musical traditions in the Arabian Gulf, Egypt, Turkey, and Greenland. In each case, he recorded and subsequently published representative samples of the traditional music of these regions.

During the years leading up to his presidential appointment (taking over from Klaus Wachsmann), he had proved himself a willing and highly useful member of the Executive Board. As Keeper of the Danish Folklore Archives (Dansk Folkemindesamling), he took on the responsibility for the care of the IFMC's own archives (figure 1). Rovsing Olsen served as treasurer when the IFMC Secretariat was located in Copenhagen, 1967–1968. He was co-opted to a number of committees, such as the Membership Committee; another to consider rule changes regarding verification of the Council's accounts; and yet another to investigate the practicality of producing field recordings made by members of the IFMC. In 1971 he was asked to join the small committee investigating ways and means of updating and continuing the hugely important bibliography, created by Jaap Kunst and published in his ground-breaking book *Ethno-musicology*. Kunst had died in 1960, and the bibliography clearly needed updating and expanding to include citations of more recent research publications, as well as to make it available on a continuing basis.

Given his decades of membership in the IFMC and the usefulness of his wide knowledge and experience, it was little surprise that in 1975, at a Board meeting in Regensburg, Poul Rovsing Olsen was unanimously



Figure 1. Poul Rovsing Olsen in his office at the Danish Folklore Archives, 1967
(photo courtesy of the Danish Folklore Archives).

nominated for the presidency of the Council to succeed Klaus Wachsmann, who was due to retire in August 1977.

At the 53rd meeting of the Executive Board, held in August 1977, Kishibe Shigeo, known for his detailed research into music of the Chinese Sui and Tang dynasties, had observed that the Council's work was heavily based in the Western world. Rovsing Olsen's own experiences in researching and collecting in the Middle East



Figure 2. Poul Rovsing Olsen, 1978
(photo by Zofia Kruszona).

and India led him to agree that the Council is “much too much Western,” and to ask for suggestions as to how the 1979 conference might help to remedy this, for the geographical scope of the Council’s work was widening fast. (EB minutes, 53rd meeting, 18 Aug 1977:§849).

This was also a period when members of the IFMC were considering the usefulness of the term “folk music,” not just because it formed part of the Council’s title, though it had also become clear that the name of the Council was in itself some hindrance to its attempts to strengthen links with other international organizations. The term was considered irrelevant to scholars in many parts of the world. In Rovsing Olsen’s own institution—the Danish Folklore Archives—“folk music” was already a questionable term. I recall his close colleague, Thorkild Knudsen, confronting me in 1969, microphone in hand, at the Edinburgh School of Scottish Studies, with the words, “Tell me, Peter, who are ‘the folk?’” However, it was not until the Board met in Dresden in 1978 that a proposal for a name change was put forward by Dieter Christensen, one which led to “vigorous, serious and far-reaching discussion” (EB minutes, 54th meeting, 18–21 Aug 1978:§883). Members were clearly divided about this proposal, and it was only later in Tunis in 1980 that the Board voted by a narrow majority to recommend to the General Assembly that the name be

changed to the International Council for Traditional Music (EB minutes, 57th meeting, 1–4 Jul 1980:§938).

When the change of name was eventually achieved, Rovsing Olsen (figure 2) wrote in a short piece entitled “Summing Up the Conference”:

We hope to have found a name which, much better than the original one, explains what our Council stands for in the world of scholarship—and in the world of international organizations. The IFMC has been concerned, from its beginnings, with all kinds of traditional music, not only with “folk music”. This has not always been understood by outsiders. (Rovsing Olsen 1983; orig. written in 1981)

Other pressing needs of the time were for the Board to give advice and to rationalize the degree of supervision necessary relating to numerous new national committees and study groups, which were forming in many parts of the world outside Europe and needed guidance and some tactful control. The Board was also finding difficulty in cooperating with the OCORA record company over plans to publish recordings resulting from the research of the Council’s members. At this time, too, the Council wanted to establish more fruitful contacts and relationships with the International Music Council and with the Society for Ethnomusicology in the US. All these issues called for resourcefulness and tact from the president.

The Council’s three vice presidents were given useful parts to play with regard to these issues. Claudie Marcel Dubois—one of the IFMC’s founding members in 1947—still served from time to time as a vice president and was asked to help maintain fruitful contacts with the Council’s national committees. Erich Stockmann, another active, long-time member of the Council, had recently been in contact with the International Music Council on behalf of the IFMC in an attempt to establish better working contacts and was asked to continue exploring such possibilities. He was also asked to serve as interim chair at the meeting following Rovsing Olsen’s death and was later nominated as Council president. Trần Văn Khê was the third vice president to serve with Rovsing Olsen. Although he was born in Vietnam, he spent much of his working career based in France, but maintained useful contacts with numerous Asian musical institutions and scholars. All three vice presidents had good relationships with the president.

It was a shock to the Board and to members everywhere to learn at its meeting on 6 July 1982 in Dolna Krupa, Czechoslovakia, that President Poul Rovsing Olsen had succumbed to a brief, but incurable, illness just four days earlier. Despite serving for just less than five years as president, this genial scholar had made a huge contribution during a very difficult period in the history of the Council.

References cited

- Kunst, Jaap. 1955. *Ethno-musicology: A Study of Its Nature, Its Problems, Methods, and Representative Personalities to Which Is Added a Bibliography*. 2nd ed. The Hague: Nijhoff.
- Rovsing Olsen, Poul. 1983. "Summing Up the Conference." *YTM* 15: xviii.

Erich Stockmann: ICTM President, 1982–1997

Krister Malm

Erich Stockmann and his wife, Doris, became involved with the IFMC in the 1950s. Erich was present at the IFMC Conferences in Oslo (1955) and Copenhagen (1957) (figure 1, from Vargyas Lajos Archivum). Erich and Doris lived in East Berlin, German Democratic Republic, and due to the policies of the GDR government, Erich and Doris could not travel to the West at the same time. One of them had to remain in the GDR. This was, of course, an obstacle to participation in Council events. Many times, Doris had to support Erich by staying home.

Erich was working at the Humboldt University in East Berlin. Due to his refusal to become a member of the Communist Party, he faced a lot of difficulties at the university. In 1966, he lost his job for a number of years and had to suffer endless bureaucratic harassments. Only in 1983 did he become a professor at the GDR Academy of Sciences, and he was the only professor at the Academy that didn't belong to the Communist Party. Most likely, the fact that he became ICTM president in 1982 played a role in his appointment as professor. He also became vice president of the GDR Music Council and, after 1989, also vice president of the united German Music Council. This was a very important role, since the German Federal Republic had no ministry of culture, and all government subsidies for music activities (operas, orchestras, etc.) were distributed by the Music Council.

In 1962, Erich formed the IFMC Study Group on Folk Musical Instruments (figure 2). This was an effort to consolidate his project *Handbook of European Folk Musical Instruments* that he had started with Ernst Emsheimer in Stockholm, Sweden. The study group published the papers from their meetings in the series *Studia Instrumentorum Musicae Popularis*, with Erich and Ernst Emsheimer as editors. The series was published by the Music Museum in Stockholm, where Emsheimer was director. This study group is still active and is one of the oldest in ICTM.

Here I will make a little detour to explain the special relationship between Erich and other ethnomusicolo-

gists from Eastern Europe and Swedish colleagues during the Cold War. It was comparably easy for scholars from Eastern Europe to get permission to travel to Sweden, since Sweden was a neutral country, a strong opponent to the Vietnam War, and also gave a significant amount of aid to Cuba. It was also easy to travel between Stockholm and East Berlin. A daily train ran between the cities. One embarked the train in the late afternoon, slept in a wagon with beds, and arrived the next morning in the other city. Furthermore, Erich and Ernst Emsheimer had similar experiences. Ernst was from Leningrad and worked at the Soviet Academy of Sciences in the 1930s. In 1936, he was tipped off by a friend that he was on Stalin's death list. He had connections in Sweden and managed to escape to Sweden with his family. Ethnomusicologist Jan Ling, professor at Gothenburg University, was a student of Ernst's and met Erich in the 1960s through Ernst. Jan wrote his PhD dissertation on the Swedish folk instrument *nyckelharpa* (keyed fiddle), and Erich and I were evaluators. Jan later became the chair of the Sweden–Soviet Union Friendship Association, a tactical move that further facilitated the visits of scholars from behind the Iron Curtain. I succeeded Ernst Emsheimer as director of the Music Museum in Stockholm, and thus the publication of *Studia Instrumentorum Musicae Popularis* by the museum could continue.

In 1963, Erich became a member of the IFMC Executive Board, replacing Arnold A. Bake who had died. In the same year, he became chair of the new Planning Committee, later re-named Steering Committee, which was to propose new rules for the Council, among its various tasks. In 1965, Erich also became chair of the Committee on Comparative and Historical Ethnomusicology, with three sub-groups: Historical Research on African Music, the Systematization of Folk Songs, and Research into Historical Sources (European Folk Music). The last group later became the Study Group on Historical Sources, with Doris Stockmann as chair. In 1975, Erich became vice president of IFMC and, in 1980, co-editor of the *Yearbook*. He also served as co-ordinator of study groups.



Figure 1. Lajos Vargyas and Erich Stockmann. Berlin, 1957
(photo courtesy of Vargyas Lajos Archívum, licensed under CC BY-NC-SA 4.0).

On 6 July 1982, Erich was appointed president by the Executive Board after the death of Poul Rovsing Olsen four days earlier. Erich was fifty-six years old. At the 1983 conference, he was elected president by the General Assembly. The first problem he had to deal with was the aggressive opposition, mainly from East European members, to the change of name of the Council from International Folk Music Council to International Council for Traditional Music at the 1981 conference in Seoul, South Korea. He dealt with this in his usual gentle and non-aggressive way. In his speech to the General Assembly, he defended the change of name and concluded that:

In the world of music, our new name is leading to a better understanding of our goals, capabilities, and potential functions. We find the ICTM surrounded by new expectations and tasks that constitute a challenge for the whole membership and particularly for the Executive Board. Our place among the international music organisations in the UNESCO family is being redefined. The rôle of the ICTM in a variety of UNESCO-related projects is now under discussion, and the ICTM must rise to these new tasks. (*BICTM* 63, Oct 1983:11)

Poul Rovsing Olsen stated in Korea at the 26th Conference: "The International Council for Traditional Music is an open-minded, non-dogmatic organization." Let us keep it that way. (*ibid.*:12)

When he became president in 1982, Erich asked me to arrange the 1985 conference in Stockholm. He also told me that he planned to have the 1987 conference in East Berlin and also the 1989 conference in Eastern Europe or nearby. One reason for this was that it would help him contain criticism from the East European colleagues regarding the change of the Council's name and prevent them from leaving the Council for the European Seminar in Ethnomusicology which had been founded in 1981 by John Blacking.

The 1987 conference hosted by Erich in East Berlin was a big success. More papers were presented than in any previous conference. Inspired by the possibilities opened up by *glasnost*, many members from East Europe were able to attend. A lot of young ethnomusicologists also attended the conference. The influential East European member Oskár Elschek and his wife, Alica, arrived from Bratislava driving their old Volkswagen, which would not had been possible a few years earlier. Oskár and Olive Lewin from Jamaica were elected vice presidents. Claudie Marcel-Dubois resigned as vice president and was elected the first honorary member of ICTM. It was decided that ICTM should have only two vice presidents, not three or more as was the rule before this conference. All these decisions display Erich's talent for tactical thinking.



Figure 2. Erich Stockmann (first from the right) at the 6th symposium of the Study Group on Musical Instruments. Kazimierz Dolny, 1977 (photo courtesy of Julijan Strajnar).

In the *Bulletin*, the report from the 1987 conference starts:

The 29th Conference of the ICTM, held from 30 July to 6 August, 1987, in Berlin (GDR), attracted 240 registered participants from forty countries. In a departure from long established policy, the Programme Committee under Professor Erich Stockmann scheduled 90 papers in addition to audio-visual presentations and other events, which increased the opportunities for the growing number of working groups within the Council to present their results to the general membership. The ICTM Study Groups on Ethnochoreology, on Iconography, on Music and Gender, and on Computer Aided Research took advantage and organized their own conference sessions.

Conspicuous and most welcome was the active participation of younger and young members in all aspects of the conference, and their contribution to the overcoming of language and other barriers. (*BICTM* 71, Oct 1987:3)

During the years 1984–1991 many colloquia, symposia, and rostra took place.¹ Erich organized colloquia and

other meetings in Wiepersdorf Castle, outside Berlin. New national committees and study groups were formed. It was a period of intense ICTM activity, propelled by Erich and Secretary General Dieter Christensen.

In 1992, Erich was elected to the Executive Committee of International Music Council in a bid from the IMC to prevent ICTM from leaving the IMC. Erich diplomatically accepted the post, but ICTM still left IMC and went on with efforts to establish direct relations with UNESCO.

In 1993, Erich organized another successful conference in Berlin. From 1994 and onwards, Erich's

Such events would be undertaken in collaboration with host countries and the IMC. The 6th Asian Music Rostrum was held in Pyongyang, Democratic Republic of North Korea, 13–15 October 1983, and ICTM organized its first such symposium there, "Traditional music in Asian countries: Its inheritance and development." A lengthy report on the event appeared in *BICTM* 65 (Oct 1984:9–13). Another symposium was planned for the next rostrum to be held in Ulan Bator, Mongolia, in 1985 (*BIFMC* 66, Apr 1985:5), but the Executive Board later withdrew ICTM's name from the event because of lack of communication (*BIFMC* 67, Oct 1985:15). Although ICTM was willing to organize future symposia at rostra, these do not appear to have eventuated.

¹ At its 1983 General Assembly in Stockholm, the International Music Council charged ICTM with organizing scholarly symposia in conjunction with IMC's radio/television rostra.

health slowly deteriorated, and he became less active. However, he still participated in many ICTM events. He announced in 1995 that he was going to resign as president in 1997. When the 1997 conference took place in Nitra, Slovakia, Erich could not attend due to illness. Secretary General Dieter Christensen was also ill and could not attend the General Assembly. Thus, as one of two vice presidents, I had to compose the president's report and present it to the General Assembly. A lot had been achieved, and the report was quite long. At the end of my report I said:

I want to conclude by thanking Erich Stockmann for all the hard work he has put in for the ICTM over the years. I could go on at length enumerating crucial events and instances where Erich has held the rudder in firm hands and steered the Council away from threatening shoals. I will, however, not do this since I know that most of you are very aware of the great importance of Erich Stockmann to the ICTM. He has a moral status that we all should envy. All these years he has with a good measure of diplomatic skill managed to be faithful to truly democratic ideals and internationalism with STASI agents, and I'm sure also CIA agents, snooping around the corner. Even if he now steps down as president of the Council, we hope that he will still take part in our activities for many years to come. I suggest that we give Erich a standing ovation. [Acclamation]. (*BITCM* 91, Oct 1997:15)

Erich finished his term as president on 27 July 1997, when Anthony Seeger was elected president. Erich's fifteen-year term was the longest of any Council president. He died in 2003 at the age of 77.

Reference cited

Vargyas Lajos Archivum. <https://www.vargyaslajos.hu/picts/gal1/index.html> (accessed 12 Jun 2021).

Anthony Seeger: ICTM President, 1997–1999

Anthony Seeger

I always saw my term as ICTM president as a transitional one. I took office at the 34th ICTM World Conference in Nitra, Slovakia, on the 50th anniversary of the founding of the IFMC (figure 1), and passed the presidency to Krister Malm at the 35th World Conference in Hiroshima. I would later take on the responsibilities of the ICTM secretary general in 2001, but that narrative appears in the section on secretaries general. This section presents a brief outline of my involvement with the ICTM prior to my election as president, a short discussion of the roles of the Executive Board, president, and secretary general at that time, and a description of some of the activities during my presidency.

I have been a member of the ICTM since 1982. Like many members, I joined because I wanted to participate in a nearby world conference. In my case it was the 1983 conference at Columbia University, where the recently appointed ICTM secretary general, Dieter Christensen, was a professor. I thought the conference a great success intellectually and socially. But I had no intention of renewing my membership because I thought I could not attend more distant world conferences and because I was already an active member of several other professional organizations in anthropology, folklore, and ethnomusicology. Nerthus Christensen, Dieter's wife and secretary treasurer of the ICTM, kept sending me renewal notices, encouraging me to continue my membership, as I am sure she did many others. I believe it was after the third reminder that I gave in and I have been a member ever since. In their review of their twenty years of service as secretary general (N. Christensen and D. Christensen 2001), they wrote that the 1983 world conference led to a large surge in membership. I am sure they worked hard to keep the new members. Dieter, then the editor of the ICTM journal, *Yearbook for Traditional Music*, later invited me to assume the role of book review editor. I accepted and served from 1986 to 1992. I was elected to the ICTM Executive Board in 1987 and served on it for ten years prior to my election as president and two years after my term.

I enjoyed serving on the Executive Board because it included interesting scholars from many parts of

the world and because I thought the activities of the Council to be very valuable. We held one long meeting every year, one that met before and after the world conference, and the other that met in the intervening year, often in association with a conference or event in which some of the Board members could participate. With a term of six years, renewable once, the Board provided stability for a group that only met once a year. The president and vice presidents had two-year terms, though there was no limit on the number of years they could serve. Erich Stockmann had been president for five years and Dieter secretary general for six, when I joined the Board.

Two things struck me immediately when I joined the Board. The first was how small the total budget of the ICTM was, around USD 62,700. It was run on what in US English we call “a shoestring”—very little money. The small budget could accomplish a lot because the Board members were volunteers, and the secretary general also did not charge for his work. His wife, Nerthus, received a very low payment for her hard work. They literally managed most of the business of the ICTM on the dining room table of their faculty apartment in New York City. The *Yearbook for Traditional Music*, *Bulletins*, and directories were self-published and mailed from the ICTM offices, which is much less expensive than using a commercial publisher, but required the editor do to all the copyediting and proofreading, negotiate with a printer, and make arrangements with the mail service. Yet the main ways to increase the size of the budget were to raise membership dues, which the Board was reluctant to do because membership was already expensive in many currencies, or to increase the number of members—though each new membership also incurred expenses. There was very little money available for new initiatives, unless they could be funded through an outside source, of which the UNESCO series of recordings was one. An impediment to joining the Board was that members were expected to pay their own transportation to the meetings every year in places always distant for some members. Internet access was still quite limited, though I asked those who could not attend the 1998



Tony Seeger, ICTM Slovakia, June 26, 1997

Figure 1. Anthony Seeger addressing the General Assembly of the 34th ICTM World Conference in Slovakia. Nitra, June 1997 (photo courtesy of Anthony Seeger).

Board meeting to remain close to their telephones for a certain number of hours. I had negotiated a large travel budget from my employer and could manage the expense, but without strong institutional support or government support, commitment to a six-year term on the Board meant a major financial investment.

The second thing that impressed me was how little change there was to the agenda of each meeting. The agenda involved reviewing the activities of the Council, including the activities of the national committees and liaison officers, the activities of each study group, applications for new study groups and colloquia, selecting the programme-committee members and preparing a slate of nominees for the biennial elections. Information about Council activities was provided at considerable length by the secretary general, while the president chaired the meeting and called for advice and decisions. Every two years, at the world conference, the General Assembly of the ICTM would hear a report from the president, a report from the Executive Board, learn the results of the election for officers and other Board members, and could raise questions if they wished to.

Erich and Dieter were a nice complement to one another at the Board meetings. Erich was genial and thoughtful, often moving toward compromise when there were disagreements. Dieter often had actions he wanted the Board to agree to. He would get frustrated when his ideas weren't adopted. Erich was based in East Germany, and Dieter in the United States, an important balance during the Cold War and an important reason the ICTM could be active on both sides of what was then called the Iron Curtain. During the ten years I served on it, the ICTM Executive Board dealt with its regular agenda, but some of us on the Board felt that some changes in procedures and organization would be desirable for the ICTM. The election of officers was one area where there was sometimes conflict within the Board. This is not surprising, since hiring and promotion in academic departments can also be contentious. The ICTM did not have a nomination committee until the twenty-first century. Instead, the Board would prepare a slate of nominations for each election. It would propose one nominee for each of the offices to be filled. It was possible for any two members of different national committees or countries to make additional nominations, but they almost never did. As a result, the membership was usually presented with a single slate of candidates to approve. This appeared to some Board members to be undemocratic and contributing to an undesirable image of the Board as a small, self-perpetuating in-group. In addition to creating a slate of nominees, the Board could invite (co-opt) up to two additional members without an election. Local arrangements chairs of future world conferences were often co-opted, as well as scholars from parts of the world that were underrepresented on the ICTM Board.

I experienced the internal dynamics of a nomination personally at the 1994 Board meeting. Erich Stockmann, who had been president for fifteen years, was in ill health and decided he would resign so that a new president could be elected in 1997. The 1996 Board meeting was held in the castle of Smolenice in Slovakia. Krister Malm (figure 2), then serving as a vice president, was unable to attend, but his name had been mentioned as a good replacement for Erich Stockmann. When we reached the point in the meeting where we would decide on our nominations, we adjourned to take a break. Erich came up to me in a hallway and asked me if I would do him a favour. It was always difficult to refuse Erich a favour, so I asked what it was. He asked me not to decline if I were nominated as the Board's candidate for president. I responded that I would agree to his request, but that I thought Krister would be a much better president than I, and that I would vote for him. To my immense surprise, I was nominated and received the most votes and was put on the ballot as the Board's nominee for president; with Krister



Figure 2. Krister Malm and Anthony Seeger at the ICTM world conference in Sheffield, 2005 (photo by Trần Quang Hải).

Malm (Sweden) and Salwa El-Shawan Castelo-Branco (Portugal) as vice presidents; and Marianne Bröcker (Germany), Allan Marett (Australia), and Wim van Zanten (the Netherlands) as nominees for the Board. (Both Malm and Castelo-Branco would eventually serve very active terms as president).

The next morning, when I joined Dieter and Nerthus for breakfast, his first words, spoken in an angry tone of voice, were: “You should have refused the nomination.” He thought Krister would have been a better choice—as did I. Krister was a good friend and we had spent a lot of time together. But I also believed that free voting and multiple candidates were a normal process. I never told Dieter about my promise to Erich. But our relationship remained somewhat strained for the duration of my two-year term. After the Board meeting, Dieter approached Krister about a possible nomination through two members in different countries in order to have at least two nominees for president for the membership to choose between, but Krister refused. Dieter was used to having a president on the other side of both the Atlantic Ocean and the Iron Curtain (which in 1996 was falling). He was accustomed to doing most of the work and planning of the ICTM himself along with Nerthus. I think he was justifiably concerned about having both the president and the secretary general of an international organization based in the United States. I think he was also insecure about what changes would come about after fifteen years with Erich Stockmann, especially since I was part of a group of Board members critical of some long-standing procedures.

When I drove down to Dieter’s lovely summer home in the mountains of western Massachusetts, with a few initiatives I thought it would be good for the ICTM to pursue, he told me that the ICTM president is just a figurehead, and that the secretary general is the person who really mattered for the ICTM. This may have been a legacy from the era of Maud Karpeles, who pretty much dominated the early presidents. He stressed that it was very different from the Society for Ethnomusicology (SEM), which (at that time) had no professional manager and thus required much more of its presidents (I was already aware of this since I had been elected to the SEM Executive Board in 1986–1988 and served as its president in 1992–1994). My meetings with Dieter were socially congenial, but professionally tense, and the Board meetings were tense as well, though we did all the normal things—prepared for the 1997 world conference in Hiroshima, Japan, monitored study groups and colloquia, and followed the normal agenda. Dieter was also a good mentor to me. I became much more familiar with budgetary and publication details of the ICTM. He took me with him to Paris for a meeting of UNESCO NGOs and introduced me to the UNESCO Intangible Heritage Office. The relationships I forged with Noriko Aikawa and others in that office were very important and led to my representing the ICTM in several initiatives as the president and later secretary general of the ICTM, which was then a Non-Governmental Organization (NGO) “in formal consultative relations” with UNESCO. This meant that if UNESCO wanted an NGO’s opinion on anything having to do with traditional music, it could ask the ICTM to provide it, and the ICTM would respond. I

became involved in the preparative phases to the creation of the 2003 UNESCO convention on intangible cultural heritage.

I also encouraged the Board to reflect on the structure of the Council. I sent an email to them that said:

Given the changes in technology, professional activities and institutional support, what might we need to change to have an effectively run organization? It is much more important for us to think about what the ideal organization would be, and then make that happen, than to try to replicate what has been done for nearly two decades without careful consideration as to whether it is the one that will best serve us in the next decade.

I asked them to come to the 1998 meeting prepared to discuss what kinds of organizational structures they were familiar with elsewhere that worked well and that we might wish to consider for the Council, how we might increase the use of the Internet to benefit communication and Council activities, and whether there were any kinds of meetings, in addition to the colloquia, study groups, and world conferences, that we should be considering. In the coming years, future ICTM presidents would spearhead important rewrites of the ICTM “Rules,” the Internet became a vital centre for ICTM communications, and in 2015 the ICTM began a series of fora designed to provide an environment conducive to overcoming disciplinary and other barriers that often interfere with the recognition and appreciation of differing systems of thought. This is why I consider my presidency to have been transitional—I started conversations that were completed and enacted by later presidents and secretaries general.

In early 1998 it seemed to me that one of the most important things I could contribute to the ICTM would be to serve only one term. It was important to demonstrate that the officers of the ICTM did not always serve long terms, but that they could rotate regularly and democratically. My decision was further prompted by my father’s illness and an anticipated job change, both of which would demand my time.

My final act as president of the ICTM was my President’s Report to the 34th General Assembly at the 1999 World Conference in Hiroshima, Japan. I suggested that “between the lines [of the *Bulletins*] lie the adventures of our intellectual lives” (*BICTM* 95, Oct 1999:20). I also called for an activist ethnomusicology that would address the horrors of war, ethnic and religious conflicts, and displacements of large populations that continue to afflict us and the musicians and communities whose performances we study and admire. This essay has tried to take you between the lines of the *Bulletins* to look at some of the human dilemmas and efforts that have always been part of the governance of

the Council and to help to understand the directions the organization has taken after my term ended.

At its 1998 meeting the Board nominated Krister Malm for president, and I was nominated as a Board member. He assumed the presidency in Hiroshima in 1999. During my term as president, the ICTM continued its regular business and I laid some of the groundwork for the active presidents that followed me and for the kind of collegial collaboration that has characterized the relationship between ICTM presidents and secretaries general since 2001.

Reference cited

Christensen, Nerthus, and Dieter Christensen. 2001. “20 Years ICTM in New York.” *BICTM* 98 (Apr): 25–26.

Krister Malm: ICTM President, 1999–2005

Krister Malm

I became a member of the ICTM Executive Board in 1983 at the conference at Columbia University, New York, where Erich Stockmann was elected president (he had previously been acting president since the death of Poul Rovsing Olsen). Before 1983 my participation in the activities of the IFMC/ICTM had been rather sporadic. I had attended a couple of conferences since I became a member in 1965. I was recruited by Maud Karpeles at the meeting of the IFMC Radio and Record Library Committee in Stockholm, but I'm afraid I didn't pay my dues every year. I presented a conference paper the first time at the 1971 Conference in Jamaica in a session chaired by Charles Seeger who had visited me in Sweden in 1968 to study the equipment at the laboratory for analysis of sound which I was in charge of at Uppsala University.

In Jamaica, I also for the first time got acquainted with IFMC "politics." I was invited by Poul Rovsing Olsen, later IFMC/ICTM president, to an evening meeting in a restaurant. Actually, I was not very happy about this since I had planned to join a jam session organized by Richard Waterman (Chris Waterman's father) who was an excellent bass player, but I felt I had to go to the meeting. There were around ten people in the restaurant. It turned out that the agenda was how to make Maud Karpeles agree to a change of the name of the Council, which was something Poul had proposed when the Secretariat was hosted for a couple of years in Copenhagen (1967–1969). Poul, who spent a lot of time in France, ordered a bottle of wine. I was working in Trinidad at the time, and I advised Poul that Jamaica was rum and beer country. Poul got his wine, said it tasted awful, and sent the bottle out to get a better wine. Two big guys came and asked us to leave the restaurant or else ... Well, we left and found another place and Poul ordered beer. But the agenda of the meeting was somehow forgotten.

The reason for my election to the Board in 1983 was that the ICTM conference in 1985 was due to take place in Stockholm, Sweden. I had known Erich Stockmann since 1967. We met when we both were evaluators when Jan Ling defended his PhD thesis on the Swedish *nyckel-*

harpa (keyed fiddle). The reports of the Study Group on Folk Musical Instruments had been published since the inception of the Study Group by the Music Museum in Stockholm where I had been a member of the museum board in the 1970s and in 1983 had become the director. The reports were edited jointly by Erich and my predecessor at the museum, Ernst Emsheimer. Thus, Erich was quite often in Sweden. Erich asked me if I could organize a conference in Stockholm. I secured the support of the Swedish Royal Academy of Music and could say yes to Erich's request shortly before the 1983 conference. After I had been elected a Board member, Erich invited me to his hotel room and gave me some kind of advice on how to behave as an ICTM Board member (with dignity, properly dressed, etc.) and how to deal with the secretary general (be patient, don't confront him in EB meetings, talk to him privately, and have good, logical arguments).

I met Dieter Christensen for the first time at the 1983 conference and we had a very efficient cooperation in organizing the 1985 conference with me as programme chair. During the 1985 conference I was approached by a delegation of mainly North American participants who tried to convince me that I should make an offer to host the Secretariat in Stockholm and become secretary general. I immediately refused to do so. I thought, and I still think, that Dieter and Nerthus Christensen managed the Secretariat in an excellent way during their twenty years in office.

During the following years as Board member, and from 1995 as vice president, I had quite a few tasks. I was the liaison to Jeunesses Musicales and Mediacult in Vienna. In 1989 I became chair of the ICTM Commission on Copyright and Ownership in Traditional Music and Dance with Kurt Blaukopf (Austria), Olive Lewin (Jamaica), Mwesa Mapoma (Zambia/Gabon), Salwa El-Shawan Castelo-Branco (Egypt/Portugal), and Ricardo Trimillos (USA) as members. This commission distributed a questionnaire with the *Bulletin* and received replies from twenty-nine countries forming the basis of a report to the Board which was later fed into the processes going on at the time regarding intangible

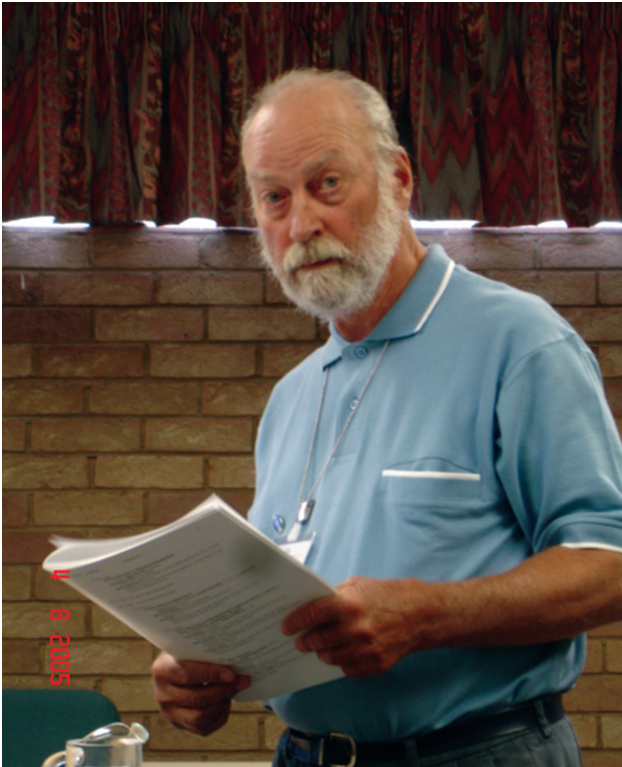


Figure 1. Krister Malm at the 2005 world conference in Sheffield (photo by Trần Quang Hải).

cultural heritage in UNESCO and traditional cultural expressions (formerly called expressions of folklore) in the World Intellectual Property Organization (WIPO). Especially important was a meeting organized jointly by UNESCO and WIPO in Phuket, Thailand, in April 1997. There were representatives of some 130 governments and NGOs present at the meeting. Shubha Chaudhury, Sherylle Mills, and I were the ICTM delegates. We made our input and the meeting resulted in the Phuket “Plan of action,” where areas of action were divided between UNESCO and WIPO. This plan formed the base for, inter alia, UNESCO’s ensuing work with safeguarding intangible cultural heritage.

Lisbet Torp and I were appointed to organize a meeting of national representatives during the 1991 conference in Hong Kong. The task was to “develop a body of representatives of National Committees and Liaison Officers into a permanent deliberative organ of the Council.” This was successfully achieved. I was programme chair for the 1993 conference and the two colloquia held in Sweden in the 1990s, and also an ICTM seminar at World Music Expo (WOMEX) in Stockholm in 1998. Furthermore, two sessions were organized at the big UNESCO conference “The power of culture” in Stockholm in 1998 with Anthony Seeger, Ricardo Trimillos, Dan Lundberg, Owe Ronström, and me as participants.

I was also very active in the dispute with International Music Council (IMC) regarding the project “Music in the life of man.” This project started in 1980, but made very little progress. In 1988, ICTM proposed a change of the name to “Universe of music,” which was accepted. In 1993, at an IMC meeting in Paris, Dieter and I voiced our opinion that the project was gravely mismanaged, wasting UNESCO funds. Later we were proven right since nothing was published. This conflict resulted in ICTM leaving the IMC and the subsequent process resulting in ICTM getting status as an independent organization in formal consultative relations with UNESCO in 1997. I did quite a lot of lobbying to achieve this. The new status enabled ICTM to apply for support from UNESCO for projects, such as meetings and publications. This status was later renewed and reinforced during my time as president.

As Anthony Seeger relates in his essay on his term as president, Dieter Christensen wanted me to become president in 1997, when Tony was elected. Dieter and I had our disputes but we had generally worked very well and efficiently together. When Tony said he would not stand for re-election in 1999, I agreed with Dieter’s wish and was elected president at the conference in Hiroshima, Japan, in 1999. I wanted to continue the momentum for a more democratic Council that Anthony Seeger had started. I quote from the minutes of the General Assembly in Hiroshima:

President Krister Malm takes the chair with words of thanks for the outgoing president Anthony Seeger and the departing Board members for the work they did for the Council. [Acclamation]

He then addresses one issue of concern to him: the election procedures. He says that although the governing instrument of the Council, the Rules, provide for nominations from the membership and national committees, this opportunity almost never was used, and with that the necessity of a multiple slate to be put before the membership-at-large to vote on.

To correct this situation, Malm discussed election procedures at yesterday’s meeting of ICTM National Representatives (i.e. national committees – NC, and liaison officers – LO) where the participants nominated Don Niles (LO Papua New Guinea), Svanibor Pettan (LO Slovenia) and Kwon Oh-sung (president of the NC Korea) to work together with the Board in revising the election procedures to make the process more democratic. The committee will prepare a proposal for the next General Assembly in Rio de Janeiro 2001.

Before President Malm hands the chair back to Anthony Seeger to lead the session to its end, he thanks the membership for his election and promises to do his best for the aims of the Council, which should take into consideration not only research but also the acceptance of responsibilities on the international scene. [Acclamation]. (*BICTM* 95, Oct 1999:23–24)



Figure 2. Jane Moulin, Jonathan Stock, Kelly Salloum, Svanibor Pettan, Krister Malm, Alma Zubović, and Jane Sugarman. ICTM world conference, Sheffield, 2005 (photo by Trần Quang Hải).

The Executive Board appointed an Election Review Committee with me as chair and Board members Lumkile Lalendle, Allan Marett, and Anthony Seeger, and National Representatives Kwon Oh-sung, Don Niles, and Svanibor Pettan. Since there were some tensions, I also started to improve relations with sister organizations, especially the European Seminar in Ethnomusicology (ESEM) and the International Association for the Study of Popular Music (IASPM).

Before the Board meeting in Bucharest in June 2000, the Election Review Committee presented a proposal to introduce a nomination committee with some members appointed by the Board and some by the Meeting of National Representatives. I sent the proposal to Dieter via email. I got a reply from Dieter that I interpreted as an okay. Before the start of the Board meeting, Dieter told me that I had to scrap the proposal. He said that the Meeting of National Representatives could not handle appointment of members to a nomination committee. Since Lisbet Torp and I had called the meetings of national representatives every conference starting from 1991 and reported in the *Bulletin* from these meetings, I was convinced that the national representatives were quite capable of handling this task. Thus, I told Dieter I would not scrap the proposal from the Election Review Committee, but go forward and present it to the Board for approval. Dieter got very angry.

After decisions regarding the 2001 conference in Rio de Janeiro, we reached the point on the Board agenda regarding the proposal from the Election Review Committee and the meeting became rather chaotic. Dieter opposed the proposal vigorously and said that he had lost all confidence in me. He also announced that he would retire from his position as a professor at Columbia University in 2005 and that, therefore, the ICTM Secretariat would have to relocate. Furthermore, he would step down as general editor of the *Yearbook for Traditional Music* after volume 33 (2001) and also as editor of the *UNESCO Collection of Traditional Music*. Agenda items became mixed up. Board members were confused. A search committee for a general editor of the *Yearbook* was appointed. There was an attempt to nominate a candidate for president, but in a way that was rejected at the subsequent Board meeting and no more decisions could be made.

A second Board meeting for the year was proposed by Dieter and took place in Berlin in September 2000. Two of the Board members who had supported me in Bucharest could not attend this meeting. The Board nominated Salwa El-Shawan Castelo-Branco as presidential candidate. This was done in a peculiar way where abstention from voting was registered as a nay vote which caused more conflict. It appears that the minutes of this Board meeting only exist in draft form; apparently no final version was ever created. Lisbet Torp and Stephen Wild nominated me as presidential can-

didate. So, ironically now, there were two presidential candidates, just as the Election Review Committee had proposed.

When the election result that I had been re-elected as president was announced in the General Assembly at the 2001 conference in Rio de Janeiro, Brazil, Dieter and Nerthus Christensen quite dramatically resigned as secretary general and executive secretary with immediate effect. Knowing Dieter, I suspected that something like this could happen and had prepared two options for a new Secretariat. Within twenty-four hours after the resignations of the secretary general and executive secretary, the Board decided to accept an offer from University of California, Los Angeles (UCLA), to host the Secretariat with Anthony Seeger as the new secretary general and Timothy Rice as acting treasurer. Members of the Executive Board also took on parts of the tasks previously performed by the secretary general. This decision could be made so quickly since all the relevant decision makers from UCLA were present at the conference in Rio. UCLA also later contributed a substantial sum of money towards the running of the Secretariat, which was a new type of funding for the ICTM. I am very grateful to UCLA, especially the then Dean of the School of the Arts and Architecture Daniel Neuman, then Department of Ethnomusicology Chair Timothy Rice, and foremost, Anthony Seeger, who all did a great service to the ICTM by taking on the responsibility to bail the ICTM out of the dilemma that arose in the General Assembly meeting in Rio. I am also grateful to Stephen Wild, who accepted to replace Dieter as editor of the *Yearbook*.

The Board in Rio also appointed a Rules committee, consisting of Egil Bakka, Tsukada Kenichi, Anthony Seeger, and myself to work out a proposal for new ICTM rules. My wish was to at least get the preparation of new rules underway. A proposal for new rules was presented in *Bulletin* 101 (Oct 2002:15–20). They included a number of changes, for example:

- a nomination committee with three members, two appointed by the Assembly of National and Regional Representatives and one by the Executive Board
- introduction of transparent motion and voting procedures
- new terms for officers and members of the Board
- regulation of the role of the secretary general and the treasurer (the secretary general was not even mentioned in the old rules)
- study groups and colloquia written into the rules (not mentioned in the old rules)
- introduction of regional bodies
- memoranda as appendices to supplement the main body of rules.

The new Rules were adopted by the General Assembly of ICTM members at the conference held in 2004.

The evaluation of candidates to UNESCO's list of Masterpieces of the Oral and Intangible Heritage of Humanity and the sometimes very cumbersome work with the UNESCO record series was handled excellently by Secretary General Anthony Seeger and Kelly Salloum in the Secretariat. Wim van Zanten also helped out with contacts with UNESCO regarding the drafting of the 2003 Convention for the Safeguarding of the Intangible Cultural Heritage.

In 2003, the International Music Council's new president, Einar Solbu, presented the "Many musics action programme." This meant a break with the previous hegemony of Western art music in IMC which was caused by the dominance of representatives of Western art music (among others, the many "fan clubs" such as the Chopin Society, Schubert Society, etc.), which together with the conflict regarding the "Universe of Music" project were the main reasons for ICTM leaving IMC a decade earlier and successfully seeking independent status in UNESCO, a status that was renewed and enforced in 2003. I met with Einar Solbu and congratulated him for the new direction of IMC.

The 2003 conference was due to take place in two Chinese cities, Fuzhou and Quanzhou, in July 2003. In 2002 there was Board meeting in Fuzhou and, among other things, the Board looked at the premises for the conference. They were fine in Fuzhou, but when we came to Quanzhou, we were taken to an empty field outside the city. We were told that when our conference was due to take place there would be a brand-new university in this field with state-of-the-art equipment! Due to the outbreak of SARS (Severe acute respiratory syndrome) in China, the conference was postponed until January 2004, and then there was indeed a new university on the field.

In October 2004, a UNESCO conference on integrated approaches for safeguarding tangible and intangible cultural heritage took place in Nara, Japan. This meeting was prompted by the need to establish an organizational structure within UNESCO in order to handle issues regarding the 2003 Convention for the Safeguarding of the Intangible Cultural Heritage. The number of participants was around thirty, which meant that round-table type of discussions could take place involving all participants. Adrienne Kaeppler, Wim van Zanten, and I, all members of the ICTM Executive Board, were very active participants in the meeting. The discussions were lively both in the formal sessions and during meals and evenings. The Nara conference resulted in a policy document which was named the "Yamato Declaration," after the region where Nara is situated.

In 2005, the ICTM elections for the first time were held according to the new rules with candidates appointed by a nomination committee. I had decided not to run for re-election, since I thought twenty-two years of involvement in the running of ICTM was enough. I also retired from my work as general director of the Swedish National Collections of Music the same year and thus lost my institutional base and the funding that went with it. I think ICTM has had and continues to have very important roles to play both inside the community of scholars and as a player in international cultural politics. I have continued to attend conferences and other meetings, mostly together with my wife, Anna, and I hope to be able to do so for many more years.

Adrienne L. Kaeppler: ICTM President, 2005–2013

Adrienne L. Kaeppler

My first association with the IFMC was the 20th World Conference in Edinburgh, UK (1969), when I gave a paper on Tongan dance and met Anna Czekanowska, with whom I became very friendly and visited her in Poland. Before that my music associations were with the Society for Ethnomusicology (SEM), where I was on the Board and vice president. I found SEM to be too provincially American, and was happy to find more internationally interested people in IFMC. However, as I lived in Hawai‘i, it was difficult to attend conferences very often. The 22nd World Conference in Bayonne, France (1973), was particularly important to me; this is when I met Anca Giurchescu, and we became international colleagues, along with others interested in dance.¹ I found to my disappointment, however, that when I inquired about joining what was then the IFMC Study Group on Terminology of Choreology, I was told that this was a very closed group, not open to the general membership. In fact, I did not join the study group until 1990, when openness was already instituted. The study group used to be predominantly Eurocentric, with researchers studying the dances (and usually music) of their own areas and countries. On the other hand, the world conferences were occasionally taking place outside of Europe, such as for instance in Honolulu, Hawaii, USA (1977), Seoul, Korea (1981), New York, USA (1983), Kowloon, Hong Kong (1991), and Canberra, Australia (1995), and I always had appreciation of such a wider scope. At the 35th World Conference in Hiroshima, Japan (1999), I was co-opted to the Executive Board. Being a Board member was definitely an eye-opener to me when I was quickly made aware of the internal tensions between individuals and countries.

There was a turmoil in that period, which I understood as disagreements within the EB, including the two principal authorities—president and secretary general. I was not aligned with any of the involved parties and did not take sides. At the 36th World Conference in Rio de Janeiro, Brazil (2001), I became vice president and

as such testified to the four years of seeking and finding new stability on the executive level, led by Krister Malm as president and Anthony Seeger as secretary general. It came as a total surprise when I found myself nominated for president and even more so when I was elected at the 38th World Conference in Sheffield, UK (2005). It turned out that I became the first female president (if we do not include the title of honorary president given to the Council’s founder, Maud Karpeles) and the first “dance person” in that role (again, with Karpeles in mind also here). My great hope for my presidency was to make the Council more international and less Eurocentric.

My first emphasis was on study groups. In my opinion, they are the lifeblood of our Council and particularly important for research and interpersonal relationships. My involvement in the Study Group on Ethnochoreology and the Study Group on the Music and Dance of Oceania gave me perspectives on how various study groups operated, and how any problems could be immediately handled during the next Executive Board meeting. During the eight years of my presidency, I was very pleased that the study groups prospered and expanded, the Study Group on Musics of East Asia being just one of several inspiring examples.

I want to note here that in my opinion being president is not nearly as difficult as being secretary general, and it is most important how the two understand each other and work together. My mandate, extended for additional four years at the 40th World Conference in Durban, South Africa (2009), was especially satisfying, as it enabled me to work with two secretaries general. My term overlapped most of the time with Stephen Wild as secretary general (2005–2011), a fellow Oceania-specialist of approximately the same generation as myself, whom I knew well from earlier on. Stephen and I worked together well in all respects, and I had the opportunity to visit him in Australia several times during our mandates. A particularly important issue was the permanent housing of the ICTM Archive at the National Library

1 More on this is provided in the chapter on the Study Group on Ethnocoreology in this volume by Dunin and Foley.



Figure 1. Lee Anne Proberts, Stephen Wild, Carlos Yoder, Adrienne Kaeppler, and Svanibor Pettan. St. John's, July 2011 (photo courtesy of Svanibor Pettan).

of Australia in Canberra.² Svanibor Pettan, who was secretary general for the last two years of my mandate (2011–2013) introduced many novelties and further contributed to our shared wish for further internationalization of the Council (figure 1).

As the world conferences are especially important for global reach and inclusion of as many cultures as possible, I will note that during my eight years as president, the four world conferences were held on four continents: Europe (Vienna, Austria, 2007), Africa (Durban, South Africa, 2009), North America (St. John's, Newfoundland, Canada, 2011), and Asia (Shanghai, China, 2013). Organizing the conference in Durban was challenging in several respects, but through the joint efforts with Secretary General Stephen Wild, Programme Chair Wim van Zanten, and the local arrangements committee, in which Executive Board member Patricia Opondo had an important role, we testified to a very successful event. Preparations for the 43rd World Conference in Astana (present-day Nur-Sultan), Kazakhstan, also started under my presidency, and I remember the first meetings with the general secretary of TÜRKSOY, Dusen Kaseinov, and with many other dignitaries, in 2012, which were marked by the very active involvement of Svanibor Pettan and Razia Sultanova (figure 2). The increasing number of study groups held its symposia world-wide and four colloquia took place during these eight years in USA (2006), UK (2009), Australia (2011), and Portugal (2011). I am happy to note that the historical Eurocentric emphasis

in ICTM was overridden, and that our travels to such diverse conference locations were worthwhile and benefited the Council.

Vice presidents during various periods of my two mandates were Allan Marett, Wim van Zanten, Svanibor Pettan, Salwa El-Shawan Castelo-Branco, and Stephen Wild. Although vice presidents do not always have specific duties, Wim van Zanten was especially helpful in dealing with the many interactions with UNESCO. Vice presidents seldom need to take over the duties of the president, especially during a Board meeting; however, this did happen during my term in office. I was particularly grateful to Allan Marett and Wim van Zanten who presided over the 2006 Board meeting in Ljubljana, Slovenia, in September 2006, when I travelled to Tonga to take part in the funeral ceremonies of King Tupou IV.

Publications during this period went well, primarily because it was our good fortune to have Don Niles as general editor of the *Yearbook for Traditional Music* and the excellent reviews team consisting of Margaret Sarkissian (audio) and Frederick Lau (books), complemented by the appointment of the first website reviews editor, Suzel Reily. The electronic-only publication of the *Bulletin* was managed after the move of the Secretariat from Canberra to Ljubljana in 2011.

Other improvements include online renewal of memberships and electronic voting. It feels good to realize that colleagues from various parts of the world, regardless of ethnicity, religious affiliations, age, political views, or health conditions find themselves

2 For more, see the chapter on the ICTM Archive in this volume by Wild, Woo, and Proberts.



Figure 2. Timothy Rice, Salwa El-Shawan Castelo-Branco, Stephen Wild, Adrienne Kaepler, Razia Sultanova, Düsen Kaseinov, and Svanibor Pettan. Shanghai, June 2012 (photo courtesy of Svanibor Pettan).

comfortable at ICTM. I am particularly happy that during my mandate, the international reach of ICTM was enlarged with Razia Sultanova on the Board, and our first conference in the large expanse of what used to be the Soviet Union taking place in Astana. Finally, I want to note that being president of ICTM for eight years was a great honour, and so were my previous services as vice president and Board member.

Salwa El-Shawan Castelo-Branco: ICTM President, 2013–2021

Salwa El-Shawan Castelo-Branco

I was elected ICTM president for two terms, at the 42nd ICTM conference held in Shanghai in 2013, and at the 44th conference in Limerick in 2017. These elections culminated my engagement with the Council over four decades. As a graduate student at Columbia University in New York (1973–1979) and later as assistant professor at New York University (1979–1982), Dieter Christensen (my advisor at Columbia University’s doctoral programme in ethnomusicology, then an ICTM Board member) encouraged me to give my first paper at the 25th IFMC Conference in Oslo, in 1979, and later to engage in the Council’s activities. Since my appointment in 1982 as associate professor at the Nova University of Lisbon, Portugal, I became involved in many of ICTM’s scholarly activities and its governance.¹ Thus, when I took office as president, I was quite familiar with the Council’s workings, needs, and potential. Following Anthony Seeger’s legacy as president (1997–1999), I considered my new responsibility as a mandate from the membership and an opportunity to serve the Council. I set several priorities, some figured in my position statements published in the *Bulletin* (*BICTM* 122, Apr 2013:11; 134, Apr 2017:13–14), others emerged as I listened to the membership and worked closely with the Board and the Secretariat.

One of my goals was to stimulate debate on how the ICTM can best contribute to promoting respect for cultural diversity, social justice, dialogue, peace, and a sustainable future. These fundamental values that anchor ICTM’s work were introduced in the Council’s mission statement in the revised Statutes approved in 2017 (see below). They have also continued to be the subject of discussion in ICTM’s scholarly meetings and publications. Another goal was to increase the Council’s membership and activities, especially in under-repre-

sented areas such as Africa, the Middle East, and Latin America, and to attract more young scholars and students. I also supported the consolidation and expansion of study groups, as well as cooperation with national and international scholarly societies, and transnational organizations, such as UNESCO and WIPO.

In my service to the Council, I was guided by principles of professional ethics, the ideals of democracy, transparency, and shared responsibility. I would like to emphasize that the developments described below were the result of team work and close cooperation with the Secretariat and the Executive Board in a friendly, collegial, and constructive atmosphere. Our shared goal was to make the ICTM an inclusive, representative, democratic, and transparent international scholarly organization that spearheads debate on current issues in music and dance research (figure 1).

Executive Board committees

One of my first tasks was to improve the ICTM’s governance by engaging EB members in accomplishing its mission. Although this approach was common in other scholarly organizations, it was not part of the Council’s practice. At the first EB meeting that I chaired, I suggested that “different responsibilities of the Council should be distributed among Executive Board members, to leverage the EB’s expertise, and to help the Secretariat with its day-to-day tasks” (EB minutes, 110th meeting, 18 Jul 2013:§5887). Towards this end, I proposed the formation of Executive Board Committees, each focusing on one of the Council’s concerns. These committees have become a structural feature of ICTM’s governance and are included in the Council’s Statutes² and in a dedicated memorandum.³ As the ICTM sought to expand its activities and outreach, the number of EB committees increased, from ten in 2013 to twenty-one

1 Liaison officer and chair of the National Committee of Portugal (1982–1997, 1997–2021), Board member (1986–2001), vice president (1997–2001, 2009–2013); programme-committee chair of the 41st ICTM World Conference (2011), programme-committee member of the 28th (1985) and 31st (1991) World Conferences; chair of the 6th and 22nd ICTM Colloquia (1986 and 2011) held in Portugal, *YTM*’s record review editor (1985–1991) and co-editor (2012).

2 <https://www.ictmusic.org/statutes-ictm>.

3 <https://www.ictmusic.org/memoranda/eb-committees>.



Figure 1. Break during 115th EB meeting: (*front row*) Xiao Mei, Marie Agatha Ozah, Salwa El-Shawan Castelo-Branco, Razia Sultanova, Catherine Foley; (*back row*) Carlos Yoder, J. Lawrence Witzleben, Terada Yoshitaka, Svanibor Pettan, Jonathan Stock, Tan Sooi Beng, Kati Szego, Naila Ceribašić, Don Niles, Samuel Araújo. Limerick, 11 July 2017 (photo by Trần Quang Hải).

in 2021.⁴ In less than a decade, EB committees contributed substantially to the efficiency of the Council's operations and to its activities and outreach. The following examples are indicative: (a) the Ethics Committee, chaired by Jonathan Stock, prepared the "Declaration of ethical principles and professional integrity";⁵ (b) the Committee for the Revision of the ICTM Statutes, Memoranda, Guidelines, and Terminology that I chaired, proposed a substantial revision of ICTM's Rules (see below); (c) the Survey Committee that I also chaired, analyzed two membership surveys conducted in 2018 and 2020 (see below); (d) the Committee on ICTM Dialogues, chaired by Tan Sooi Beng, launched a year-long online platform of scholarly exchange titled "ICTM Dialogues: Towards Decolonization of Music and Dance Studies."⁶

Statutes and name

One of my priorities was to update ICTM's rules, memoranda, and guidelines so as to reflect and guide the Council's mission, policies, management, and activities, and to promote a debate on a possible name change. At the 113th EB meeting, held in Astana in 2015, I called attention to the fact that the existing rules and memoranda "did not properly reflect at all levels the ways by which the Council operates, in particular regarding the work of the Secretariat ... [and] called for a motion

to replace the existing EB Committee for Terminology with a new Committee for the Revision of the ICTM Rules, Mission, and Terminology" (EB minutes, 113th EB meeting, 18 Jul 2015:§§6321–6322). The new committee consisted of Naila Ceribašić, Ursula Hemetek, Don Niles, Marie Agatha Ozah, Anthony Seeger, Razia Sultanova, and myself as chair. I suggested that we change the title of ICTM's policy document from Rules to Statutes, a term that seemed more adequate for denoting this document's function as a policy and regulating instrument. The revised Statutes reflected the Council's mission, governing structure, and activities, emphasizing, for the first time, its commitment to social responsibility, human rights, and the sustainability of the performing arts. The committee and the EB also considered the Council's name change, including the possibility of removing the ideologically laden term "traditional." Three possible names were discussed: (1) International Council for Traditional Music and Dance; (2) International Council for Traditions of Music and Dance; and (3) International Council for Music and Dance Traditions (EB minutes, 114th EB meeting, 29 Jun 2016:§§6550–6551). Taking into account the complex issues involved, the EB decided to propose the new Statutes for approval and to continue discussing the name change. During my second mandate (2017–2021), further amendments were made to the Statutes. Most importantly, a reduction in the length of the mandates of Board members, from six to four years, a measure that aims at promoting a more participative and democratic governance (EB minutes, 118th EB meeting, 10 Jul 2019:§§7170–7171).

4 <https://www.ictmusic.org/list-ictm-executive-board-committees>.

5 <https://www.ictmusic.org/documents/ethics>.

6 <http://ictmusic.org/dialogues2021>.



Figure 2. Britta Sweers (president of ESEM), Salwa El-Shawan Castelo-Branco (president of ICTM), Beverley Diamond (president of SEM), and Anne Rasmussen (president-elect of SEM). Limerick, September 2015 (photo courtesy of Anne Rasmussen).

Taking into account the responses to the membership surveys conducted in 2018 and 2020, the EB decided to launch an online vote concerning the Council's name, in conjunction with the General Assembly held in July 2021, proposing three options: "(a) to rename the Council to the International Council for Traditional Music and Dance (ICTMD); (b) to rename the Council to the International Council for Music and Dance Traditions (ICMDT); and (c) to keep the current name (ICTM). Since none of the proposals obtained a two-thirds majority vote, the Council's name could not be changed (see *BICTM* 146, Apr 2021:7; Minutes of the 45th Ordinary Meeting of the GA, item 1⁷) and a new EB committee on the name of the Council, chaired by Catherine Foley, was appointed to continue working on this issue.

Cooperation with national and international scholarly organizations

I pursued regular collaboration between the ICTM and other national and international scholarly societies primarily through joint meetings, named fora.⁸ The first forum was jointly organized by the ICTM and the Society for Ethnomusicology (SEM) in 2015 and hosted by the Irish World Academy of Music and Dance of the University of Limerick.⁹ The annual meet-

ing of the European Seminar in Ethnomusicology overlapped with the forum for one day on which the three organizations met. Chaired by Beverley Diamond, then SEM's president and myself, twenty-five scholars and public sector activists met to discuss how to transform ethnomusicological praxis through activism and community participation (figure 2).

The second forum was held in 2017 and jointly organized by ICTM, the International Musicological Society (IMS), and the International Association of Music Libraries, Archives and Documentation Centres (IAML). Sponsored and hosted by the New York University Abu Dhabi (United Arab Emirates) and organized by Virginia Danielson, the forum addressed "Music as cultural heritage: Problems of historiography, ethnography, ethics, and preservation."

The third ICTM forum, chaired by Svanibor Pettan, Jonathan Stock, and Zhang Boyu and hosted by the Central Conservatory of Music in Beijing, China, in 2018, was jointly organized by ICTM, IMS, IAML, ISME (International Society for Music Education), IASPM (International Association for the Study of Popular Music), and the Society for Traditional Music of China. The Forum addressed "Approaches to research on music and dance in the Internet era."

Collaboration with sister societies has also been extended to ICTM conferences. The 43rd World Conference, held in Astana in 2015, included a roundtable entitled "ICTM and its sister societies," with representatives from ICTM, IMS, IASPM, and WDA (World Dance Alliance). In 2020, I proposed the inclusion in ICTM's

⁷ <https://www.ictmusic.org/documents/minutes/minutes-45th-ictm-general-assembly-2021-online>.

⁸ <http://www.ictmusic.org/memoranda/organization-ictm-fora>.

⁹ <http://ictmusic.org/past-fora>.

46th conference (Lisbon, July 2022) of a joint plenary session with IMS, and a joint IMS/ICTM plenary session at IMS's quinquennial conference (Athens, August 2022).

Membership surveys

Two anonymous surveys of ICTM members were conducted online in 2018 and 2020 through an electronic platform. The surveys were designed jointly by the Secretariat, and the Executive Board. A special EB Committee that I chaired analyzed the results. The two surveys aimed at gaining a fuller understanding of ICTM's membership's profile, diversity, and perspectives on the Council's activities, governance, fees, funding, and a possible name change. Both surveys were successful with participation rates of 24% and 34%, respectively.¹⁰

Other developments

During my two mandates as president, the ICTM expanded its membership and activities. Prior to the pandemic, the number of ICTM members rose steadily, from 1058 in 2013 to 1380 in 2019; the World Network (liaison officers, and national and regional representatives) was incremented; the Barbara Smith and Maud Karpeles funds supported more ICTM members to participate in the Council's scholarly meetings; eight new study groups were formed; five colloquia were organized; and four world conferences were successfully held in Shanghai (2013), Astana (2015), Limerick (2017), and Bangkok (2019). The website covered more ground than ever, the *Bulletin* (edited by Carlos Yoder) moved from two to three issues a year, and the *Yearbook for Traditional Music* has been published by Cambridge University Press since 2019 and will move to two issues a year in 2022, thereby consolidating its position as a flagship international periodical.

Final considerations

It was an honour to serve as ICTM president. My two mandates were very exciting and gratifying. I am thankful to the members for their trust and to my colleagues on the EB, the Executive Group (Vice Presidents Stephen Wild, Don Niles, Razia Sultanova, and Svanibor Pettan), the Secretaries General (Svanibor Pettan and Ursula

Hemetek), and the Executive Secretary (Carlos Yoder) for their collaboration, commitment, and friendship. I am sure that the ICTM will keep growing, guided by the capable new leadership. I will of course continue my engagement with the Council as an active member of this wonderful global community of music and dance scholars.

Reference cited

- Diamond, Beverley, and Salwa El-Shawan Castelo-Branco. 2021. Eds. *Transforming Ethnomusicology*; vol. 1: *Methodologies, Institutional Structures and Policies*; vol. 2: *Political, Social and Ecological Issues*. New York: Oxford University Press.

10 The 2018 survey is available at: <https://www.ictmusic.org/sites/default/files/documents/other/2019-05-11%20-%20survey%20analysis%20complete.pdf>. The 2020 survey at: <https://www.ictmusic.org/sites/default/files/documents/other/2021-07-27%20-%20analysis%202020%20ictm%20survey.pdf>.

Executive Boards

An Overview of the IFMC/ICTM Executive Board

Carlos Yoder

Introduction

Since its foundation on 22 September 1947, the organization known today as the International Council for Traditional Music has been governed by an Executive Board consisting of a president, at least two vice presidents, and a variable number of ordinary members. The main duty of the Executive Board has been to decide on policies that would further the Council's mission; while the responsibility of implementing those decisions, running day-to-day operations, and communicating with the Council's members, subscribers, partners, and affiliates remained with the Secretariat.

I was appointed executive assistant of the ICTM Secretariat in July 2011, and soon after became very interested in the history of the Council. This article, which expands on the paper "From IFMC to ICTM to what? Considering the Council's past while moving into the future," co-presented with Don Niles at the 43rd ICTM World Conference (July 2015, Astana, Kazakhstan), attempts to provide an overview of how the composition of the Executive Board and Secretariat has changed over the course of the history of the Council.

The Executive Board

REGIONAL BREAKDOWN

The composition, terms of office, and means of accession to the Executive Board (EB) have greatly evolved over time. The current ICTM Statutes stipulate that the EB is formed by "a President and two Vice Presidents (Officers), and nine Ordinary Members, all of whom are elected by the membership" (ICTM 2017 Statutes:§7.2b). Additionally, the EB can co-opt up to three additional members for a maximum of two consecutive two-year periods.¹

1 From 1947 to 1971, the Rules defined officers as being the president, vice presidents, treasurer, and secretary; e.g., see the section 11 of 1951 Amended Statutes (*BIFMC* 5, Nov

The first Executive Board of the International Folk Music Council was appointed for a period of one year on 24 September 1947, during the International Conference on Folk Song and Folk Dance (London, 22–27 September 1947). The Board was formed by five officers (president, secretary, treasurer, and two vice presidents), and eleven ordinary members. The president, secretary, and treasurer were all based in the United Kingdom, because it was agreed that (a) Maud Karpeles would need to be the secretary, and she was based in London; and that (b) these "principal officers" should be able to communicate closely during the first year of the Council (Karpeles 1972:15).

Of these original fourteen EB members, eleven were based in Europe (Belgium, Denmark, France, Greece, Hungary, Norway, Switzerland, Turkey, the UK, and Yugoslavia), one in Africa (Uganda), one in North America (USA), and one in South America (Brazil) (figure 1).

One of the cornerstones of the Council from its beginnings has been its commitment to be "a bond among peoples of different cultures." While the first Board was, not surprisingly, overwhelmingly European in its constituency, it is quite remarkable that only two years after the end of the Second World War, the Board included members from both sides of the politically divided Europe, from Africa, and from both North and South America. It would take more than twenty years, however, before the Board would be enriched with the voices of members from outside those four regions.²

By contrast, the Council's EB is, at the time of writing, formed by a president, two vice presidents, nine elected

1951:22–25) and section 11 of the 1971 Rules (*BIFMC* 29, Oct 1971:15–18). For the sake of consistency, the statistics featured in this article adhere to the current definition of the Executive Board, and therefore treat presidents, vice presidents, and EB members as one group, and secretaries general and their assistants as another.

2 West Asia (Israel) in 1969; Central America and the Caribbean (Jamaica) in 1970; East Asia (Japan) in 1977; South Asia (India) in 1981; Southeast Asia (Philippines) in 1984, and Oceania (Australia) in 1989.

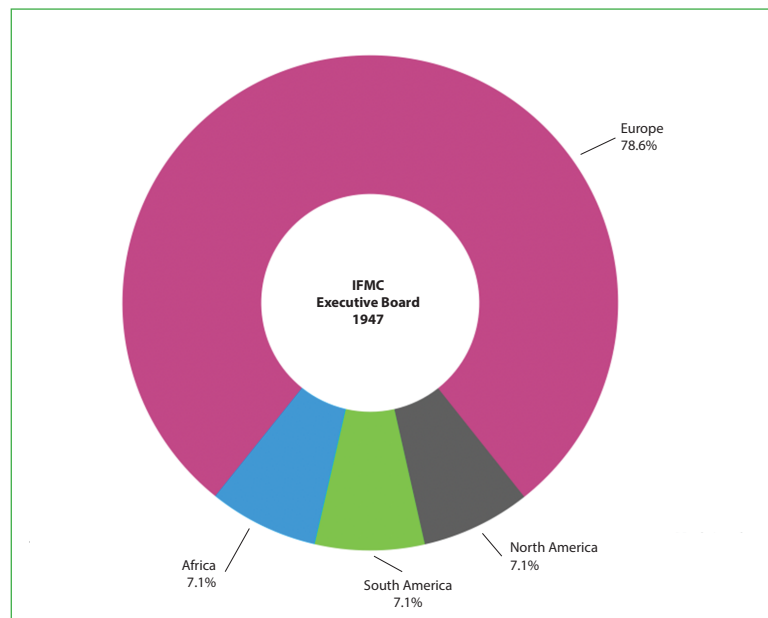


Figure 1. IFMC Executive Board, 1947.

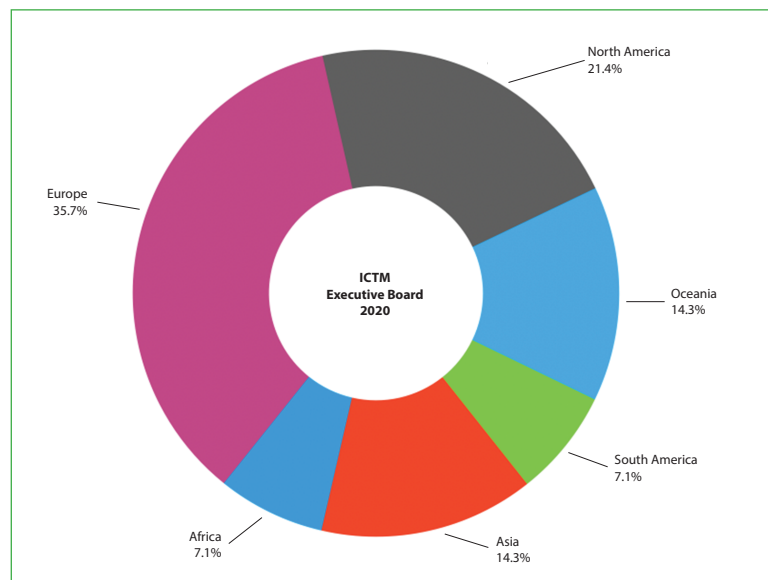


Figure 2. ICTM Executive Board, 2020.

ordinary members, and two (out of three possible) co-opted ordinary members. Of these fourteen people, five are based in Europe (Croatia, Ireland, Portugal, Slovenia), three in North America (Canada, USA), two in Oceania (New Zealand, Papua New Guinea), one in Africa (Nigeria), one in South America (Argentina), and two in Southeast Asia (Malaysia, Singapore) (figure 2).

This remarkable increase in diversity did not happen overnight. As shown by figure 3, if we aggregate the years of service of all 139 EB members from 1947 to 2020, and we group them by the world region each identified with,³ a majority of the historical constituency of the

Council's EB has been European (59.3%), while the second largest constituency has been North American (15.6%),⁴ more than twice the size of the next one, Africa (6.5%).

However, figure 3 samples the whole history of the Council's EB, and therefore fails to illustrate the considerable diversification of the constituency of the Board since 2005.

Up to 2004, the Rules of the Council mandated that nominations to the EB could be submitted by the Board itself, by affiliated national committees, or by two indi-

used to categorize reviews in the *Yearbook for Traditional Music*.

3 As reported in the *Bulletin of the IFMC/ICTM*. The regions chosen for analyzing the constituency of the EB match those

4 It should be noted that the USA is the country with the largest number of ICTM members (Pettan 2021).

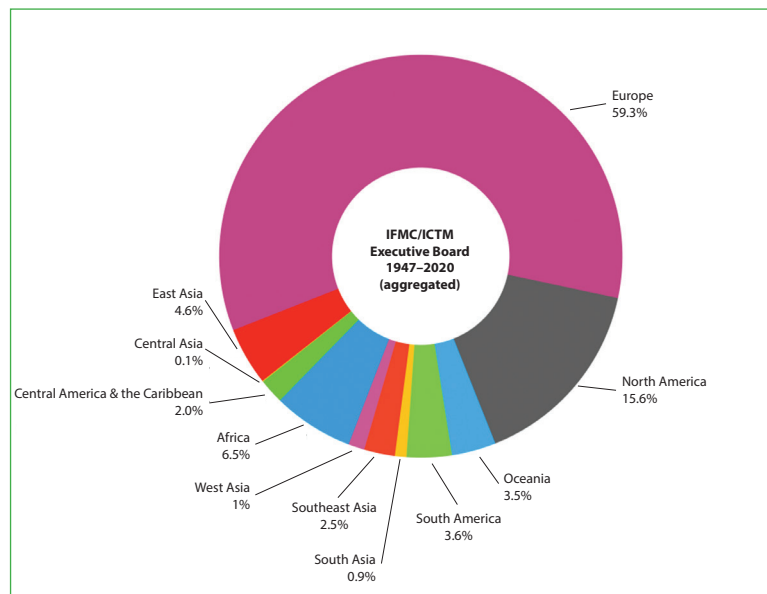


Figure 3. IFMC/ICTM Executive Board, 1947–2020 (aggregated).

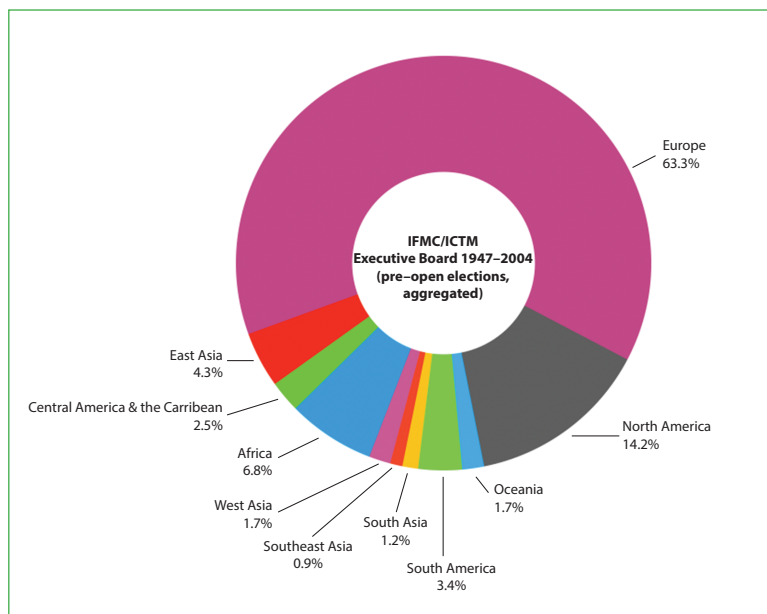


Figure 4. IFMC/ICTM Executive Board, 1947–2004 (aggregated).

vidual members residing in different countries. In the vast majority of cases, however, no nominations were received from outside the Board, and only one candidate was produced for each vacant position, so “the new slate *for* the Board, nominated *by* the Board, was automatically accepted” (Niles 2005), seldom involving the membership.

Figure 4 shows that the EB’s constituency was, up to 2004, still very concentrated in Europe and North America, even though the number of Board members from the other parts of the world had increased (see n. 2).

On Wednesday, 7 January 2004, the 36th General Assembly of ICTM unanimously approved new Rules that, among other long-awaited changes, established

a Nomination Committee and related mechanisms to ensure that *all* ICTM members would be allowed to participate in the election of officers and EB members. The new Rules were adopted the following September, after a ratification was conducted via a postal ballot,⁵ and the first modern ICTM elections were held in 2005.

5 I believe this meticulous process of democratization can be traced back to the 91st EB meeting, held in Rio de Janeiro on 11 July 2001, during which a subcommittee to revise the ICTM Rules was appointed, formed by Krister Malm, Anthony Seeger, Tsukada Kenichi, and Egil Bakka. The work of this subcommittee, together with the first Nomination Committee (formed by Don Niles, Marianne Bröcker, and Allan Maret), has been in no small part responsible for the wide diversity observable on the EB today.

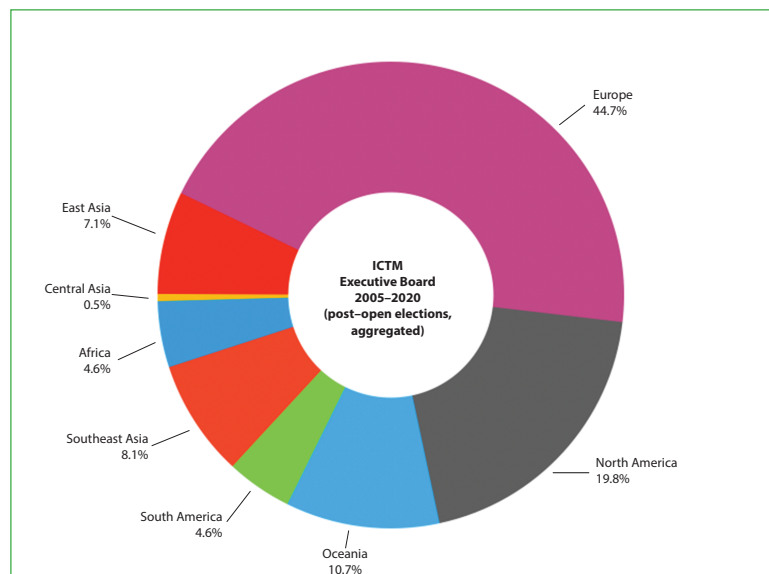


Figure 5. ICTM Executive Board, 2005–2020 (aggregated).

Figure 5 illustrates how the year 2005 would be a watershed moment in the Council’s history. After 2005, the constituency of the EB became markedly more diverse, reducing the historical majority of European voices on the Board for the first time since 1947. It was also in 2005 when a woman, Adrienne L. Kaepler, was elected president for the first time.

GENDER DISTRIBUTION

While only two women were part of the original IFMC Executive Board in 1947, in 2020 we can observe a majority of women serving on Executive Board (figure 6).

From 1947 to 2020, 104 EB members have been male (75%) and 35 female (25%). This severe inequality was somewhat offset by several key people, both on and off the Board; I will mention only two. First, the Council was the brainchild of a remarkable 61-year-old woman, Maud Karpeles,⁶ who was not only IFMC’s first secretary and later honorary president, but also the editor of both the *Journal* and *Bulletin*, the main force behind the organization of the early IFMC conferences, and so much more. Simply put, without her no Council would exist today. Second, the person to serve the longest on the Executive Board was Claudie Marcel-Dubois (1947–1987), who was also the Council’s first female vice president and its first honorary member.

The complete list of all former and current EB members, including their countries of residence and terms of their office, is available on the ICTM website (<http://www.ictmusic.org/governance/history>).

⁶ Or “our inimitable Maud,” as she was described in a note acknowledging her ninetieth birthday (*BIFMC* 47, Oct 1975:1).

Special-purpose EB committees

On 23 August 1957, a meeting of IFMC correspondents⁷ was held during the 10th IFMC conference in Copenhagen, Denmark, to “consider the policy, programme and administration of the Council” (*BIFMC* 12, Sep 1957:13). The report from that meeting included the following resolution:

That in view of the pressing need of the Secretariat for more active support of the Council and in order to give more members well-defined opportunities of service, the Executive Board be authorized to appoint committees to whom the Secretary can delegate the responsibility for (a) the search for new sources of finance; (b) editorial work; (c) the preparation of conferences and festivals; (d) any other activity which in the opinion of the Secretary could usefully be undertaken by a committee, such as the increase of membership, publicity, liaison with other organizations, etc. (*BIFMC* 12, Sep 1957:14)

The resolution was discussed, amended, and carried during the 9th meeting of the General Assembly on 26 August 1957, and in turn the EB approved it on its following meeting (EB minutes, 19th meeting, 28 Aug 1957:§226).

Shortly after, the EB began to establish smaller, semi-autonomous, special-purpose bodies that would assist and advise both the EB and the Secretariat.⁸ Since 1958,

⁷ Correspondents were experts and representatives of folk-music organizations appointed by the Executive Board, but without voting rights (also see the chapter on by-laws).

⁸ An early EB “sub-committee” had been appointed two years earlier, in 1955, to examine the issue of copyright of folk music in different countries. It produced the “Statement on the copyright on folk music,” which was presented at the same meeting of the General Assembly where the resolution about EB committees was adopted.



Figure 6. Executive Board meeting: (from top left, winding around the table to the right): Marie Agatha Ozah, Catherine Foley, Ursula Hemetek (secretary general), Carlos Yoder (executive assistant), Svanibor Pettan (vice president), Salwa El-Shawan Castelo-Branco (president), Razia Sultanova (vice president), Don Niles, Tan Sooi Beng, Naila Ceribašić. Limerick, 2017 (photo by Terada Yoshitaka).

these special-purpose committees have been appointed by the EB to oversee specific processes (e.g., the transition of the Secretariat in the 1960s; the securing of a commercial publisher for the *Yearbook* in the 2010s) or to more effectively address particular topics (e.g., study groups) and/or draft policy (e.g., ethics). The committees are formed by both members and non-members of the Executive Board.

An exhaustive list of special-purpose EB committees in the history of the Council is planned for the ICTM website. Some early EB committees developed into permanent structural units of the Council (as in the case of today's Study Group on Ethnochoreology; see a separate chapter on it), while many ceased to exist because the goal for which they were founded was achieved (as in the case of several advisory committees, a planning committee in the 1960s, a committee on the revision of dues established in 1969, etc.), or because the subject developed within the purview of other organizations (as in the case of the Committee on Radio/Television and Sound/Film Archives; see a separate chapter on it). A new era of the EB committees started in 2013, under the presidency of Salwa El-Shawan Castelo-Branco, and is discussed in her chapter on that period. The list of currently active committees is available at <http://www.ictmusic.org/list-ictm-executive-board-committees>.

References cited

- Karpeles, Maud. 1972. "Report of the International Conference on Folk Song and Folk Dance." *BIFMC* 41 (Oct): 6–26.
- Niles, Don. 2005. "ICTM Executive Board Election 2005." *BICTM* 106 (April): 43–50.
- Niles, Don, and Carlos Yoder 2015. "From IFMC to ICTM to What? Considering the Council's Past While Moving into the Future." Paper presented at the 43rd ICTM World Conference, July 2015, Astana, Kazakhstan.
- Pettan, Svanibor. 2021. "The International Council for Traditional Music and Society for Ethnomusicology: A Reflection through Two Complementary Lenses." In *Transforming Ethnomusicology*. Vol. 1: *Methodologies, Institutional Structures and Policies*, edited by Beverley Diamond and Salwa El-Shawan Castelo-Branco, 43–58. New York: Oxford University Press.

Secretariats

The Secretariat under Maud Karpeles: London, UK, 1947–1963

Jeanette Mollenhauer

“I was appointed Hon. Secretary.” Maud Karpeles ([1976]:218) wrote this brief statement concerning her selection in 1947 as the inaugural secretary of the International Folk Music Council (IFMC). It was not the first time she had acted as an organizational secretary; she had assumed that role for both the committee for the London International Folk Dance Festival in 1935 and of the International (Advisory) Folk Dance Council (Karpeles 1969:15), but it was the secretaryship of the IFMC which was to be her longest and most significant. Karpeles’s vision had already catalyzed the formation of the IFMC, and her period as secretary was marked by passion, determination, self-sacrifice, and an enduring desire to nurture an organization of global influence in the fields of music and dance.

Much information about further aspects of Maud Karpeles’s life and work may be gleaned from other chapters in this volume. Here, in writing about the years during which Karpeles was secretary, my aim is to highlight the disparate facets of the role and to underscore the remarkable achievements of Karpeles as the first person to hold that office. Sources include IFMC *Bulletins*, minutes of meetings of the IFMC Executive Board, materials in the ICTM Archive curated by the National Library of Australia (Canberra), Karpeles’s autobiographical notes, and a published biography. Her secretarial work is presented as, first, administration of the organization, followed by the ancillary duties of liaising with other associations and producing publications that furthered the scope of the IFMC.

General administration

One of the most important features of Karpeles’s time as secretary was the onerous nature of her administrative environment. Most notably, the position was unpaid, and this was reflected in her original title of “Honorary Secretary” (*BIFMC* 1, Oct 1948:1). This situation stemmed from the lean financial capacity of the IFMC in those early years. Indeed, “the creation of the IFMC

was an act of faith in many respects, and particularly as regards finance” (Karpeles [1976]:218).

In 1948, the Council consisted of “140 Correspondents representing 35 countries” and the subscription fee was £1 per annum (*BIFMC* 1, Oct 1948:7, 13). In the Council’s infancy and with other costs to be met, such as producing a *Journal*, there were no funds available for a secretarial salary. Karpeles worked without financial remuneration for seven years (EB minutes, 13th meeting, 1–2 Jun 1954: §152), using an inheritance from her maternal grandfather, the banker Henry Lewis Raphael, to meet her living expenses (Pakenham 2011:1). From 1954, a small annual honorarium was awarded, although this was still unable to adequately recompense Karpeles for the time she devoted to IFMC business (*ibid.*:236). The honorarium was £400 per annum, whereas the salary offered to her successor, Robin Band, was £1000 (EB minutes, 29th meeting, 4–5 Aug 1963:§363); by 1963, the membership numbered 866 and although the proposed new subscription was only £2, the Council’s financial status was more stable, due to various donations and grants (*BIFMC* 24, Oct 1963:10, 13, 16).

An additional burden for Karpeles was that, for a period of eighteen years, “the IFMC office had consisted of a room in my flat (wherever it happened to be)” (Karpeles [1976]:256). Several addresses are listed in IFMC *Bulletins* during that time, including 26 Warwick Road, London SW5; 12 Clorane Gardens, London NW3 (both in *BIFMC* 2, Nov 1949:26); and 35 Princess Court Queensway, London W2 (*BIFMC* 22, Oct 1962:32). It is not surprising, then, that the “time involved in securing and moving into new premises” was cited by Karpeles as one of the major difficulties she faced during her time as secretary (EB minutes, 22nd meeting, 10–11 Aug 1959:app. C).

Although Karpeles spent much of her time working alone, her output was remarkable. Around 3,000 letters were sent out from the Secretariat in a twelve-month period in 1962–1963, the equivalent of eight letters for every day of that year (EB minutes, 18th meeting, 22

Aug 1957:app. B, §x). Yet, Karpeles notes that “for 15 years, except for a shorthand typist I had been working practically single-handed” ([1976]:255). The assistance of Norman Fraser had been secured in 1952, but after a year he was forced to resign due to personal financial problems (EB minutes, 11th meeting, 8 Jul 1953: §130). Klaus Wachsmann also helped for a short time (EB minutes, 20th meeting, 27 Jul 1958:app. A, §vii), but otherwise the work fell solely to Karpeles.

In spite of these difficulties, Karpeles was a methodical keeper of records, ensuring that relevant topics were dealt with in a meticulous and effective fashion. In the inaugural report of the Executive Board, as presented by Karpeles to the delegates at the 1948 IFMC Conference in Basel, it was noted that the Secretariat had been involved in “building up the organisation, establishing contacts, and in preparing for the first meeting of the General Conference” (*BIFMC* 1, Oct 1948:7). At the same conference, during a debate about proposed amendments to the IFMC’s Provisional Constitution, it was Karpeles who coordinated the discussion, referring to her minutes from the 1947 meeting in London. She also augmented the efficiency of those talks by reminding delegates that some matters had already been resolved at that London assembly and pointing out that reiterative discourse on those topics was superfluous.

The need for recruitment and the concomitant receipt of annual fees was always at the forefront of Karpeles’s mind, motivating her to “plea for increased membership, saying it was impossible to carry on the many important undertakings of the Council with such a low membership” (*BIFMC* 6, Sep 1952:12). This evangelical drive to encourage scholars to commit to membership of, and participation in, the activities of the IFMC is also evident in her catalogue of correspondence. For example, Karpeles wrote to Juana Cristoloveanu (New York) on 19 March 1958. After the main topic of dance notation had been addressed, Karpeles reminded Cristoloveanu that her IFMC subscription was due and informed her that, for her convenience, it could be paid by International Money Order.¹ While the ICTM Archive contains mostly unsigned copies of such correspondence, the originals would have borne her signature, as shown in [figure 1](#).

Ancillary activities

The duties of the IFMC secretary also included interactions with other organizations, a task that Karpeles undertook with characteristic diligence. A particular focus was her attendance at meetings of the International

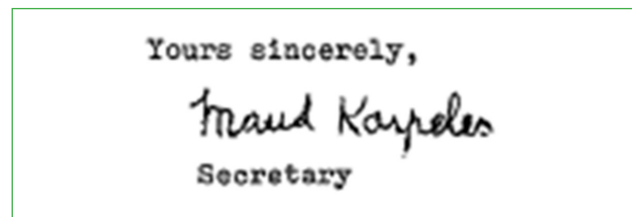


Figure 1. The Karpeles salutation, letter to members of the Executive Board, 27 November 1962 (ICTM Archive MS 10017, series 4, folder 69).

Music Council (UNESCO) at which she campaigned for financial support for the IFMC. In 1952, Karpeles attended the Third General Assembly of that Council and secured three separate grants of US\$500 towards various IFMC project costs. Two further endowments of US\$500 were made following Karpeles’s attendance at a subsequent meeting in 1954 (*BIFMC* 9, Oct 1955:11). The campaign to secure funding was a long-term project and, in 1962, Karpeles argued for even greater sponsorship from the International Music Council, suggesting that an appeal to UNESCO for increased financial support should be mounted (*BIFMC* 22, Oct 1962: 14). Indeed, her quest to secure extraneous financial support for the IFMC lasted for many years.

Karpeles’s contribution as secretary also extended to oversight of various IFMC publications. In 1948, she compiled a *Directory of Folk Music Organisations* and a *Manual for Collectors* which was made available to all IFMC members (*BIFMC* 1, Oct 1948:16). In the same year, it was decided that the Council should publish both a *Journal* and a *Bulletin* ([figure 2](#)), so “Maud cheerfully undertook to edit these and contributed a lengthy editorial to the first of them” (Pakenham 2011:224).² Several proposed alterations to the structure of the *Bulletin* were proposed in 1957, including a change to twice-yearly production. Karpeles not only shouldered the extra work, but unfailingly reminded IFMC members to contribute items about their research, activities of other organizations, and announcements about courses, conferences, and festivals (*BIFMC* 11, Mar 1957:1).

Karpeles’s secretarial records contain many references to other documents that related to the Council’s academic aims. For example, in 1952, much time at the IFMC conference was devoted to discussing a report, compiled and circulated by Karpeles, about the “significance of folk music in the general cultural life of the present day,” which was “based on contributions which I had received from 35 members resident in 16 different countries” (Karpeles [1976]:233). Such a combination

¹ Personal correspondence to Juana Cristoloveanu (ICTM Archive MS 10017, series 4, folder 120).

² Dieter Christensen (secretary general, 1981–2001) is the only other individual who has held the position of secretary, while also editing both the *Journal* and the *Bulletin*.

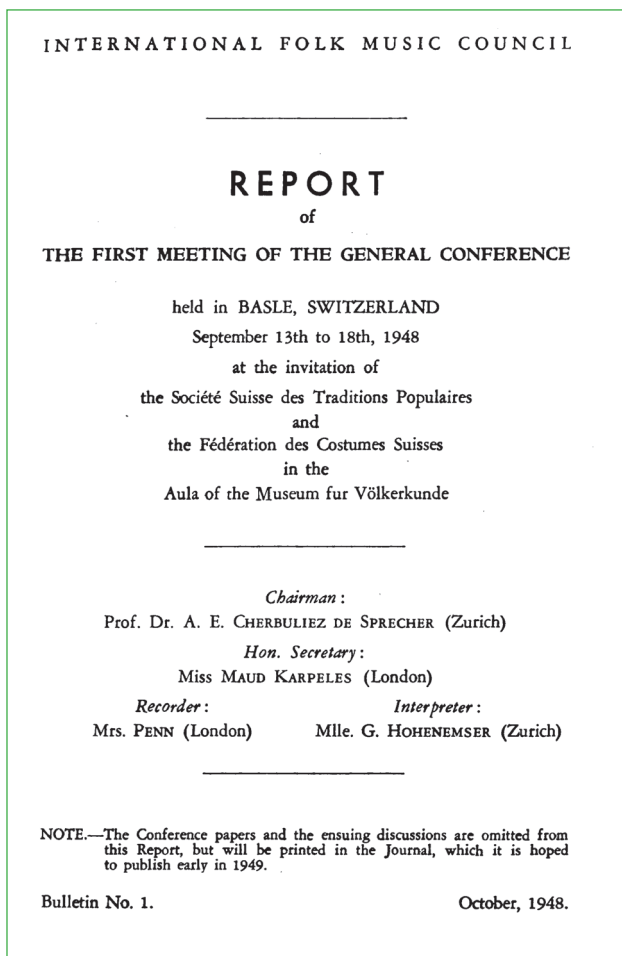


Figure 2. Cover of the inaugural *BIFMC* 1 (October 1948).

of scholarly rigour and attention to administrative detail was formidable, and served to fortify the international reputation of the IFMC.

Admittedly, it should be acknowledged that not everybody agreed with Karpeles's approach to some matters of IFMC administration. Karpeles ([1976]:225) admits that there was some "heated correspondence" about the definition of "folk" during the 1949 conference in Venice. The 1952 conference held at Cecil Sharp House in London was another time during which tensions surfaced, mainly because of a conflict between Karpeles and the English Folk Dance and Song Society, at whose property the conference was being held. Her biographer observes that during this meeting, "Maud must have come into contact with her growing number of enemies" (Pakenham 2011:229). Nevertheless, her determination, enthusiasm and attention to detail served the Council very well, both during her time as secretary and in the years that followed.

Personal sacrifices

The role of secretary meant that Karpeles had less time to devote to her own scholarly enterprises; she desired more time for "song collecting and to free herself from the more irksome duties that being Honorary Secretary of the IFMC involved" (Pakenham 2011:233). Although always conscientious, the personal toll was also significant. Karpeles was 61 when she began her tenure. During a visit to the USA in 1961 at the age of 76, she suffered a heart attack, yet upon her eventual return to England, she continued to act as IFMC secretary (ibid.:241). IFMC obligations also intruded into her personal life; in reference to the death of her good friend Frank Etherington in 1962, Karpeles ([1976]:241) lamented that her "absorption with the affairs of the IFMC left me but little time for personal sorrows." Indeed, from the time Karpeles initiated the formation of the IFMC, "her autobiography almost ceases to include any domestic detail and becomes a history of the International Folk Music Council" (Pakenham 2011:222).

Karpeles had indicated as early as 1952 that she no longer felt she was able to continue as secretary (EB minutes, 9th meeting, 13 Jul 1952:§102), but she managed to persist for another eleven years. Over the years that followed, her plea for relief from the position was reiterated several times. In 1953, she told her fellow Board members that both her health and financial circumstances were poor (EB minutes, 11th meeting, 8 July 1953:§130), while in 1954 she once again directed the Board's attention to her financial difficulties, and it was at this meeting that the decision to pay her an honorarium was made (EB minutes, 13th meeting, 1 and 2 June 1954:§152). By 1959, Karpeles was citing her advanced age as the primary reason for retiring as secretary, as she was then 74 (EB minutes 22nd meeting, 10 and 11 August 1959:app. C). Yet, Karpeles managed to continue in the role for several more years.

Eventually, the services of Robin Band were secured in 1962 and he was eased into the secretarial role through Karpeles's ongoing supervision, until she felt that Band was ready to independently assume the role of executive secretary (*BIFMC* 22, Oct 1962:9–10). Band would also have benefited from the vast number of "immaculate papers" that had been compiled by Karpeles, mainly so that the activities of the Council would be documented, but which had also been prepared "for her successors to take up" and follow her example of rigour and dedication (Pakenham 2011:245).³

³ Hundreds of these papers are found in the 98 boxes that form the "Records of the International Council for Traditional Music" (National Library of Australia, Canberra, MS 10017).

Retirement as secretary

At the time of her official retirement as secretary at the 1963 conference in Jerusalem, the IFMC President Zoltán Kodály and his wife gave a “Presentation Volume,” a cheque and some flowers to Karpeles (*BIFMC* 24, Oct 1963:15). Luis Heitor Corrêa de Azevedo, representing the director general of UNESCO and who had been present at the first IFMC conference in 1948, observed that Karpeles’s “tactfulness and her wisdom in conducting the business of the International Folk Music Council won over the trust of everybody” (*ibid.*:1, translated from French). Indeed, as well noted by Douglas Kennedy ten years previously, the IFMC had been “nursed by Miss Karpeles from small beginnings” (*BIFMC* 7, Sep 1953:19), and this nurture was particularly evident in the broad spectrum of activities that Maud Karpeles undertook while holding the position of honorary secretary.

Karpeles as honorary president

Although her term as secretary was behind her, Karpeles continued as honorary president of the IFMC, later ICTM (*BIFMC* 24, Oct 1963:2) until she passed away in 1976 and some commentary about this contribution should also be recorded here. From the first *Bulletin* after her retirement as secretary, she was accorded a place immediately below that of the elected president in the listing of Board members, and given her full title of “Dr. Maud Karpeles, O.B.E.”⁴ (*BIFMC* 24, Oct 1963:37). Karpeles continued to attend meetings of the Executive Board (e.g., see *BIFMC* 28, Jul 1966:3 and *BIFMC* 47, Oct 1975:18) and maintained an active consultative role with various officers of the Council. For example, she wrote a letter on 25 January 1969 to Connie Matthews, IFMC executive secretary at the time, in which Karpeles discussed various administrative concerns about the next Council conference, provided expenditure details for the film catalogue that was being produced, requested a rough copy of the Council’s financial statement, and offered opinions about matters arising from the previous meeting of the IFMC Advisory Council.⁵ Karpeles was also active in a project that had been nurtured since the earliest days of the IFMC, namely, a group devoted to dance research, the development of which is provided elsewhere in this volume.⁶



Figure 3. Maud Karpeles in August 1975 while interviewing Kenneth Loveless (still courtesy of Don Niles, from video at <https://www.youtube.com/watch?v=sqiBas3CbnI>).

The final IFMC Executive Board meeting that Karpeles attended was the 51st, held in Warsaw in August 1976. Fifty-one EB meetings had featured the presence and insight of Maud Karpeles in relation to the administration and functioning of the Council she had contributed to since its inception, and all of this happened during the final phase of her life, from the age of 61.

An obituary about Maud Karpeles appeared in the London newspaper, *The Times*, in October 1976, written by Ursula Vaughan Williams (1976), a fitting choice as Ursula’s late husband, Ralph Vaughan Williams, had been the inaugural president of the IFMC and had worked very closely with Karpeles in managing the Council’s affairs. In the article, Ursula Vaughan Williams notes that Karpeles had attended another organizational meeting at Cecil Sharp House, London, only two nights before she passed away; thus, her whole life was characterized by determination and wholehearted commitment to the work of studying music and dance. Inside the front cover of the first IFMC *Bulletin* published after her death, Karpeles was given the highest listing among the office bearers, with the words “Honorary President and Founder” above her name. On the first page of that same *Bulletin*, a short tribute ends with these words:

To the Secretariat, whose members had the privilege and joy to be counted among her friends, falls the first of the Council’s opportunities to say, for themselves and a thousand others, farewell. (*BIFMC* 49, Oct 1976:1)

It is fitting that the Secretariat was the first part of the IFMC to be able to say farewell to Maud Karpeles (shown towards the end of her life in [figure 3](#)), the woman who had first held the position of secretary of the International Folk Music Council.

4 Member of the Order of the British Empire, a civic award bestowed by Queen Elizabeth II of the United Kingdom.

5 Personal correspondence to Connie Matthews (ICTM Archive MS 10017, series 4, folder 120).

6 This group is now the ICTM Study Group on Ethnochoreology.

References cited

- Karpeles, Maud. 1969. "The International Folk Music Council—Twenty-One Years." *YIFMC* 1: 14–32.
- . [1976]. "Autobiography." 284 pp. English Folk Dance and Song Society, Vaughan Williams Memorial Library, Maud Karpeles Manuscript Collection, MK/7/185. Accessible online: <http://www.vwml.org/record/MK/7/185>.
- Pakenham, Simona. 2011. *Singing and Dancing Wherever She Goes: A Life of Maud Karpeles*. London: English Folk Dance and Song Society.
- Vaughan Williams, Ursula. 1976. "Dr. Maud Karpeles: Folk Music and Dance Revival." *The Times* (2 Oct): 14.

The Secretariat under Robin Band, Barbara Krader, Felicia Stallman, Christian Ejlers, and Connie Matthews: London, UK, and Copenhagen, Denmark, 1963–1969

Don Niles and Carlos Yoder

At the General Assembly of IFMC members in Jerusalem on 9 August 1963, Maud Karpeles retired as secretary of the International Folk Music Council, the organization that she had helped found in 1947.¹ She received a “Presentation Volume,” with messages and some three hundred signatures from thirty-five countries, cheques, and other gifts in recognition of her outstanding contribution to the Council. Karpeles was also made honorary president of the Council (*BIFMC* 24, Oct 1963:1).

In his message in the presentation volume, IFMC President Zoltán Kodály hoped that Karpeles would continue to “play a leading part in the life and activities of the Council for many years to come,” and also wished that she “may never see the decline of her most cherished creation, the IFMC” (*ibid.*:2). Karpeles certainly continued to play a very key role in the Council until her death thirteen years later, but she would also witness a serious decline of her most cherished creation.

While the membership had increased slightly from the previous year, Karpeles already noted in her report to the General Assembly that year:

It is no longer possible to carry on the work of the Council on a more or less voluntary basis as in the past. Salaried officers have to be appointed and costs are mounting in other directions. Moreover, there are special difficulties inherent in the task of raising funds for an international organization, for most of the national bodies are themselves struggling to maintain their own activities. (*BIFMC* 24, Oct 1963:10)

When Karpeles’s successor took over the task of the day-to-day running of the Council, he assumed responsibility for an organization that would face increasingly dire financial difficulties. Over the next few years, the Secretariat² would move to two new locations in

London, before moving out of London for the first time in its history; and the person in charge of the Secretariat would change four times.

The period from Karpeles’s retirement (1963) until the relocation of the Secretariat to Canada (1969) were challenging times for the Council. In addition to trying to maintain its scholarly activities, three intertwined elements were a constant concern: (1) finding someone to be responsible for the running of the Secretariat, called variously the secretary, executive secretary, or, today, secretary general;³ (2) the location of the Secretariat itself; and (3) the financial challenges that affected the first two issues and that threatened the existence of the Council.

Figure 1 graphs revenues, expenditures, and the resulting bank balance for the first twenty-one years in the history of the Council, as reported in the *Bulletins*.⁴ The difference between revenues (blue line) and expenditures (red line) is directly reflected in the balance (orange column) underneath.

The 1960s were tumultuous for the Council, and not only financially. The Executive Board finally accepted Maud Karpeles’s resignation in August 1963, and a stable successor for both her and the Secretariat would not

sake of simplicity and to show the connection with the present day, we usually write Secretariat.

3 In the credits for the *Bulletin*, Karpeles was initially listed as honorary secretary until *BIFMC* 10 (Oct 1956), when she is called secretary until her retirement; she is then listed as honorary president (from *BIFMC* 22, Oct 1962) until her death, when she is listed as honorary president and founder (from *BIFMC* 49, Oct 1976). This continued in the following issue, but in *BIFMC* 51 (Nov 1977), she is listed only as founder, a practice that would continue until *BICTM* 65 (Oct 1984), after which her name was removed. Her successors responsible for the day-to-day running of the Secretariat considered here were called executive secretary or, occasionally, secretary. To simplify things in this contribution, they will generally be called executive secretaries.

4 We did not use information reported elsewhere (e.g., presented at meetings of the Executive Board or General Assembly), as those materials are not always public and sometimes conflict with what was reported in the *Bulletins*.

1 We very much appreciate the efforts of Jeanette Mollenhauer in locating and copying relevant documents in the ICTM Archive at the National Library of Australia in Canberra, and the suggestions of Naila Ceribašić to improve this chapter.

2 In many of the documents of the time, what we now call the Secretariat is often called the headquarters of the Council. For the

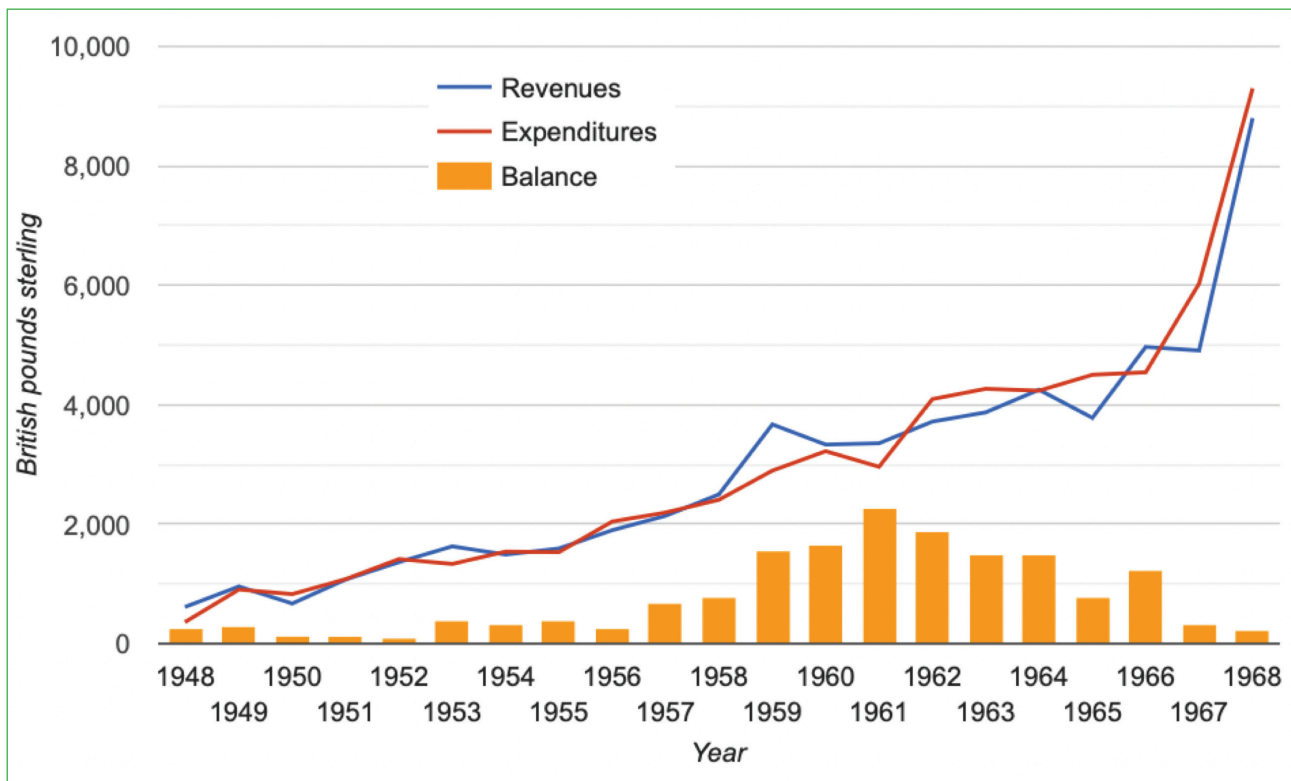


Figure 1. Financial situation of the IFMC Secretariat, 1948–1968.

be found until September 1969, when the Secretariat moved to Kingston, Canada.

The ever-increasing costs (caused by moving the London office several times, hiring part-time assistants, etc.) were not matched by revenues, especially after 1961, causing severe challenges for the operation of the Council. Despite such challenges, the Secretariat still managed to organize world conferences (including the first in Africa in 1966); produce *Bulletins*, *JIFMCs*, and other publications; and carry on doing their work as best as they could manage. None of these normal activities is detailed here; further information can be found in other chapters in this publication.

We have not been able to definitely establish why the Executive Board decided to move the Secretariat to Denmark, an expensive country at the time, when the funds in the bank were nearly exhausted (only £331 at the end of 1967), but some factors that probably played a role include the relative short distance of the move, the Secretariat remaining in Europe and being easily accessible from London, and local support. Such a short, temporary move was preparation to the much larger one that eventually took place to North America, where the Secretariat would remain for the next thirty-six years.

Researching this period is particularly challenging because we lack the minutes from key Executive Board meetings from 1967–1969, that is, from the time

the Secretariat moved out of London to immediately before the move to Canada. While our search for these minutes continues, the *Bulletins* have remained one of the primary sources for this chapter, supplemented wherever possible by any other relevant documents we have been able to locate, particularly available minutes from Executive Board (EB) and Advisory Committee (AC) meetings. The graph in figure 1 does not extend beyond 1968 because of complications of reporting finances that appear in the *Bulletin* in a different format and currency.

Growing financial concerns and finding a successor to Karpeles

Already in 1952, Karpeles had said that the Council's financial situation was causing her great anxiety, with funds barely covering her expenses. She considered that while she would be able to work for an additional year or two, it would prove difficult to find someone who would work in an honorary capacity (EB minutes, 9th meeting, 13 Jul 1952:§102). The issue resurfaced at later meetings, with Karpeles adding concerns about her health (e.g., EB minutes, 11th meeting, 8 Jul 1953:§130).

In December 1959, IFMC's Advisory Committee⁵ suggested drawing up a budget of administration costs after Karpeles's retirement (AC minutes, 1st meeting, 3 Dec 1959:§5). Between 1961 and 1962, it was generally agreed that the Secretariat should remain in London, if possible. At the same time, a number of potential replacements for Karpeles were discussed, but it was thought to be particularly difficult to find someone, because the position was unsalaried (AC minutes, 3rd meeting, 13 Apr 1961:§25). Karpeles was asked to stay on until the end of 1962 while attempts continued to find a suitable replacement (EB minutes, 25th meeting, 27–28 Aug 1961:§312).

Prior to the fourth meeting of the Advisory Committee, Karpeles prepared a memorandum on this and other urgent matters. She agreed to stay on until the end of 1962 because no suitable candidate could be found; however, her health was not good and she preferred to leave earlier. She suggested advertising the position, transferring the Secretariat to another country (perhaps the USA), or for the Council to focus its work on the journal and less on other activities to save costs.⁶

When the Advisory Committee met on 16 November 1961, Karpeles was asked to approach a number of people to serve as administrative secretary (AC minutes, 4th meeting, 16 Nov 1961:§30).

An extraordinary meeting of the committee was held on 23 March 1962 to interview a short list of candidates. They unanimously decided to recommend the appointment of Robin W. I. Band as executive secretary⁷ on a part-time basis at a salary of £800 per annum. He accepted the appointment starting on 9 April (AC minutes, 5th meeting, 26 Apr 1962:§34). Ratification took place at the Board meeting before the conference in Gottwaldov, Czechoslovakia (EB minutes, 27th meeting, 12–13 July 1962:§329). Band was from Sutton, part of Greater London, and had an MA degree (*BIFMC* 22, Oct 1962:7, inside back cover).

Band was introduced at the General Assembly on 19 July 1962, where he thanked the Council for their con-

fidence in him and paid tribute to the work done by Karpeles (*BIFMC* 22, Oct 1962:9). Karpeles said Band was learning quickly, but felt it would be unfair to him for her to resign at this point; instead, she would continue for another year (*ibid.*:10). It was noted that the Council was fortunate to have his services, and that he would “gradually take over from her [Karpeles] the entire administrative work of the council” (*ibid.*:12).

From the start of Band's employment until Karpeles's retirement on 9 August 1963, he worked with her to learn the running of the Council. Karpeles's biographer remarked:

Towards the end of this year [1962] some relief for Maud's heavy burden of paperwork arrived in the shape of Robin Band, who was appointed part-time secretary to the IFMC. She began to see some hope, at last, of resigning the post she had held for nearly eighteen years. (Pakenham 2011:244)

Although Band would be the first paid executive secretary,⁸ other paid staff did assist at the Secretariat; for example, an unnamed stenographer/typist who worked from 20 February 1961 until the end of April 1963 (AC minutes, 7th meeting, 13 Dec 1962:§54c; 8th meeting, 3 Apr 1963:§67b).

After Karpeles's retirement, the Advisory Committee recommended to the Executive Board that Band be appointed on a full-time basis at £1,000 per year, with additional bonuses of up to £500 per year; nevertheless, because of the uncertainty over the Council's future, they were concerned that he had offered to give up all other work (AC minutes, 8th meeting, 3 Apr 1963:§69). The Executive Board agreed to his fulltime appointment, which would be reviewed quarterly by the Advisory Committee. They also expressed concern that he was “without specialised knowledge of the subject” (EB minutes, 29th meeting, 4–5 Aug 1963:§363). Although not clear from these minutes, subsequent discussions would reveal that the Board's concern appeared to be over his lack of knowledge about folk music. Only shortly after Band officially replaced Karpeles, it appears his days were already numbered.

Robin W. I. Band, London, 1963–1965

After fourteen months learning to run the Secretariat from Karpeles, Band took over from her upon her retirement, 9 August 1963. Yet, even at their meeting immediately preceding this change, the Board was “apprehensive of the effect on the Council of the long-term appointment of a secretary without special-

5 At this time, the Advisory Committee consisted of members living in or near London. Their job was to advise the secretary, make recommendations to the Executive Board, supervise finances, act on the Board's behalf in urgent matters, etc. It existed from 3 December 1959 to 18 May 1967, and was chaired by Gilmour Jenkins (*BIFMC* 30, Apr 1967:5–6). Jenkins (1894–1981) was a civil servant particularly involved in maritime shipping, but outside of official work, his main interest was music; and just like Karpeles, he was a close friend of Ralph Vaughan Williams and his second wife, Ursula.

6 “Memorandum to members of the Advisory Committee to be considered at the meeting on November 16th 1961, at 2.15 p.m.” 3 pp., 30 Oct 1961.

7 Throughout his appointment, Band was called executive secretary, even when he was learning the job from Karpeles, who was called secretary.

8 Karpeles was officially unpaid, but did receive an occasional honorarium of £400 per annum, beginning in 1954 (EB minutes, 13th meeting, 1–2 Jun 1954:§152) and continuing sporadically until her retirement.

ised knowledge of the subject” and agreed to review his appointment quarterly (EB minutes, 29th meeting, 4–5 Aug 1963:§363).

Five months later, there were already indications of diminishing satisfaction with Band for his lack of “specialised knowledge.” The Advisory Committee considered the possibility of hiring a part-time musicologist, although at this stage there was no mention of such a person taking over from Band. The only person in mind was Erich Stockmann (German Democratic Republic),⁹ but it was impossible to get a visa for him to reside in the UK. Band continued to consult with Karpeles on matters of policy. The Council had had such a difficult year that he offered to revert from full-time to part-time work from 1 February 1964, supplementing his income with other part-time work elsewhere. With Karpeles’s endorsement, the Committee agreed. At the same time, they also agreed to continued part-time secretarial work from Band’s wife, who was further thanked for translating from Russian for no charge (AC minutes, 10th meeting, 10 Jan 1964:§§94, 97a).

Continued attempts to find a musicologist were reported at the committee’s next meeting. The curriculum vitae of Stockmann was reconsidered, but also that of Barbara Krader. As Krader had to reside for half the year in the USA, the committee thought her employment would be impractical; consequently, they made no recommendation (AC minutes, 11th meeting, 28 May 1964:§99b). However, matters accelerated considerably in the three months leading up to the Board meeting in Budapest.

An Executive Board subcommittee was established to interview Krader during the 1964 Budapest conference and report back. Although Band reminded the Board of the Advisory Committee’s opinion that appointing Krader would be impractical, the subcommittee interviewed Krader; the Board unanimously decided to accept the subcommittee’s recommendation to offer Krader the post of secretary from May 1965, at a salary of £1,000 per year. She would work full-time for the Council, but live six months in London and six months in the US.¹⁰ Band would continue until 31 August 1965 and be given at least two months holiday in recognition of his devoted service to the Council (EB minutes, 31st meeting, 16–17 Aug 1964:§407).

Although Band remained executive secretary, both he and Krader attended the Board meeting immediately after the Budapest conference. Band said he had hoped to discuss matters further with the Board, but this was not possible. Band then offered his services to the Council following his termination (i.e., after 31 August 1965) for £100 per year, to work three afternoons a week while Krader was in the US, and one afternoon a week while she was in London. While Krader appreciated the offer, she felt unable to accept it and passed the question on to the Advisory Committee (EB minutes, 32nd meeting, 25 Aug 1964:§416).

At the General Assembly meeting in Budapest, 25 August 1964, just over a year after Karpeles’s retirement, Band was thanked for his services to the Council. It was announced that Krader would take over from him in May 1965 (*BIFMC* 26, Oct 1964:15).

At the next meeting of the Advisory Committee, Donal O’Sullivan placed on record his disagreement in hiring Krader, since she could only be in London half the year. It was also revealed that Krader was now expected to arrive in June 1965, rather than May. Even though Band had secured a part-time teaching post at the time, he felt he could carry on until Krader’s arrival, especially since there would not be a world conference to organize in 1965. Band proposed to work Monday and Saturday mornings during school terms, be always available by phone, and come in at 16:00 if something urgent would arise. Mrs. A. Berg, a part-time assistant for many years, could also work two-and-a-half days a week, and Band thought this would suffice. The committee agreed to let Band continue as executive secretary until Krader took over (AC minutes, 12th meeting, 16 Dec 1964:§109b).

In April 1965, the *BIFMC* announced that the Secretariat had been working under “great difficulties” for some months and apologized to members for any inconvenience. In the same issue, members were told that Krader would be starting in June. She was described as “well known to members for her work in folk music.” Band wished Krader and the IFMC “every success in the years to come,” and said how much he enjoyed his association with the Council. Finally, Jane Skillen, previously with the British Broadcasting Corporation (1951–1962), would begin work at the end of May as assistant secretary (*BIFMC* 27, Apr 1965:1). This was the last *Bulletin* in which Band would be listed as executive secretary.

Krader was appointed on 1 June 1965.¹¹ As secretary, she attended with Band (still executive secretary) and Skillen (assistant secretary), an Advisory Committee meeting (AC minutes, 13th meeting, 10 June

9 For some of Stockmann’s many later involvements with the Council, see the chapter on him as president (1982–1997) in this book.

10 Although it is not clear, Krader might have travelled to the USA to be with her husband at the University of Syracuse in New York; she used this affiliation when writing an obituary of Zoltán Kodály (Krader 1967). We appreciate information from Susanne Ziegler and Cyril Levitt on this and various other matters concerning Krader.

11 Document dated 18 April 1966 in the ICTM Archive (MS 10017, series 4, folder 123 “Krader”). Band apparently continued as executive secretary until the end of his contract.

1965:§116). Band and Berg had maintained operations at the Secretariat since January, despite some loss of efficiency. The committee thanked Band for his services to the Council for three years during a difficult period (ibid.:§§118b, 126c). Band's term heading the Secretariat was finishing; Krader's was about to begin.

At the same meeting, Karpeles noted that the Secretariat would have to move at the end of October 1965 as her lease was being terminated. A number of possible homes for the Secretariat were mentioned—British Institute of Recorded Sound, English Folk Dance and Song Society, London University, and Royal Anthropological Institute—but no recommendation could be made at the time, and Krader was asked to continue exploring possibilities. The Council thanked Karpeles for hosting the Council for the past three years (ibid.:§118c).¹²

Barbara Krader, London, 1965–1966

Barbara Lattimer (1922–2006) was born in the USA and spent 1948–1949 at Prague University. She is listed as a participant of the 1950 IFMC conference in Bloomington, USA, and is found in the famous group photo from that event amongst many European scholars (*JIFMC* 1951:4, photo following p. 5).¹³ In 1953, she married Lawrence Krader, a social anthropologist, particularly known for his work with Central Asian nomadic peoples. Her PhD dissertation on Serbian peasant wedding ritual songs was submitted in 1955 at Radcliffe College. By 1965, when she became secretary at the IFMC Secretariat in London, she had already worked in the Slavonic division at the Library of Congress, lectured at various universities, and published articles in *Ethnomusicology* (such as, Krader 1963).

Krader apparently first contributed to the *JIFMC* in 1954, in a review of an English book on Bulgarian music, where only her initials appear, as was the tradition at the time. From then until the late 1960s, she reviewed many books, folksong collections, articles, and pamphlets, written in a wide variety of languages, such as Czech, French, German, Russian, Serbo-Croatian, Slovak, and Slovenian. Her academic credentials were considerable (figure 2).¹⁴

At Krader's first Executive Board meeting, the Board agreed that her title should be changed from secretary to



Figure 2. Barbara Krader with folklorist Tvrtko Čubelić at a symposium celebrating the centenary of the birth of ethnomusicologist Vinko Žganec. Čakovec, Croatia, October 1990 (photo courtesy of Institut za etnologiju i folkloristiku, Zagreb).

executive secretary (EB minutes, 33rd meeting, 14–17 Jul 1965:§429a). Karpeles reminded the Board that she had been seeking a new home for the Secretariat since 1963, when rental charges were raised by £350. The Board asked Krader to investigate further (§434).

When the Advisory Committee met two months later, it requested the treasurer, William Stanley Gwynn Williams,¹⁵ to take a much more active role during the Council's financial troubles (AC minutes, 14th meeting, 23 Sep 1965:§129c). In comparison with her predecessor, Krader certainly appeared to be much more involved in such meetings and in Council activities, including attending two study-group meetings (§135). Presumably, this was the kind of increased scholarly involvement that the Executive Board had desired.

Since 1962, the *Bulletin* had appeared regularly in April and October, but the October 1965 was delayed until July 1966, fifteen months since the previous issue. By the next meeting of the Advisory Committee, the situation had become dire. Krader was absent, presumably

12 In her autobiography, however, Karpeles observes: "For the first 18 years the I.F.M.C. office consisted of a room in my flat (wherever it happened to be)" (Karpeles [1976]: 256), which would be 1947–1965.

13 For a clearer, larger photo with everyone identified, see Cowdery (2009:806).

14 Christensen (1988:15) considers Krader "the first scholar in the post" of executive secretary, apparently not appreciating Karpeles's activities as scholarly.

15 Gwynn Williams was treasurer from the beginnings of the Council until it moved to Denmark in 1967. At the time, the treasurer was an elected member of the Board, who did the work for free and was not considered a part of the Secretariat. Today, looking after Council finances is part of the job of the Secretariat's staff.

still in the USA where she had been since November 1965, so Skillen represented the Secretariat. There was no response from Treasurer Gwynn Williams to an earlier request for him to become more active in the Council's work (AC minutes, 15th meeting, 21 Apr 1966:§139d). The Secretariat would move to the Royal Anthropological Institute's building at the end of April (§140). One member of the committee, S. J. Saunders, forecast that the Council's funds would be exhausted by the end of the year (§141b).

But the greatest surprise in the minutes of that meeting was that Krader had announced her resignation. Although the Advisory Committee's chair thought it difficult to begin considering a successor until "it was known if the Council was to continue to exist," Karpeles pressed them to contemplate possibilities. After pondering dividing the work or running the Secretariat with a small group of professionals, Karpeles suggested that consideration be given to moving the Secretariat to another country, possibly the USA. The committee felt this was not a good option, and preferred London to remain its home. UNESCO would be approached for assistance (§142).

On 5 May 1966, Krader wrote to IFMC President Zoltán Kodály, including a copy of the official resignation letter she had written to Willard Rhodes.¹⁶ In his reply dated 18 May 1966, Kodály regretted her decision, but understood it. He agreed that her "qualities and activity deserve a much higher salary than our poor Council can offer." On 14 June, Krader thanked Kodály for his understanding, noting that he and Rhodes were the only ones to see her resignation as a matter of "cold financial need (which it is)," rather than a "dishonourable act of deserting a post at a crucial and difficult time," as seen by others (ICTM Archive MS 10017, series 4, folder 122).

The grim situation regarding the future of the Council was apparent at the next Advisory Committee meeting. While the chair, Krader, and Karpeles would meet at the beginning of July to make a recommendation on the Council's future (AC, 16th meeting, 19 May 1966:§150), they also agreed that "the Council should not give the impression to members and others that it was about to close down" (§148). In spite of this exhortation, the *Bulletin* announced to members that "this may be the final year of the International Folk Music Council," warning that if expenditures continued as predicted "the Council will run out of money before the end of 1966" (*BIFMC* 28, Jul 1966:1).

¹⁶ Presumably, Krader wrote to Rhodes since he was chair of the Executive Board. In contrast to today, where the Council president presides over such meetings, in earlier times the chair of Board meetings was elected by its members.

At their pre-conference meeting in Legon, Ghana, the Executive Board considered a future home for the Secretariat, with German possibilities in Regensburg, Freiburg im Breisgau, and Berlin. An offer was also received from Alexander Ringer at the University of Illinois, which the Board considered preferable to the others.¹⁷ In Illinois, Ringer and Bruno Nettel would be in charge of Council administration, with a transfer taking place in 1967 for a period of three to five years. The University of Illinois Press was interested in possibly publishing the journal, and this would be explored. The Board agreed that the provisional offer from Illinois be accepted in principle, subject to further agreement. The transfer would take place no later than September 1967. A committee to negotiate the transfer was established, as was a steering committee of Board members (EB minutes, 34th meeting, 25–26 and 30 Jul 1966:§455b).

The Board was also updated on the resignation of Krader, effective from the end of October 1966, and that Skillen, the assistant secretary, would leave at the end of September. Karpeles reported the possibility of hiring Felicia Stallman as executive secretary (§§455c, 457a).

At their post-conference meeting, the Board was told Stallman had only recently retired from twelve years as executive secretary with the International Federation of University Women. She had also worked with the Royal Anthropological Institute and had assisted Karpeles during her organization of the 1935 International Folk Dance Festival and Conference. The Board authorized the Advisory Committee to make an appointment (EB minutes, 35th meeting, 3 Aug 1966:§§468a, 468d).

At her final Advisory Committee meeting, Krader, along with Skillen, reported that there would be no funds by the end of 1967 (AC minutes, 17th meeting, 13 Sep 1966:§154). The Illinois offer now suggested that financial matters would be looked after in London by the treasurer. The committee agreed with the Board to provisionally accept the Illinois offer to take place no later than September 1967. Karpeles stated the fear that moving the Secretariat to the USA would destroy its international character and that the Council might lose interest in Europe, particularly Eastern Europe. Then she introduced a new twist: the Dansk Folkemindesamling (Danish folklore archives) had stated that they might be able to accommodate the Council in "a few years' time," so it might be possible to continue the Secretariat in London until then. The Danish offer would be kept under consideration (§155b).

Krader then announced that the Executive Board had agreed that Stallman should succeed her and had authorized the Board to make Stallman's appointment at

¹⁷ Many of these and subsequent events are summarized by Christensen (1988:15–17).

£1,000 per annum (§156). In the November *Bulletin*, it was noted that Krader had resigned for personal reasons (*BIFMC* 29, Nov 1966:1).

After leaving the Secretariat, among many other accomplishments, Krader translated articles from German and Russian into English for the *JIFMC* and *YIFMC*, and served as book-review editor for the *YIFMC*, 1978–1979. She taught at universities in New York and Berlin, was the first female president of the Society for Ethnomusicology, and worked as a professional translator, indeed “much of her bibliography ... consists of writings meant to explain European scholars and scholarship to Americans, and vice versa” (Slobin 2005). For further information on Krader, see Morgan (2001), Slobin (2005), and Levitt (2018).

Felicia Stallman, London, 1966–1967

Sophia Felicia Stallman was born in 1899 in Dorking, UK. She attended St. Hugh's College, University of Oxford, from which received her MA, 1925–1926.¹⁸ Stallman assisted in the organization of the Congrès international des sciences anthropologiques et ethnologiques in London in 1934 (Howes 1935:4). As noted by Karpeles, she was also secretary to the executive committee for the 1935 festival (*Journal of the English Folk Dance and Song Society* 2, 1935:app. A, 145).

Stallman was assistant secretary at the Royal Anthropological Institute of Great Britain and Ireland, May 1942 – 1 July 1952.¹⁹ During her subsequent twelve years as executive secretary of the International Federation of University Women (IFUW), she attended the twelfth session of the UN Commission on the Status of Women in 1958 (United Nations 1958:2), and was a participant in a discussion about women's education in the Commonwealth (Gwilliam 1963:826). Stallman is listed in the *Education Directory* (US Department of Health, Education, and Welfare 1966:119). She retired from IFUW in 1965 because she had reached the mandatory retirement age.²⁰

Her appointment as IFMC executive secretary on 1 November 1966 was announced in the same *Bulletin* that noted Krader's departure (*BIFMC* 29, Nov

1966:1). Once again, a non-academic was in charge of the Secretariat.

On 10–11 January 1967 in London, Karpeles met with Alexander Ringer to discuss his offer to take over the Secretariat. His position would be called executive director, and would require a part-time personal assistant and part-time secretary. Ringer's decision would be dependent upon him receiving the assistance that he felt was necessary. While previously suggested as assistant director, Bruno Nettl would not accept any such position, although he expressed interest in possibly editing the journal.²¹ Ringer would also be meeting with IFMC President Kodály in Budapest, and might be able to attend the Board meeting to be held after the IFMC conference in Ostend, Belgium (AC minutes, 18th meeting, 18 Jan 1967:appendix).²²

The Advisory Committee met a week after Karpeles's meeting with Ringer. Stallman's appointment as executive secretary was announced (AC minutes, 18th meeting, 18 Jan 1967:§164a). A special appeal had increased income from subscriptions and donations, and the committee felt that the Secretariat could continue at its present location for some months (§§165a, 165b). Karpeles reported on her meeting with Ringer, but also noted that Copenhagen “seemed ready to receive the Council, but was waiting on approval and support from the Government.” The committee felt that if definite offers were received from both, they would probably recommend Copenhagen; but if only one offer was made, they would likely accept it because of the Council's financial situation. Definite news was expected from both within a few weeks, so the committee had to be ready to consider them (§166). Karpeles reported that Robin Band, former executive secretary, would be happy to work an afternoon per week for the Council “on an expenses basis” (§173b).

It was three months before the committee met again. This time, Stallman was accompanied by Connie Matthews, who replaced Skillen as assistant secretary when she left on 3 February 1967 (AC minutes, 19th meeting, 6 Apr 1967:§180a; *BIFMC* 31, Nov 1967:10). And Band was working one half-day a week (§180b). Hence, at this moment in time, the Secretariat accommodated two former executive secretaries (Karpeles, Band), the present one (Stallman), and a future one (Matthews). Once again, the committee considered the offers from Copenhagen and Illinois, concluding that Illinois better relieved the Council of many of its financial burdens and, hence, it offered a

18 We very much appreciate the assistance of Vicky Barnecutt and Rebekah Hayes in locating this early information about Stallman at Surrey History Centre (n.d.:117, no. 311) and St. Hugh's College ([1926]:10). Thanks are also due to Rachelle Saltzman for information about her interviews with Stallman.

19 <https://www.therai.org.uk/archives-and-manuscripts/archive-contents/lectures-a152>. Stallman left this position because of difficulty in attending work regularly as she was looking after her elderly mother (email from Sarah Walpole, 31 Jul 2020).

20 Letter from Meribeth E. Cameron, 2 September 1966 (ICTM Archive MS 10017, series 4, folder 201 “Stallman”).

21 Although not at that time, Nettl did eventually serve as editor of the *YIFMC*, 1974–1976.

22 The appendix is called “Notes on meeting with Professor Alexander Ringer in London, January 10 and 11, 1967,” consisting of two pages, written by Karpeles, dated 12 January 1965.

more attractive future. They decided to ratify the decision that the Board had made back in Ghana (1966): to accept the invitation from Illinois to take over the Secretariat in September 1967 (§182).

In the April *Bulletin*, the third new address for the Secretariat in a year was announced, noting that it was a very small office, but was all that could be afforded. And Skillen's replacement, Matthews, with experience and business training, was also announced to the membership (*BIFMC* 30, Apr 1967:2; 31, Nov 1967:1).

At the final meeting of the London Advisory Committee, with Stallman and Matthews, it was noted that the Executive Board had approved the Illinois offer. While one more offer had been received,²³ the committee felt that the one from Illinois should be accepted and Denmark notified accordingly (AC minutes, 20th meeting, 18 May 1967:§188). Also discussed were costs for the move, Ringer's travel plans, and the imminent closing of the London office (§§189a, 189b). It was noted that this was the final meeting, and thanks were extended to the chair, Gilmour Jenkins (§194a).

But there was a twist in these plans. Using materials referenced in Christensen (1988:16–17) that were not available to us, in June 1967, Karpeles, Ringer, and several Board members met in Berlin, with a dramatic result: the organizational scheme proposed by Ringer was now deemed impracticable. His insistence that the financial side of the Secretariat remain in London was the main sticking point. Although the Illinois offer had been accepted in principle, it was ultimately declined. Stallman wrote to the provost of the university to announce this decision on 22 June 1967. Christensen (1988:17) concludes that the “gracious and generous Danes had been persuaded to accept the Council, after all, if only for a year and a half,”²⁴ although he does not cite documents that precisely support this claim.

In September, Stallman sent a letter to all IFMC members announcing the move to Copenhagen and the appointment of Christian Ejlers as executive secretary, effective 15 September 1967 (ICTM Archive MS 10017, series 4, folder 94). The front cover of *BIFMC* 31 (Nov 1967) bears the Secretariat's new address at the Danish Folk Archives; inside the back cover, Ejlers (executive secretary), Poul Rovsing Olsen (treasurer),

and Nils Schiørring (chair of Advisory Committee)—all from Denmark—are listed amongst Board members.

Page 1 of that *BIFMC* mentions the relocation notice sent by Stallman, but further announces that the Secretariat “will” move to Copenhagen on 15 September 1967, Stallman “will” finish her employment as executive secretary upon the move, and Matthews “will” continue as assistant secretary in her post in Copenhagen. Note the future tense of these announcements, even though the *Bulletin* is from November, two months after the move had taken place. Presumably this issue was prepared well in advance of the issue date.

In the same issue, the report from the Board mentions the proposals from University of Illinois and Dansk Folkemindesamling.²⁵ But after long deliberations, the Board decided to accept the proposal from Copenhagen. It noted Stallman's replacement in Ejlers, and that Matthews would go to Copenhagen as assistant secretary (*BIFMC* 31, Nov 1967:10–11). Karpeles would later recall that she spent three weeks putting files in order before they were transferred to Copenhagen, and destroyed anything of an “ephemeral” nature (EB minutes, 38th–39th meetings, 1–3 Aug 1968:§491).

Stallman was interviewed in 1986 concerning her activities before and during Great Britain's 1926 General Strike (Saltzman 2012:7, 11, 120–122), but we have been unable to find further information about her.

Christian Ejlers, Copenhagen, 1967–1968

Christian Ejlers (b. 1935; [figure 3](#)) completed his Candidate of Law degree in 1961 and began working at Gyldendal, Denmark's largest publishing house in 1962. Intending to start his own firm in Copenhagen, he went to London in 1967 to seek publishing contacts. A friend of his, ethnomusicologist Andreas Fridolin Weis Bentzon, somehow knew that the IFMC Secretariat would be moving to Copenhagen and that they needed an administrator. He encouraged Ejlers to apply. Ejlers met with Karpeles, but his appointment had to be approved by the IFMC Executive Board, so he flew from London to Ostend, Belgium, where the 19th IFMC conference was to take place, 28 July–3 August 1967. As is the custom today, the Board met before and after the conference, and must have approved his appointment.²⁶ Ejlers then returned to Copenhagen

23 There was a tentative expression of interest for hosting the secretariat in Canada from Graham George: “I don't know whether we can swing it from Canada's side. But I certainly don't want to sit quietly and let the IFMC slide into disaster, when *maybe* Canada could help!” (letter from George to Karpeles, 20 Jan 1967; ICTM Archive MS 10017, series 4, folder 120). Of course, this offer would eventually be taken up in 1969.

24 Note that the Secretariat was located in Copenhagen for exactly two years: 15 September 1967 – 15 September 1969.

25 Ringer was able to attend the Board meeting at some point, and Poul Rovsing Olsen from the Dansk Folkemindesamling attended by invitation (*BIFMC* 33, Oct 1968:4).

26 Minutes are unavailable for these Board meetings, but there is a brief curriculum vitae from Ejlers, dated 24 July 1967 (ICTM Archive MS 10017, series 4, folder 75 “Ejlers”).

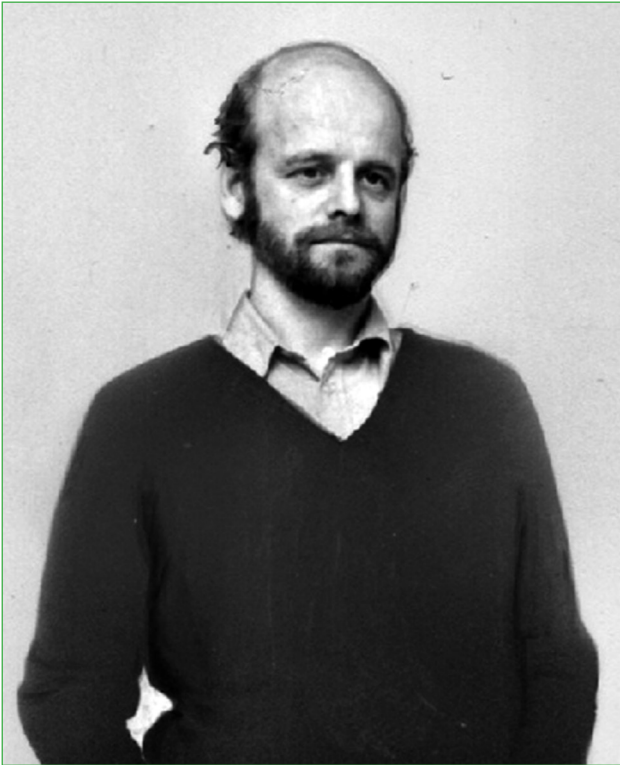


Figure 3. Christian Ejlers, 1975 (photo by H. H. Tholstrup, courtesy of Christian Ejlers).

to begin his job, but also arranged concerts there for a Kathakali group that had performed for participants on the last day of the Ostend conference.

Ejlers would be executive secretary for less than a year, from 15 September 1967²⁷ until 1 September 1968, when Matthews took his place (*BIFMC* 33, Oct 1968:1). His IFMC job enabled him to be an administrator and also continue his interest in publishing. Documents in the ICTM Archive show that Ejlers corresponded frequently with Karpeles on many matters concerning IFMC affairs (ICTM Archive MS 10007, series 4, folder 120). At the last Board meeting before his departure, Ejlers and Matthews left the room while the Board discussed new homes for the Council. Of three offers, that from Graham George at Queen's University in Kingston, Canada, appeared most promising, and it would be further explored. If all was in order, the move there would be at the end of 1969, and George would become executive secretary (EB minutes, 38th–39th meetings, 1–3 Aug 1968:§§497a, 502; *BIFMC* 35, Oct 1969:13–14).

As recalled by Ejlers, a minor disagreement with the Board led to his departure, but Eric Dal, an Executive Board member, helped him secure a position as assistant

²⁷ Because of preparations in Copenhagen before the transfer from London, the Advisory Committee subsequently moved Ejlers's date of appointment forward to 15 August 1967 (EB minutes, 38th–39th meetings, 1–3 Aug 1968: app. B).

professor at the Dansk Biblioteksskole (Danish School of Librarianship). Board minutes simply note that Ejlers had secured another job. Matthews was appointed as executive secretary until the end of 1969 (*ibid.*:§497b).

In November 1967, two months after his departure, Ejlers started his own successful publishing firm, Christian Ejlers' Forlag. In 2008, it combined with two other publishing houses.²⁸

Throughout the Secretariat's time in Copenhagen, Poul Roving Olsen served as treasurer. He would later serve on the Executive Board (1970–1977), and as president (1977–1982) until his death. While president, he oversaw another crucial transition, when IFMC became ICTM in 1981.

Connie Matthews, Copenhagen, 1968–1969

Constance Evadine Smith (1943–1993), usually called Connie, was born in Jamaica. Although information on her early life is particularly scanty, it appears that she married Tony Matthews as a young adult, adopted his surname, and had a daughter with him. She reportedly went to England and earned a bachelor's degree, followed by a master's degree in psychology in Austria. Presumably her marriage ended by this time.²⁹

Connie Matthews began working as assistant secretary with the IFMC Secretariat in London on 3 February 1967, when Stallman was executive secretary. When the Secretariat moved to Copenhagen on 15 September 1967, she worked there as assistant secretary under Ejlers. Upon Ejlers's resignation on 1 September 1968, Matthews was appointed executive secretary. At twenty-five years of age, she appears to be the youngest person ever to hold this position. She would continue in this capacity until the Secretariat left Europe to be established under Graham George in Kingston, Canada, on 15 September 1969, exactly two years after the Secretariat's move to Copenhagen (*figure 4*).

²⁸ Because of the absence of some key Board minutes, Advisory Committee minutes, and much else from the period that the Secretariat was in Copenhagen, only limited information supplements that which appears in *Bulletins*. What information we do have was located and copied for us by Lene Halskov Hansen, project researcher at the Dansk Folkemindesamling in June–July 2020. She also put us in touch with Christian Ejlers, who recalled events over fifty years ago (emails from Ejlers, July 2020; Wikipedia Contributors 2020b). We are much indebted to them both.

²⁹ The information in this section about Matthews's early life has benefitted greatly from an unpublished article by Robyn C. Spencer (n.d.). We appreciate her sharing it with us. And we are greatly indebted to Robert Wade for allowing us to use his photo of Matthews in *figure 4*.

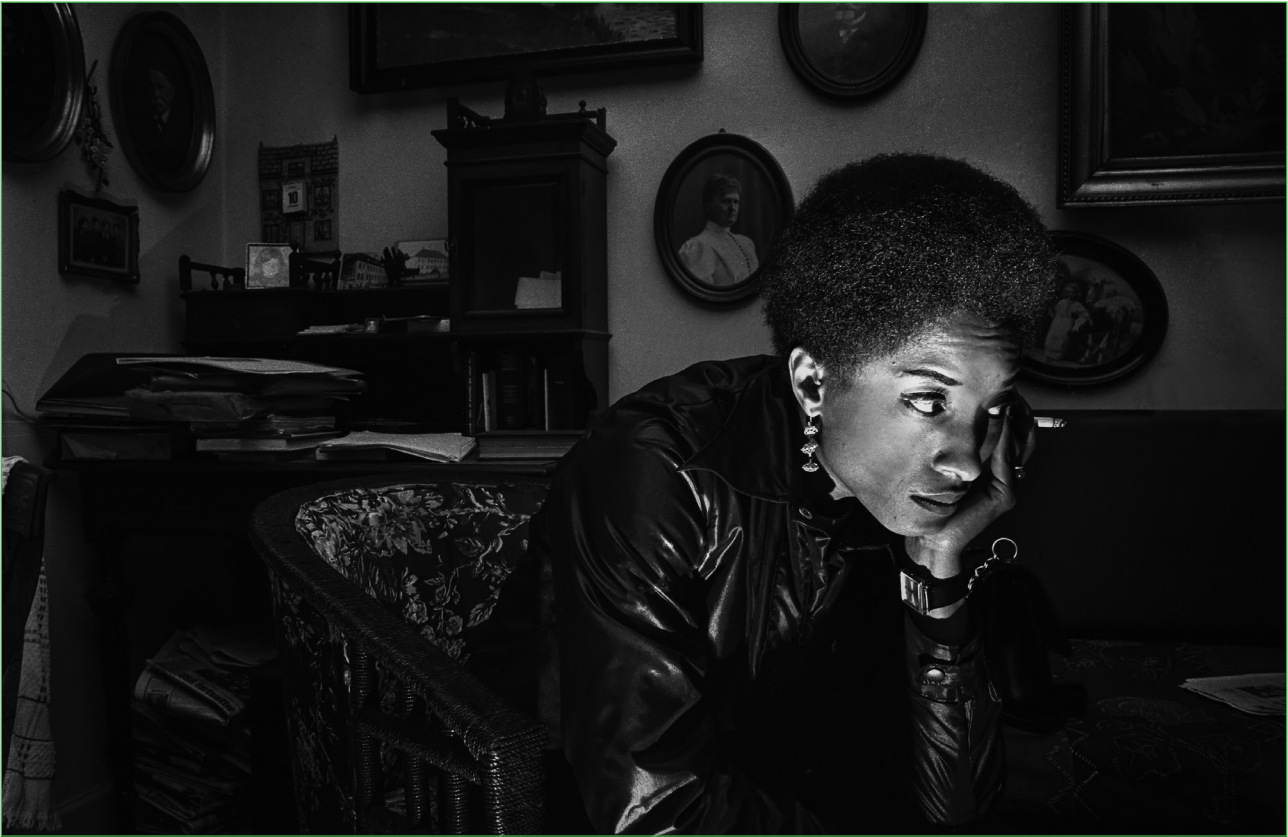


Figure 4. Connie Matthews in Copenhagen, probably early July 1969 (photo by Robert Wade).

Reporting in *BIFMC* 33 (Oct 1968:3), Matthews noted a decrease in membership at the end of 1967. If there was not a considerable increase in membership, the Council would be unable to survive. On 28 October 1968, she wrote confidentially to IFMC President Willard Rhodes about unexpected overspending (see [figure 1](#)). With the absence of the treasurer, Roving Olsen, as well, she commented:

I would probably be very much on my own during the next year. This I had accepted but now I am also faced with this new problem which I had no idea would recur. (ICTM Archive MS 10017, series 4, folder 120)

But then at the first Advisory Committee meeting of 1969, Matthews said that she would definitely be leaving IFMC by the end of September 1969 to further her studies in the USA (AC minutes, 3 Jan 1969:§6). While nothing further was heard about the possible move to Canada, the Advisory Committee noted that the Council would have to move from Copenhagen by about January 1970 (AC minutes, 24 Jan 1969:§4).

On 14 April 1969, Matthews told the Advisory Committee again that she would be leaving at the end of September, but this time said it was for personal reasons. They understood her position, but also noted that a number of members of the Committee were also planning on leaving, so they would have to find a replacement for Matthews after September; in any case, the

Council would have to leave Denmark (AC minutes, 14 Apr 1969:§4).

Later on the same day, she wrote to Karpeles, enclosing a copy of her letter of resignation to Rhodes (unavailable to us):

I, more than anybody else, realise the difficulty the IFMC will be placed in but I am afraid due to an accumulation of personal reasons which I would prefer not to write about, I find it necessary to leave Europe. This time I am afraid there really are no other alternatives open to me.

I have discussed this matter (not my personal reasons) in general with the Advisory Committee and the minutes of that meeting will be circulated to Board members later this week. I really do feel rather badly but as I said before there is no other alternative. (ICTM Archive MS 10017, series 4, folder 120)

Two weeks later, the Committee learned that Karpeles had informed the Secretariat by phone that George would be willing to take over the Secretariat in September, but if his grant application was not approved, he would try to run it “on a shoe-string” until the end of the year (AC minutes, 28 Apr 1969:§2a). It appears that Matthews’s September departure, coupled with those of other key people in Copenhagen and the eventual lack of financial support, helped determine the date for the move of the Secretariat to Canada.

The Board next met in Edinburgh, just prior to the IFMC conference there. George's appointment would take effect in September, as soon as Council files arrived in Kingston. George was then invited to join the Board members (EB minutes, 40th meeting, 5–6 Aug 1969:§608b). And at the General Assembly meeting on 9 August, the Board announced their decision to the membership, noting that the stay in Copenhagen was always foreseen to be for a limited time. The Board thanked the Dansk Folkemindesamling for their support and various Danish bodies for grants during the past two years, and also expressed appreciation to Matthews "for the invaluable services she has rendered for the Council, first in London and for the past two years in Denmark" (*BIFMC* 35, Oct 1969:13–14).

At the Board meeting following the conference, Karpeles spoke of her concern about the discontinuity that would arise when the Secretariat moved to Canada. To assist, she offered to visit Canada soon to assist George. The Board agreed to this proposal (EB minutes, 41st meeting, 13 Aug 1969:§636c). The president and the Board once again expressed their appreciation to Matthews, and wished her every success in her new undertakings (*ibid.*:§636d).

On 26 August 1969, a couple weeks after the Edinburgh conference, Karpeles wrote to Matthews, remarking "hope you're still alive. I'm feeling rotten and unable to do much" (ICTM Archive MS 10017, series 4, folder 120). On 28 August 1969, Matthews wrote to Karpeles, following their earlier phone call, discussing various administrative matters, and mentioning future travel to the USA and the possibility of travelling to Canada. She then notes: "I think this will be my last letter but I will keep in touch. / Very kind regards. / Yours," (*ibid.*). On the same day, Matthews wrote a reference letter for Chakée Kirkiacharian,³⁰ who had worked as assistant to the executive secretary from 1 October 1968 until, presumably, 15 September 1969 (*ibid.*). Matthews was winding up her work in the Secretariat for the official move in less than three weeks. Matthews's term finished when the Secretariat moved to Canada on 15 September 1969.

But what were Matthews's "personal reasons" (a change from the original desire to study in the US) that she did not write about, but that led to her resignation? From at least January 1969, Matthews had become increasingly involved with the Black Panthers Party (BPP),³¹ and

she helped organize a two-week visit in March 1969 by Bobby Seale (BPP co-founder) and Raymond Masai Hewitt (BPP minister of education) to Sweden, Norway, Finland, and Denmark. After Seale and Hewitt returned to the USA, Matthews was praised for her organizational efforts (Bloom and Martin 2016:313), and in May was made the BPP International Coordinator,

authorized to mobilize to carry out demonstrations of support, raise funds, and inform the peoples of Scandinavia about poor black and oppressed peoples' revolutionary struggle from the Panthers' vanguard position. (Klimke 2011:118)

Working with supportive groups in Scandinavia, she organized May Day workers' demonstrations on 1 May 1969 and passed out BPP literature (Bloom and Martin 2016: 313). In July–August 1969, she joined the BPP delegation to attend the Pan-African Cultural Festival in Algiers (Cleaver 1998:228). Between March and September, she also featured in various articles in *The Black Panther* newspaper. All these activities took place while she was executive secretary of IFMC.³²

After her IFMC employment had finished, Matthews continued work with the BPP in Europe, but also travelled for the first time to the USA, where she became personal secretary of co-founder Huey Newton. She married Michael Cetewayo Tabor in 1970. When Tabor failed to appear for trial in February 1971, he and Matthews were denounced by Newton as "enemies of the people," and Matthews was accused of taking various valuable BPP records with her. In the following month, they appeared in Algiers, joining up with Eldridge Cleaver and his wife, Kathleen (*The Black Panther*, 13 Feb 1971; Cleaver 1998:238; Bloom and Martin 2016:361–362).

When disagreements erupted between the Algerian BPP chapter and that in the USA, Matthews and Tabor settled in Lusaka, Zambia, in 1972. Matthews later worked in Lusaka as secretary for Hage Geingob, director of the UN Institute for Namibia, who would later become prime minister of Namibia. Tabor became a writer and radio personality. After Matthews and Tabor divorced, she returned to Jamaica, where she died of cancer in 1993 (Spencer 2011).

Conclusions

During the period 1963 to 1969, the Secretariat had three different addresses in London, before moving to Copenhagen. During this six-year period, there were five different executive secretaries: Band served almost

30 Also spelled Shake Kiryasharian (*BIFMC* 35, Oct 1969:18) and Kirkyasharian (letter from Matthews to Karpeles, 15 Oct 1968, ICTM Archive MS 10017, series 4, folder 120).

31 A "revolutionary socialist political organization founded by ... Bobby Seale (Chairman) and Huey Newton (Minister of Defense)" on 15 October 1966 in Oakland, California. It was active in the USA, 1966–1982, with international chapters in different parts of the world (Wikipedia Contributors 2020a).

32 Such coverage also continued after she ceased being IFMC executive secretary; for example, there is an interview with her (*The Black Panther*, 18 Oct 1969), and an interview by her with Angela Davis (*ibid.*, 1 Nov 1969).

two years; Krader just short of one-and-a-half years; Ejlers and Matthews about a year each; and Stallman about ten months—much shorter lengths than at any other time in the history of the Council.

At the end of the period discussed here, the Secretariat moved to Canada, with the hope that Graham George would be able to save the Council. The Council's turbulent period of uncertainty in Europe appeared to be over. George would change his administrative title from honorary executive secretary to secretary general, which survives to this day.³³ Further details about him and his successors are found in the remaining chapters about the Secretariat.

References cited

- Bloom, Joshua, and Waldo E. Martin, Jr. 2016. *Black against Empire: The History and Politics of the Black Panther Party*. Berkeley: University of California Press.
- Christensen, Dieter. 1988. "The International Folk Music Council and 'The Americans': On the Effects of Stereotypes on the Institutionalization of Ethnomusicology." *YTM* 20: 11–18.
- Cleaver, Kathleen Neal. 1998. "Back to Africa: The Evolution of the International Section of the Black Panther Party (1969–1972)." In *The Black Panther Party Reconsidered*, edited by Charles E. Jones, 211–254. Baltimore: Black Classic Press.
- Cowdery, James R. 2009. "Kategorije or Wertidee? The Early Years of the International Folk Music Council." In *Music's Intellectual History*, edited by Zdravko Blažeković and Barbara Dobbs Mackenzie, 805–811. RILM Perspectives, 1. New York: Répertoire International de Littérature Musicale.
- Gwilliam, Freda H. 1963. "Education for Women in Contemporary Society in the Commonwealth." *Journal of the Royal Society of Arts* 111 (Sep): 814–827.
- Howes, Frank. 1935. "The International (European) Folk Dance Festival." *Journal of the English Folk Dance and Song Society* 2: 1–16.
- Karpeles, Maud. [1976]. "Autobiography." 284 pp. English Folk Dance and Song Society, Vaughan Williams Memorial Library, Maud Karpeles Manuscript Collection, MK/7/185. Accessible online: <http://www.vwml.org/record/MK/7/185>.
- Klimke, Martin. 2011. *The Other Alliance: Student Protest in West Germany and the United States in the Global Sixties*. Princeton: Princeton University Press.
- Krader, Barbara. 1963. "Soviet Research on Russian Folk Music since World War II." *Ethnomusicology* 7/3 (Sep): 252–61.
- . 1967. "Kodály Zoltán." *Ethnomusicology* 11/3 (Sep): 386.
- Levitt, Cyril. 2018. "Preface: Lawrence Krader—a Personal Retrospective in Memoriam." In *Beyond the Juxtaposition of Nature and Culture: Lawrence Krader, Interdisciplinarity, and the Concept of the Human Being*, edited by Cyril Levitt and Sabine Sander, vii–xvii. History and Philosophy of Science, 5. New York: Peter Lang.
- Morgan, Paula. 2001. "Krader [née Lattimer], Barbara." In *Grove Music Online*. <https://doi.org/10.1093/gmo/9781561592630.article.15454>.
- Pakenham, Simona. 2011. *Singing and Dancing Wherever She Goes: A Life of Maud Karpeles*. London: English Folk Dance and Song Society.
- Saltzman, Rachelle H. 2012. *A Lark for the Sake of Their Country: The 1926 General Strike Volunteers in Folklore and Memory*. Manchester: Manchester University Press.
- Slobin, Mark. 2005. "Barbara Krader." *SEM Newsletter* 39/2 (Mar): 6. Also: https://www.ethnomusicology.org/general/custom.asp?page=SF_Memorials_Krader.
- Spencer, Robyn D. 2011. "Conny Mathews [sic]." *The Black Panther: Special Commemorative Issue* (Oct): 5.
- . "The Struggle Is a World Struggle: Connie Matthews and Black Transnational Activism in the Era of Black Power." 19 pp. Unpublished draft paper.
- St. Hugh's College. [1926]. *St. Hugh's College, Oxford, 1925–6*. Oxford. <https://issuu.com/sthughscollegeoxford/docs/r-1-1-1925>.
- Surrey History Centre. n.d. "Dorking Poor Law Union Vaccination Registers 1889–1909 SHC ref BG2/63/1-4." 229 pp. https://www.surreycc.gov.uk/_data/assets/pdf_file/0008/182096/BG2_63_1-4-Dorking-Poor-Law-Union-vaccination-registers-1889-1909.pdf.
- United Nations. 1958. *Commission on the Status of Women: Report of the Twelfth Session (17 March – 3 April 1958)*. United Nations Economic and Social Council, Official Records, 26th Session, Supplement 7. [N.p.].
- US Department of Health, Education, and Welfare. 1966. *Education Directory, 1965–1966, Part 4: Education Associations*. Washington: US Government Printing Office.
- Wikipedia Contributors. 2020a. "Black Panther Party." *Wikipedia: The Free Encyclopedia*. https://en.wikipedia.org/wiki/Black_Panther_Party (accessed 10 Jun 2020).
- . 2020b. "Christian Ejlers." *Wikipedia: The Free Encyclopedia*. https://da.wikipedia.org/wiki/Christian_Ejlers (accessed 13 Jun 2020).
- . 2020c. "Connie Matthews." *Wikipedia: The Free Encyclopedia*. https://en.wikipedia.org/wiki/Connie_Matthews (accessed 10 Jun 2020).

33 In 1969, Graham George was initially called honorary executive secretary, but later requested the title secretary general, in conformity with other international organizations (EB minutes, 45th meeting, 2–4 Aug 1972:§713).

The Secretariat under Graham George: Kingston, Canada, 1969–1980

Beverley Diamond

The Secretariat of the International Folk Music Council was based in Kingston, Ontario, Canada, when Graham George (1912–1993) became honorary executive secretary from 1969 to 1970 and then secretary general from 1971 to 1980. Born in the UK to an English family, Graham George (figure 1) moved, first to Ottawa, and then Montreal in 1928. The Montreal years undoubtedly gave him a grounding in French, which proved useful during his ICTM service. Following World War II, he married Tjot Kosten, whom he had met in the Netherlands, and he accepted a position at Queen's University in Kingston, where he remained for the rest of his life.¹ He was the inaugural department head of the School of Music at Queen's University. Tjot (figure 2) would become his assistant as ICTM secretary general, although her training as a singer at the Amsterdam Conservatory probably did not prepare her particularly well for that job. I know that she found it arduous. She had command of several European languages, however, which proved to be useful for international communications.

Graham George was a rather soft-spoken person, albeit with a sardonic wit, but also a man with ambitious aspirations. His own self-portrait (written originally when he published his first book) is indicative:

GG was trained under Dr. Alfred Whitehead in Montreal, receiving the degrees of Bachelor of Music in 1936 and Doctor of Music in 1939, both from the University of Toronto at a period when Sir Ernest MacMillan and Dr. Healey Willan were the chief examiners. He became a Fellow of the (now Royal) Canadian College of Organists in 1936. Much later he submitted with finite groans and infinite gratitude to the cruel rebirth of advanced studies in composition with Paul

Hindemith (for whom his second son is named) at Yale University.

His miscellaneous molding experiences include three years as an architectural draftsman, active service with the Canadian Army Overseas, and studies in philosophy. As musician, he claims competence in church, school and university, inclining to suppose that his chief usefulness may be in the area of analysis, musical and aesthetic ...

My wife, the dear dedicatee [of George 1970], says all the dates should come out because they make it look as if I'm applying for a job! And that I ought to mention that I got three prizes for composition (1938, 1943, 1947). But since they were, internationally speaking, unimportant prizes I think it better not to put them in, especially since my effectiveness as a composer is irrelevant to my abilities as an analyst. (But the 1938 one brought me \$500 smackers when I was a young buck). When I knew almost nothing about composition I got paid handsomely for it. Now that I know something, I don't. (Graham George Fonds, R14399, box 2, folder 85)

While always acknowledging that he was not an ethnomusicologist, he described himself first and foremost as a theorist. I suggest, however, that, like several early IFMC presidents (including founding president Ralph Vaughan Williams, Zoltán Kodály, as well as Poul Rovsing Olsen who were composers, as well as scholars), composition was his primary professional love. Since he was also an organist and choir master, it is not surprising that he wrote many works for organ and choir. However, his compositional output also includes ballets, operas, and other works for larger instrumental ensembles. Two of his three operas, as well as a ballet, were performed in full-scale productions. His style was more indebted to Whitehead than Hindemith. As a theorist, he wrote two books: the aforementioned *Tonality and Musical Structure* (1970), an academically oriented study of late tonal works that use what he called "progressive tonality," and the other a pedagogical text, *Twelve Note Tonal Counterpoint* (1976). His artistic leadership in the community was extensive: he founded and conducted the New Symphony Association of Kingston and the Kingston Choral Society, as well as

1 I knew Graham George as a colleague at Queen's University, although his career was near its end when mine was just beginning. The Georges graciously invited me to their elegant home in Kingston and to the country log cabin that they built themselves (probably with some help from their sons), when President Poul Rovsing Olsen visited early in his term as president of ICTM in 1978. Both Graham and Tjot enjoyed the travels that ICTM required of the secretary general, and their home exhibited artwork and objects from the many places they had opportunity to visit.

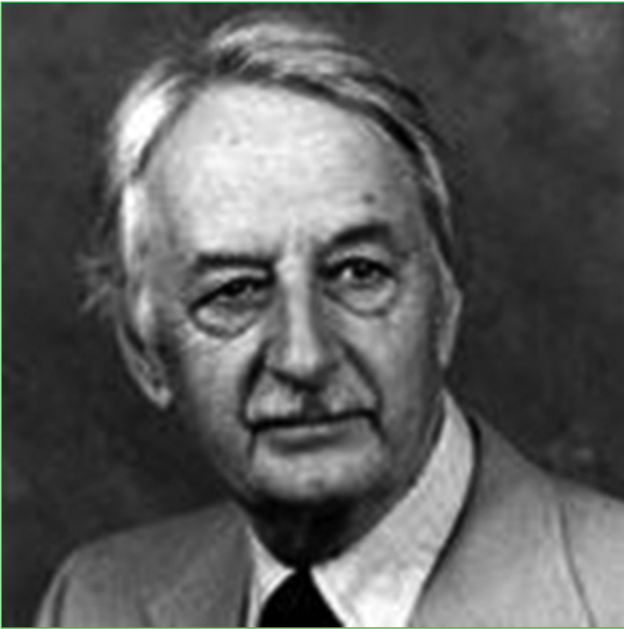


Figure 1. Graham George
(photo courtesy of the Canadian Music Centre).

other organizations in communities within an easy commute from his home base.

His interest in folk music undoubtedly was encouraged by Marius Barbeau, who served as vice president of the IFMC, and founded (with IFMC's encouragement) the Canadian Folk Music Society in 1956, serving as its first president (1957–1963). Graham George was the third president (1965–1968), although he ceased to be involved with the Canadian organization shortly thereafter, perhaps because the IFMC took all his attention. Barbeau engaged George in the organization of the international conference of the IFMC in Quebec City in 1961, although—alluding to the unilateral decision-making that Marius preferred—Graham would later remark that “no one, I think, will deny that it was in truth ‘his conference’” (Graham George Fonds, box 1, folder 1). He later expanded on the strong leaders within the IFMC:

Readers who knew Maud Karpeles well knew that it took a strong man to get his own way against her wishes, and I should guess that Zoltán Kodály and Marius Barbeau were the only ones who did. They were three people of great qualities and they more than respected each other.²

In an obituary for Marius Barbeau that Graham George wrote for the *YIFMC* (1969), he notes that “all IFMC conferences are ‘special,’ but the Québec conference was special even among the specials” (George 1969:13). Barbeau also engaged Graham George to transcribe songs from Salish (First Nations) singers, and he

encouraged him to study Inuit music, which they both felt had been sadly neglected. While Graham wrote an article (George 1962) and gave conference papers on the Salish songs, he was never able to pursue his intent to study Inuit music.

Graham George described the move of the Secretariat to Canada as follows:

The move of the International Folk Music Council's secretariat to Queen's, with myself as Honorary Executive Secretary, came about because this twenty-year-old organisation (of great international cultural importance, as I have realised more and more in handling it) was running fast down the slope of financial disaster because of excessive expenditure on salaries. (Getting folk music organisations out of financial messes seems to be becoming a habit of mine, my three-year presidency of the Canadian Folk Music Society having originated the same way.) ... In the sense of advantage [to my university] I think there is some in that I have this close contact with ethnomusicologists the world over.³

He served with three IFMC presidents: Willard Rhodes (1967–1973), Klaus Wachsmann (1973–1977), and Poul Rovsing Olsen (1977–1982).

Under the watch of Graham and Tjot George, the Council grew. On 30 June 1969, the year he assumed responsibility for the Secretariat, paid membership was 462 (*BIFMC* 35, Oct 1969:14). Membership fees rose during this twelve-year period, from \$12 to \$20. On 31 May 1980, during the last year of Graham George's term as secretary general, the number of members and subscribers was 1,248, and there was a healthy bank balance (*BIFMC* 57, Oct 1980:6). This report seems inconsistent with what the Christensens reported after the Secretariat moved to New York a year later (see Seeger in this volume).

Graham George oversaw world conferences in Kingston, Jamaica; Bayonne, France; Regensburg, Germany; Honolulu, USA; Oslo, Norway; and, to a large extent, Seoul, Korea. The ambience of conferences in this period varied, as it still does, depending on the country where they take place, but the relative intimacy and interaction with the local population set the conferences of this period apart from the large-scale events of the twenty-first century. The sociality can be sensed in an extended series of reports that President Willard Rhodes commissioned on the Jamaica conference (*BIFMC* 39, Oct 1971). Each of the sections in this report are signed, except for one titled “The Fun We Had in Jamaica” (pp. 25–28), a section probably written by George, since he refers to his female travelling companion and mentions Canada. George played a particularly significant role in 1973 when the IFMC conference that had been planned for San Sebastian,

2 While obviously intended for publication, the document available for viewing was handwritten (Graham George Fonds, box 1, folder 2).

3 Letter to Dean Ronald Watts, Queen's University, 1970 (Graham George Fonds, box 9, folder 2019).

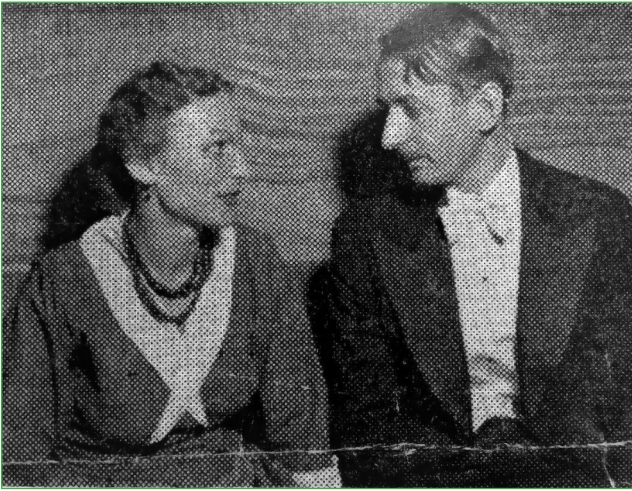


Figure 2. Tjot and Graham George, Premiere of his opera *Evangeline*, 1948 (photo courtesy of the *Kingston Whig Standard*).

Spain, was cancelled at the last minute. He worked tirelessly to relocate the world conference to Bayonne, France, with only weeks to spare.

The Secretariat oversaw the printing of the *Yearbooks*, but also collated and often wrote material for the biannual *Bulletins*.⁴ Graham and Tjot greatly expanded the information published in the *Bulletins*, working hard to get more national committees, liaison officers, and study groups to write reports and providing more transparency about Board meetings and finances. While the Executive Board remained *the* authority on most matters, the move to provide more information to the membership was arguably a small step toward a more democratic organization that would finally emerge with the election of executive and Board members in the twenty-first century.⁵

During the 1970s, issues of concern related to the place of IFMC in the larger world of scholarly music organizations. The International Music Council (established by and affiliated with UNESCO since 1949) and the American-based Society for Ethnomusicology (SEM) were at the top of the list of the “competing” associations, all established post–World War II and all striving to be globally representative and broadly relevant. IFMC in the 1970s had a close relationship with national media organizations, some of which contributed quite

generous funding. Radio programmes were thought to be a valuable educational tool of the Council and under a programme named *Rostrum*, “biennial presentation of short sound-recordings” were produced in different countries “to demonstrate and discuss the latest developments in the countries concerned” (Daems and Kuijer 1977:27).

At the same time, the IFMC was ahead of its “competitors” in some regards. Unlike the SEM, for instance, IFMC was already much more nationally, linguistically, and ethnically diverse because they encouraged the creation of national committees as affiliates. Even the Board meetings in the 1970s⁶ were multilingual (unlike the English-only meetings of the first decade of the twenty-first century when I was a member). The Executive Board was hardly a male preserve, including strong women (Honorary President Maud Karpeles, Claudie Marcel-Dubois, and Olive Lewin to name three of the most important), even if it would not be until 2017 that another woman would be appointed as secretary general. At the same time, “Honorary” was added to Graham’s title—perhaps to give him more status than his predecessors who were mostly women—and it was deemed acceptable that he relegated much of the work to his wife as his assistant. Indeed, she worked full-time while, by his own admission, he worked “a fair amount whenever I feel like it, and I don’t get paid.”⁷

Other debates that concerned the IFMC leadership during the period of the Graham George Secretariat foreshadowed changes that would occur in the following years. The boundaries of genres and styles, and old assumptions about what scholarship should aim to do were at the core of many discussions. Although the IFMC matriarch Maud Karpeles had long argued that folk music is a living process, not static but characterized not only by continuity but by variation and community selectivity, debates about authenticity were heated during this period. Some members of the Executive Board observed that the concept of folk music differed across languages, but they generally upheld distinctions between folk music, art music, and popular music, even if some observed that classical music from Asia in particular was studied by many members and that such things as religious music often crossed the boundaries. A suggestion was made already in 1979 to change the name of the society to reference “traditional music,” rather than “folk music” (*BIFMC* 55, Oct 1979:15–16)—a suggestion that came to fruition early in the term of the next secretary general. Dance was already a central subject for many of the Council’s members.

4 This history would be very difficult to write without the *Bulletins*. All *Bulletins* are available online on the ICTM website (<http://ictmusic.org/publications/bulletin-ictm/past-issues>).

5 In the 1970s, there was a mechanism for national committees, study groups, or ordinary members to nominate individuals for the Executive Board, but this rarely happened until the end of the Dieter Christensen Secretariat. The Board, further, had (and has) the authority to co-opt additional members, often to ensure diversity or to have an active Board member from the country where the next world conference would take place.

6 Graham George taped some Board meetings (Graham George Fonds).

7 Draft letter (no recipient indicated) (Graham George Fonds, box 2, folder 6).

IFMC study groups of the 1970s were concerned with such matters as preservation and the systematization of analytical approaches (among other topics). But there were also proponents of a broader spectrum of music-making, studies of socialization, and projects that spoke to the needs of specific locales and historical contexts. John Blacking wrote in 1975 in the *Bulletin* in strong terms about different perspectives on the aims of scholarly work:

some European scholars see their own work as musicological and that of the Americans as more anthropological, as if anthropology were chiefly concerned with programme notes about the social context of the music. (Blacking 1975:22)

Blacking emphasized that structures of music are equal concerns for anthropologists. An equally strong “Statement of form and aims of work within the IFMC,” signed by Rokus de Groot (the Netherlands), Gord Bauman (German Federal Republic), and Jan-Peter Blom (Norway), appeared in the following year, urging more consideration of “international political relations, national and ethnic power-structures and world economy” (*BIFMC* 48, Apr 1976:4–5). More profoundly “disruptive” of the colonialist norms, were comments about divergent social histories. Foreshadowing the post-colonial concerns in the twenty-first century, Executive Board member Olive Lewin (Jamaica), for instance, argued at one Board meeting for the need for oral history as a corrective to the inaccurate histories of slavery and the Christian suppression of folk religion in her country. Historical inaccuracies were perpetuated by collectors, among others, she observed.⁸ Analysis was less important, she contended, than collecting with a view to revitalizing interest and intergenerational knowledge transfer. She urged that action must be done quickly before more elders die.⁹ Interventions such as Olive Lewin’s did lead to more emphasis on educational initiatives. But there was reluctance even to allow membership input about the themes at conferences, or indeed to allow too many themes, presumably in case the full complexity of social experience and the inequities of cultural imperialism were unleashed.

The end of the Graham George Secretariat was regrettably acrimonious. Without consultation with Graham, a Board vote was taken and by a slim margin, they

electd to ask him to resign.¹⁰ On 22 September 1980, President Poul Rovsing Olsen wrote:

The Executive Board has for some time been preoccupied by the question of the position of the IFMC within the world of international scholarship. You know as we do of the threats against us coming from the SEM and the IMC, among others ... We have arrived at the conclusion that under these circumstances we need an ethnomusicologist as our Secretary General ... It is with the deepest regret that the Board must ask you to resign. (Graham George Fonds, box 3, folder 96)

Rovsing Olsen wrote a separate, private letter to Graham and Tjot, a letter that implied he did not personally agree with the Board’s decision. In this private letter he said:

The enclosed official letter has been written very reluctantly. The words may seem cold and cruel ... I will never forget how nicely you took over the job as SG in 1969 at another quite difficult moment in the life of the IFMC. So thank you. (Graham George Fonds, box 3, folder 96)

Graham responded by questioning why Rovsing Olsen had described the SEM and IMC as “threats.” Mostly, however, Graham felt betrayed because no one had warned him that there were concerns about his work for the society. The request for resignation came “out of the blue.” “There is always frank talk—between gentlemen,” he wrote to Rovsing Olsen on 16 December 1980.

Many IFMC members wrote to Graham George expressing their dismay about this turn of events, expressing concern about the international ill effect on the Council. In his letter to Graham, Oskár Elschek said that he had elsewhere written the following:

I know the IFMC more or less detailed almost 20 years and I think he was in the period the best secretary general we had. He brought much order into the administrative and financial situation of the IFMC and had beside these also a generous handling of the internal and external problems of our society. (Graham George Fonds, box 8, folder 96)

Graham responded to each letter of support in a similar way, not denying the anger he felt but exhibiting a graciousness as well. In one such letter, for instance, he observed:

What I objected to was that the change [of Secretary General] was discussed in Tunis without consulting me ... We have had so many expressions of regret that things were done as they were. We shall remember our time with the IFMC, involving so many fascinating factors and the making of so many far-flung relationships, with the utmost pleasure and satisfaction. (Graham George Fonds, box 8, folder 96)

8 Her very passionate interjection was accessed on the tape recording of the Board meeting on 12–13 August 1975 (National Archives of Canada, Tape 395 327-T5-432). Her comments on this matter were not recorded in the minutes of the meeting.

9 Executive Board meeting in Regensberg, 1975 (Graham George Fonds, tape 395327-T5-432). Also see EB minutes, meeting 49, 12–13 1975:§771.

10 Although I am aware of no evidence about this, I suspect that some early signs of memory loss that would be later diagnosed as Alzheimer’s disease might have been already making his duties increasingly more difficult for him and less reliable for the IFMC.

In *BIFMC* 58 (Apr 1981:3), President Rovsing Olsen expressed the Council's "gratitude for the long and unselfish service" of Graham George.

References cited

- Blacking, John. 1975. "Summary of the Conference: A Personal View of the 23rd IFMC Conference." *BIFMC* 47 (Oct): 21–23.
- Daems, Hendrik, and Henk Kuijer. 1977. "Report of the Committee on Radiotelevision and Sound/Film Archives." *BIFMC* 51 (Nov): 22–27.
- George, Graham. 1962. "Songs of the Salish Indians of British Columbia." *JIFMC* 14: 22–29.
- . 1969. "In Memoriam: Marius Barbeau." *YIFMC* 1: 10–13.
- . 1970. *Tonality and Musical Structure*. New York: Praeger.
- . 1976. *Twelve Note Tonal Counterpoint*. Oakville: Harmuse Publications.
- Graham George Fonds. MUS197. National Archives of Canada.

The Secretariat under Dieter Christensen: New York, USA, 1981–2001

Salwa El-Shawan Castelo-Branco

Dieter Christensen (1932–2017) made a seminal contribution to ethnomusicology as a scholar, teacher, archivist, and ICTM's secretary general. A member of the IFMC/ICTM since the 1960s, he chaired the programme committee of IFMC's 20th Conference held in 1969 at the School of Scottish Studies in Edinburgh, United Kingdom. A year later, he was co-opted and later elected to the Executive Board, on which he served from 1970 to 1991. In 1975, he chaired the programme committee of the 23rd IFMC Conference held at the University of Regensburg in the Federal Republic of Germany. In 1981, he was appointed secretary general, an office that he held for twenty years. He was also editor of the *Yearbook for Traditional Music* from 1982 to 2000.

Throughout the two decades in which he served as secretary general, the ICTM was central in the lives of both Dieter and his wife Nerthus (née Karger, 1932–2003), trained in anthropology and library science, who served as the Council's executive secretary from 1981 to 2001. Driven by idealism and a firm conviction of ICTM's important mission in furthering music and dance research, and in developing dialogue between scholars throughout the world, but especially in countries that were divided by ideological differences and/or political strife, the Christensens worked tirelessly to serve the ICTM, developing personal and professional relationships with scholars in many parts of the world. Under Christensen's leadership, the IFMC/ICTM was transformed from an essentially European organization primarily concerned with folk music collecting, documentation, and preservation into one of the most prominent international organizations in music and dance research with a wide outreach and a robust financial situation.

The following retrospective on Dieter Christensen's engagement with the IFMC/ICTM draws on my experience as a Board member (1986–2001) and vice president (1997–2001) during the period that Christensen served as secretary general. In addition, as his former student, co-fieldworker in Oman, and co-author of the resulting monograph (Christensen and Castelo-Branco

2009), I witnessed his engagement with the Council and shared many moments of work and conviviality with the Christensens in which the Council was invariably a topic of discussion. I also consulted documentary sources such as the ICTM *Bulletins*, and the minutes of Executive Board meetings. Finally, the interview I conducted with Dieter at his home in Berlin on 28–29 January 2015 was also an invaluable source.¹

A biographical sketch

Dieter Christensen was born in Berlin where he studied the cello at the Staatliche Hochschule für Musik (1950–1953), and comparative musicology, historical musicology and anthropology at the Freie Universität Berlin (1952–1957), where he earned his doctorate in 1957 with a dissertation on music in Papua New Guinea (Christensen 1957). As a boy, he lived through World War II and its aftermath. At the age of eleven, his parents sent him alone to Dresden, a city that was “believed to be the culture treasure that no one would dare to attack or destroy” (interview, 29 Jan 2015). His experience in war-torn Germany informed one of his priorities for the ICTM, namely to facilitate dialogue and collaboration with colleagues across the “Iron Curtain.” Following his PhD, his professional career was launched at the Phonogramm-Archiv of the Museum für Völkerkunde in Berlin, where he held the posts of research assistant to his professor Kurt Reinhard, curator, and later director (1958–1971). Recalling this initial phase of his professional career, Dieter commented that he “enjoyed working with the recordings, including the old wax cylinders” (interview, 29 Jan 2015). At the same time, he maintained his connection to academia through his post as adjunct lecturer in ethnomusicology and anthropology at the Freie Universität Berlin (1962–1970). The knowledge and experience that he had acquired at the Berlin Phonogramm-Archiv were instrumental in the next phase of his career at Columbia University's music

¹ Some of this interview was published, see Castelo-Branco (2015).



Figure 1. Nerthus Karger and Dieter Christensen during fieldwork in Macedonia, Yugoslavia. Klepa, summer 1956 (photo courtesy of Velika Stojkova Serafimovska).

department where he founded and directed a sound archive. From the late 1960s, Christensen was increasingly involved with the Society for Ethnomusicology, where he served as a member of the Council from 1967 to 1981, and the chair of the Publications Committee from 1968 to 1972. In 1970, he was invited as visiting professor to Wesleyan University and Columbia University where he was asked to evaluate the Laura Boulton Collection of Liturgical and Traditional Music and to advise the faculty in the early stages of a new PhD programme in ethnomusicology. In 1971 he accepted a tenured position at Columbia University as associate professor of music, director of the then Center for Studies in Ethnomusicology (presently Center for Ethnomusicology), and curator of the Laura Boulton collection. In 1975, he was promoted to full professor, a post that he held until his retirement to Germany in 2002. Trained in comparative musicology, Christensen became increasingly engaged with the anthropological orientation of ethnomusicology in the United States, which characterized the ethnomusicology programme at Columbia University that he headed for over thirty years.

Since his early student days, Christensen was an indefatigable fieldworker having carried out field research, in many cases jointly with Nerthus Christensen, among the Sami in northern Norway, in Macedonia (figure 1), Bosnia and Herzegovina, Mexico, Oman (figure 2), as well as among Kurdish communities in Turkey, Western Iran, and the Kurdish diaspora in Berlin, especially following his move back to his native city in 2002.

Engagement with the IFMC

Dieter Christensen's proactivity and vision for the IFMC were already evident when he acted as chair of the 20th IFMC conference held in Edinburgh in 1969. A motion setting a new norm for the organization of the IFMC's conferences was proposed by twenty-two delegates, amended by Christensen, and carried by a majority vote at the Extraordinary Meeting of the General Assembly held in conjunction with the conference. The motion empowered the programme committee to define the conference themes and formats which, up to then, had been set by the Executive Board. Christensen's amendment read as follows:

The undersigned move that the Programme Committee be empowered to devise topics for the themes and to consider new concepts in the organisational format of the forthcoming Conference in consultation with the Executive Board. (*BIFMC* 35, Oct 1969:34)

In the interview I conducted with Dieter in January 2015, he shared his perspective on the IFMC and his vision for the ICTM:

SECB: How was the IFMC at the time you joined?

DC: The IFMC at that time was an international organization and it had some history to it. But the standing of the IFMC in the musicological world was comparatively low. This was because it had a strong connection with folk music collecting and folk music research through Maud Karpeles in England and other countries in Europe, especially Switzerland and southern Germany. The collecting of folk music was still an



Figure 2. Dieter Christensen conducting fieldwork in Oman, probably in the late 1980s (photo courtesy of Carolyn Christensen).

issue. It was a matter of interest in particular after World War II when of course things had changed considerably through migrants coming in from Eastern Europe and so on. The whole scene had become mixed up and people became concerned with preserving the original folk ... And, I began to think about the state, status and perspectives of an ICTM as a global organization. There were some issues that were quite apparent: one was the lack of support from the German musicological side, the old fashioned musicological side. Secondly was the question of the relationship to SEM with the somewhat different orientation where the professional engagement of SEM in American academic musicology played an important role. (interview, 29 Jan 2015)

Christensen's perception of the IFMC expressed in this interview, and in other conversations, was shared by other scholars on both sides of the Atlantic. For example, in response to Bruno Nettl's interrogation to Alan Merriam as to why the goals that were set by SEM's founders could not be accomplished by the IFMC, Merriam's reply

involved his perception of the IFMC as specifically interested in music alone; the notion that folk-music scholars were interested in only a small segment of the music of any society; and the idea that the IFMC included a substantial practical component, that is, was in large measure a society of folksingers and dancers. (Nettl 2010:143)

The scholarly orientation that Christensen envisioned for the Council was already evident in the three main themes of IFMC's 23rd conference held in Regensburg in 1975 of which he was programme chair: "Improvisation: idea and practice (concepts and reali-

sations); Musical instruments and change (historical, social, aesthetic, organological); Recent trends in the study of orally transmitted music" (*BIFMC* 46, Apr 1975:3). The conference's focus on some of the then current issues was referred to by John Blacking in his "Summary of the Conference" as "stimulating and wide ranging [tackling] ... important theoretical issues as well as providing new factual information on a variety of musical traditions" (*BIFMC* 47, Oct 1975:21).

Dieter Christensen as ICTM's secretary general

Christensen was appointed by the Executive Board as the IFMC's secretary general starting 1 January 1981, succeeding Graham George who had resigned after having managed the Secretariat from 1969 to 1980. The Secretariat moved from Queen's University in Kingston, Canada, to Columbia University in New York, USA, where it remained until 2001. The announcement was made in the IFMC's April 1981 *Bulletin* by the then president, Poul Rovsing Olsen:

Professor Graham George has resigned as our Secretary General and Professor Dieter Christensen—as requested by the Executive Board—has accepted to take over from January 1, 1981 ... I welcome Professor Dieter Christensen as our new Secretary General. There seems no doubt that the IFMC will benefit from his dynamic personality, his talent for administration, not to speak of his high-ranking scholarship in the field of ethnomusicology. (*BIFMC* 58, Apr 1981:3)

Dieter Christensen served as secretary general with four ICTM presidents: Poul Rovsing Olsen (1977–1982), Erich Stockman (1982–1997), Anthony Seeger (1997–1999), and Krister Malm (1999–2005). Particularly important for the Council's development was Dieter's friendship, intellectual respect, and collaboration with Erich Stockmann, president of the ICTM for most of Christensen's term as secretary general. In 1981 Nerthus Christensen was appointed as executive secretary, receiving a very modest salary. The Christensens worked as a team, devoting much of their time and energy to running the Council.

Christensen's main goal for the Council was to "transform the IFMC into a global organization with scientific goals, away from the limitations that come with the concept of folk music" (interview, 29 Jan 2015). He also saw the Council as an organization of professional scholars, steering away from the "broader and not always so academic orientation" (Nettl 2010:156) that characterized the early years of the IFMC. He worked towards these goals by widening the scope of the Council's activities, focusing scholarly debate on current themes in music research, and expanding the Council's membership and outreach in Europe, North America, and beyond. A crucial step in the transformation of the IFMC was the name change which was being considered since the 1970s. Christensen initiated the debate at the 54th EB meeting in Dresden "in view of the irrelevance of the term 'folk music' to many aspects of non-European traditional music with which the Council is concerned" (EB minutes, 54th meeting, 18–21 Aug 1978:§866). The proposal "engendered vigorous, serious and far-reaching discussion" (ibid.:§883). Two years later, at its 57th meeting in Tunis, the Board voted with a narrow majority to recommend to the General Assembly to change the Council's name to the International Council for Traditional Music (EB minutes, 57th meeting, 1–4 Jul 1980:§938). The historical name-change as well as other alterations to the rules were adopted by the majority of the General Assembly that was held in conjunction with the 26th IFMC conference in Seoul, Korea, on 27 August 1981 (*BIFMC* 58, Apr 1981:22–31). As a consequence of the Council's name-change, the *Yearbook of the International Folk Music Council* was renamed *Yearbook for Traditional Music*, starting with volume 13, published in 1981.

The name change engendered opposition, especially from scholars from Eastern Europe where the term "folk music" carried considerable ideological weight. In response to this opposition, the ICTM's president, Erich Stockman, underlined the advantages of the new name:

In the world of music, our new name is leading to a better understanding of our goals, capabilities, and potential functions. We find the ICTM surrounded by new expectations and tasks that constitute a challenge

for the whole membership and particularly for the Executive Board. Our place among the international music organizations in the UNESCO family is being redefined. The role of the ICTM in a variety of UNESCO-related projects is now under discussion, and the ICTM must rise to these new tasks (*BICTM* 63, Oct 1983:11).

In hindsight, Christensen interrogated the concept of "tradition" and its use in the Council's name:

DC: What is tradition? ... Indeed, I regretted when it was too late that I had not proposed "International Council for Musical Traditions," not "Traditional Music." But this was too late. For years, I considered whether I should have that changed again to "musical traditions," but it was not practical. (interview, 29 Jan 2015)²

One of the initiatives launched by Christensen a few months following his appointment as secretary general that widened the scope of the Council's activities, and focussed scholarly debate on current issues in music research, was a series of regular ICTM colloquia which ideally were to take place every other year, in alternation with the biannual ICTM conferences. These scholarly meetings were conceived to include a small number of invited specialists to debate a current issue in music and dance research. The first colloquium was held in May 1981 in Kołobrzeg, Poland, at the invitation of the Institute of Musicology of the University of Warsaw. It focussed on "Music and the language mode," a theme that had been debated in music research since the 1960s. Christensen headed the programme committee and Anna Czekanowska ran the local arrangements. The colloquium had forty-five participants from fourteen countries (*BICTM* 61, Oct 1982:17). It was described as an "undeniable success, an example to be followed" (*BICTM* 59, Oct 1981:8), pointing out that the "depth of understanding achieved during [the] discussions, across all barriers of language competency and scholarly ideologies, has encouraged the Board to establish such IFMC colloquia, each devoted to a specific theme and attended by a limited number of invited specialists, as a regular item on the IFMC meeting calendar" (ibid.:8, 14). Revised versions of the papers presented at the colloquium by Steven Feld, Jean-Jacques Nattiez, Doris Stockman, and John Blacking were published in volumes 13 and 14 of the *Yearbook for Traditional Music*.

Following the success of the first colloquium, colloquia became a regular ICTM activity. During Christensen's mandate, sixteen colloquia were organized in different parts of the world on current topics, many resulting in key publications. In most colloquia, Christensen played a central role in proposing themes, programme and local arrangement chairs, and inviting scholars.

² A similar debate concerning the adequacy of the Council's current name had been ongoing for several years.

Christensen's "long-term vision" and his role in stewarding "the transition to the ICTM as a professional organization of ethnomusicologists and dance ethnologists" (Ricardo Trimillos, email, 10 Feb 2022) were also accomplished through ICTM's conferences in which he was proactive in proposing to the Board conference venues, themes, as well as programme and local arrangements chairs. The first ICTM conference with him as secretary general was held in August 1983 at Columbia University, Christensen's home institution, with Columbia professors Adelaida Reyes Schramm and Philip Schuyler as programme and local arrangements committee chairs, respectively. A landmark conference attended by three hundred delegates from thirty-nine countries (*BICTM* 63, Oct 1983:9), the main theme was "Music in urban environments," reflecting the growth of urban ethnomusicology pioneered by Adelaida Reyes in the 1970s. As she pointed out in the "editors preface" of volume 16 of the *Yearbook for Traditional Music* where several papers that had been delivered at the conference were published, "the conference was an occasion to raise questions about the Council's new role; as [the] 27th [conference], it was a celebration of the Council's established status" (Reyes Schramm 1984:viii). Furthermore, the papers published in the 1984 *YTM* deal with "certain areas of concern that have been previously peripheral if not extraneous: music in and of complex societies ...; technology as it affects how and what we study ...; the music of urban and urbanized populations ...; the processes by which music communicates and is communicated through changing physical and mental landscapes" (ibid.). The 1983 world conference reflected the Council's broad notion of "tradition" and its new emphasis on current issues and contemporary expressive practices.

Christensen regarded ICTM's cooperation with UNESCO as strategic to the Council's positioning and its development as an international organization. When he took office as secretary general in 1981, ICTM's relations with UNESCO were conducted through the International Music Council (IMC), a non-governmental organization constituted in 1949, of which the IFMC was a founding member, as an advisory body on music matters.³ During the two decades in which Christensen was in office as secretary general, ICTM cooperated with UNESCO on several projects, programmes, and publications. In September 1983, he represented the ICTM on IMC's General Assembly held in Stockholm where IMC

expanded the responsibilities of the ICTM within the network of cooperative ventures that the IMC maintains. These expanded responsibilities concern the organisation of symposia in conjunction with all

UNESCO/IMC Rostra of traditional music; the development of an exchange and information service for broadcasting organisations (International Broadcasting Exchange for Traditional Music – IBEXTM), and the compilation of a comprehensive directory and inventory of archival resources on traditional music for the UNESCO Music in the Life of Man project (World Inventory of Recorded Traditional Music WIRTM). (*BICTM* 63, Oct 1983:7)

Music in the Life of Man (MLM) was a large-scale project that was carried out through IMC and sponsored by UNESCO. Spearheaded by the American musicologist Barry Brook, it aimed at publishing a comprehensive history of the world's musical cultures in approximately ten volumes authored by local scholars. MLM aimed at radically changing the existing knowledge on music history by "establishing a continuum and a connectedness between Western art music and all other musics – and between all music and the life of man" (Brook and Bain 1985:113). It was launched in 1980, and the ICTM was one of three scholarly organizations responsible for the project, the other two being the International Musicological Society and the International Association of Music Libraries. Christensen represented the ICTM on MLM's Board of Directors and several ICTM members were appointed as "regional coordinators" and authors (*BICTM* 63, Oct 1983:11). In 1988, following the ICTM's proposal, the project's name was changed to A Universe of Music – A History, and the Council became a co-sponsor of the project (see Malm's chapter on his presidency and *BICTM* 74, Apr 1989:5). However, the publication was stalemated, due to mismanagement, leading the ICTM to withdraw from the project in 1993 (*BICTM* 83, Oct 1993:10) and to a conflict between ICTM and IMC that resulted in the Council leaving the IMC in 1994 (EB minutes, 78th meeting, 25–26 Jun 1994:§2052; see also Malm's chapter on his presidency in this volume). A year later, ICTM was granted UNESCO's "C status" and thus could cooperate with UNESCO independently of IMC (EB minutes, 79th and 80th EB meeting, 3–4 Jun 1995:§2154), and in 1997 the Council was admitted as an NGO in formal consultative relations with UNESCO, a status that it still maintains. Krister Malm, then an ICTM vice president, recalls that he himself "did quite a lot of lobbying to achieve this" status which enabled the ICTM to apply for UNESCO funding for projects, publications, and meetings (see Malm's chapter on his presidency in this volume; see also *BICTM* 91, Oct 1997:7).

In addition to the MLM, the ICTM worked with UNESCO on other projects, a cooperation that was facilitated by the productive professional relationship that Christensen developed with Noriko Aikawa-Faure. Former director of UNESCO's Intangible Cultural Heritage unit, she was responsible for the ICH pro-

3 <http://www.imc-cim.org/about-imc-separator/relations-with-unesco.html>.

gramme since 1993 and was directly involved in the development of the Proclamation of the Masterpieces of the Oral and Intangible Heritage of Humanity programme and the 2003 Convention for the Safeguarding of the Intangible Cultural Heritage (Aikawa-Faure 2009). ICTM's relationship with UNESCO was also facilitated by his understanding of "the Gothic bureaucracy of UNESCO and [his] skill in steering the IFMC/ICTM away from the benign control of the International Music Council and carving out a unique relationship for it as a body 'in consultation with UNESCO'" (Ricardo Trimillos, email, 10 Feb 2022).

On behalf of the ICTM, Christensen also coordinated the eliciting, evaluating, and editing of materials for release on the UNESCO Collection of Traditional Music of the World series of audio recordings between 1994 and 2001 (*BICTM* 85, 1994:24–25). He also coordinated the evaluation of applications to the UNESCO's Masterpieces of the Oral and Intangible Heritage of Humanity in 2001, a responsibility that was continued by Anthony Seeger, Christensen's successor as secretary general, in the 2003 and 2005 editions (Seeger 2009).⁴ As Diamond and Castelo-Branco point out (2021:10), several ICTM members contributed to the debates leading to the configuration of the 2003 Convention (UNESCO 2003), including the discussion of the terminology used in the Convention. The involvement of the ICTM with UNESCO's 2003 Convention and other programmes has continued to be of great importance up to the present.

Another of Christensen's concerns was the Council's positioning vis-à-vis ethnomusicology and its professional organizations in North America, especially the Society for Ethnomusicology. In a seminal article published in *YTM's* volume 20 marking the Council's fortieth anniversary, he reviewed IFMC's historical relationship to "the Americans," which in the past were "perceived as a threat to the Council, and should never have been" (Christensen 1988:17). The closing paragraph of the article eloquently and succinctly describes his perspective on the relationship between ICTM and SEM, which are

both unique in their roles and they complement each other: SEM as the regional organization in North America that represents the interests of professional academic ethnomusicologists in the USA and Canada, and at the same time serves the field of ethnomusicology worldwide through its publications; and the ICTM, as the international organization in the domain of traditional music, including ethnomusicology that serves scholarship with an emphasis on the mutual recognition and understanding of diverse inquiring minds. (Christensen 1988:17)

Since the 1970s, ICTM attracted more scholars and students based in North American institutions as members and participants in the Council's management, as the Council moved "to an essentially professional organization" (Nettl 2010:144), offering a broad and diverse international perspective on music and dance research.

Intellectual property, especially as it concerns "traditional music" was also one of Christensen's and the Board's concerns. In fact, the ICTM spearheaded the debate on issues of ownership and copyright in ethnomusicology (Diamond and Castelo-Branco 2021:12). A "Statement on copyright in folk music" was published in the *Bulletin of the IFMC (BIFMC* 12, Sep 1957:25–27), recommending that the laws of copyright be applied to folk music. Two years after Christensen took office as secretary general, at the 62nd meeting of the Executive Board held in New York in August 1983, he introduced for discussion at Board meetings several tasks that had not been undertaken by other organizations and that the ICTM should pursue, including acting as a "pressure group to bring issues of intellectual property in oral tradition and traditional music to move again, since UNESCO/governmental attempts are now stalemated" (EB minutes, 62nd meeting, 13 and 15 Aug 1983:§1082). In 1989, an ICTM Commission on Copyright and Ownership in Traditional Music and Dance was appointed by the Board at its 71st meeting with Krister Malm as its chair. The Commission was formed taking into account the interest of WIPO and UNESCO in addressing copyright for different forms of "folklore" and the work leading up to UNESCO's 1989 Recommendation on the Safeguarding of Traditional Culture and Folklore (*BICTM* 75, Oct 1989:5; Krister Malm, email, 8 Jun 2018). It was charged with conducting a "complete survey of concepts regarding ownership in traditional music and dance as well as customs related to these concepts in different ethnic groups. The commission will also compile information on existing legislation and other practices concerning copyright for traditional music and dance in different countries" (*BICTM* 75, Oct 1989:5). The results were envisioned "as a source of information to governments, institutions, organizations etc. which are going to implement UNESCO's recommendation on the safeguarding of folklore and/or legislate on copyright for traditional music and dance ... and to contribute to increasing resources for traditional music and dance out of copyright money" (*ibid.*). The Commission distributed a questionnaire with the ICTM's *Bulletin* 76, published in April 1990, and received replies from twenty-nine countries. A report based on the results was conveyed to UNESCO (see Malm's chapter on his presidency). Music, ownership, and rights was also one of the themes of the world conference that was held in Canberra, Australia, in 1995 (*BICTM* 84, Apr 1994:4); articles by

⁴ <https://ich.unesco.org/en/proclamation-of-masterpieces-00103>.

Hugo Zemp, Sherylle Mills, and Anthony Seeger focusing on the same theme were published in the *Yearbook for Traditional Music* 28 (1996).

Dieter and Nerthus Christensen served the ICTM organizationally and intellectually in many more ways that can be enumerated in this chapter. Membership development and the expansion of the ICTM's World Network were of paramount concern. Membership increased in all categories from the 934 members reported in 1981/1982 (*BICTM* 63, Oct 1983:12) to the 1,427 members listed in 1999 (*BICTM* 95, Oct 1999:13). Communication with the membership was maintained regularly through the Bulletin, published twice a year (April and October). A membership directory (initially a list) was launched in 1982 and published and updated regularly (*BICTM* 51, Oct 1982:4). ICTM's first website was launched in 1997 through Columbia University's Center of Ethnomusicology (*BICTM* 91, Oct 1997:9). Liaison officers increased from 33 in 1983 to 41 in 1999, and national committees from 18 in 1983 to 21 in 1999 (*BICTM* 63, Oct 1983; *BICTM* 95, Oct 1999, front and back covers). The growth and intellectual vitality of the ICTM is also reflected in the increase in study groups and in their diverse orientations: from five in 1983 (Analysis and Systematization of Folk Music; Ethnochoreology; Historical Sources of Folk Music; Music Archaeology; Music of Oceania) to twelve in 1999 (in addition to the aforementioned five, the following study groups were founded: Anthropology of Music in Mediterranean Cultures; Computer Aided Research; Maqām; Music and Gender; Music and Minorities; Music of the Arab World) (*ibid.*).

Much more can be said about the Secretariat under Dieter Christensen which ended with his and Nerthus Christensen's dramatic resignation at the General Assembly held at the 36th World Conference in Rio de Janeiro in 2001 (see chapters by Anthony Seeger on his service as secretary general, and Krister Malm on his presidency). While Dieter Christensen could sometimes be uncompromising, his sharp intellect, his enthusiasm for the intellectual endeavour, his commitment to the ICTM, and his ever-present sense of humour were stimulating to many of those who worked with him. He made a major contribution to the ICTM's scholarly orientation, international presence, and impact.

References cited

- Aikawa-Faure, Noriko. 2009. "From the Proclamation of Masterpieces to the Convention for the Safeguarding of the Intangible Cultural Heritage." In *Intangible Heritage*, edited by Laurajane Smith and Natsuko Akagawa, 13–44. New York: Routledge.
- Brook, Barry S., and David Bain. 1985. "World Music, World History, and the Music in the Life of Man Project." *The World of Music* 27/1: 111–115.
- Castelo-Branco, Salwa El-Shawan. 2015. "Interview with Dieter Christensen." *BICTM* 128 (Apr): 4–6.
- Christensen, Dieter. 1957. *Die Musik der Käte und Sialum*. Berlin: Freie Universität Berlin.
- . 1988. "The International Folk Music Council and 'The Americans': On the Effects of Stereotypes on the Institutionalization of Ethnomusicology." *YTM* 20: 11–18.
- Christensen, Dieter, and Salwa El-Shawan Castelo-Branco. 2009. *Traditional Arts and Society in Sohar, Sultanate of Oman*. Berlin: VWB Verlag für Wissenschaft und Bildung.
- Diamond, Beverley, and Salwa El-Shawan Castelo-Branco. 2021. "Ethnomusicological Praxis: An Introduction." In *Transforming Ethnomusicology*; vol. 1: *Methodologies, Institutional Structures, and Policies*, edited by Beverley Diamond and Salwa El-Shawan Castelo-Branco, 1–24. New York: Oxford University Press.
- Nettl, Bruno. 2010. *Nettl's Elephant: On the History of Ethnomusicology*. Urbana: Illinois University Press.
- Reyes Schramm, Adelaida. 1984. "[Editor's preface]." *YTM* 16: viii–ix. (part of the "Editors' Prefaces" by Adelaida Reyes Schramm and Dieter Christensen, *YTM* 16: viii–x.)
- Seeger, Anthony. 2009. "Lessons Learned from the ICTM (NGO) Evaluation of Nominations for UNESCO's Masterpieces of the Oral and Intangible Heritage of Humanity, 2001–5." In *Intangible Heritage*, edited by Laurajane Smith and Natsuko Akagawa, 112–128. New York: Routledge.
- UNESCO. 2003. *Convention for the Safeguarding of the Intangible Cultural Heritage*. <https://ich.unesco.org/en/convention>.

Interview

Interview with Dieter Christensen, Berlin, 28–29 January 2015.

The Secretariat under Anthony Seeger: Los Angeles, USA, 2001–2005

Anthony Seeger

Who says there is no drama in academic societies? For any younger scholars who may eventually become involved in the administration of university departments and professional organizations, it is important to know that conflict is not unusual. Strong personalities are probably important for organizations, especially when all parties are convinced of the importance of an organization.

In the April 2001 *Bulletin*, after the preliminary programme for the 2001 world conference in Rio de Janeiro, Brazil, there appears an article on the twenty years of the ICTM Secretariat in New York City. Signed by then Secretary General Dieter Christensen and his wife and assistant, Nerthus Christensen, the short essay recounts how the ICTM found itself in a difficult situation around 1980, when the ICTM Executive Board asked Dieter Christensen to host the secretariat at Columbia University in New York City.

According to the article, membership had declined to about 800, the publication of the *Yearbook* was years behind, and the Council was technically bankrupt (N. Christensen and D. Christensen 2001:25). The 1980 budget figures presented in the *Bulletin* (*BICTM* 59, Oct 1981:13–18) show a deficit of US\$9,981 and lower membership numbers than those provided by the previous Secretary General Graham George.

By dint of prodigious effort and devotion to the ICTM, Dieter was able to return the Council to solvency, recruit new members, embark on new endeavours like the ICTM colloquia, and as editor of the *Yearbook*, he maintained the journal as a very important and highly regarded publication that appeared on time. He also assumed the editorship of the UNESCO series of recordings, under a contract of the ICTM and the Intangible Heritage Office of UNESCO. He simultaneously served as a voting member of the Executive Board for several terms. For two decades he coordinated the world conferences, managed memberships, organized meetings of the Executive Board, and published and mailed the ICTM *Yearbooks*, *Bulletins*, and other publications on a very small budget. During fifteen of those

years he was assisted by a repeatedly re-elected ICTM president, Erich Stockmann of the German Democratic Republic (formerly often referred to as East Germany), thus enhancing the ability of the ICTM to transcend the divide created by the Cold War.

If there was one danger in this centralization of activities in the hands of a single secretary general for twenty years, it was what is sometimes called “founder’s syndrome.” Among other traits described for this is that the organization becomes identified with the founder and that the founder so identifies him- or herself with the organization that suggestions for changes are perceived as personal attacks. While Dieter was not an ICTM founder, he transformed it and ran its operations for many years. It was difficult for him to delegate to others, and his relations with some members of the Executive Board and some people who left or never joined the ICTM were at times contentious.

In the same article from the April 2001 *Bulletin*, Dieter had announced that he would retire from Columbia University in 2004 and that the Secretariat would need to move before then. But in an angry speech at the 2001 General Assembly in Rio de Janeiro, he announced his immediate resignation and threw a bundle of keys on the table. Everyone present was stunned, and most of us were deeply saddened by this sudden end to his participation in the ICTM. The Executive Board members were totally unprepared for such an immediate transition. (This moment has also been mentioned in Malm and Hemetek’s essay on conferences and General Assemblies, and in Malm’s chapter on his presidency).

I had been elected president of the ICTM in 1997–1999, had served on the Executive Board for twelve years, and had been the programme chair for the Rio de Janeiro world conference. As a result, I knew the organization fairly well. I knew there would be a lot of work to do to move the Secretariat and to manage all of its operations and that the ICTM budget was too small to support an assistant. Nerthus Christensen had worked for little money and no benefits.



Figure 1. Anthony Seeger and his assistant and ICTM treasurer, Kelly Salloum, traveling to the 37th ICTM World Conference in Fuzhou and Quanzhou. Los Angeles, January 2004 (photo courtesy of Anthony Seeger).

The evening following Dieter's resignation, I met on a beach in Copacabana with the dean of the College of the Arts and Architecture at the University of California, Los Angeles (UCLA), ethnomusicologist Dan Neuman, and ethnomusicologist Timothy Rice, the chair of the UCLA Department of Ethnomusicology, where I worked as professor. They were both attending the conference and recognized that some swift action was needed. They agreed to provide special funding to pay a half-time administrative assistant for the Secretariat, to provide office space for it in the Ethnomusicology Department at UCLA, and to allow me to teach one less course each year in order to manage the duties of secretary general. The ICTM is greatly in their debt for their comprehension of the situation and quick action taken to seek a resolution. The next day I presented to the Board an offer to host the Secretariat in Los Angeles. The Board received three other offers (from Hong Kong, Portugal, and Norway), but the relative ease of transition within the same country, and the funding and space I had already arranged were convincing. I was suddenly, and unexpectedly, secretary general. I resigned my seat on the Executive Board, because I thought it a conflict of interest to be a member of the board that appoints the secretary general.

Every secretary general must move the offices of the ICTM to his or her institution and find ways to continue the Council's work in a new place. My job was quite difficult. Dieter forbade me to talk to his wife, Nerthus, about anything. He informed me that I must move the contents of two rooms out of Columbia University space by 31 July (later extended until September). And I discovered that the keys he had thrown down on the

table weren't the real keys to the offices, but rather a dramatic prop and could not at first open the door. I arrived in New York City to pack up the office on 9 October 2001, not long after the attack on the World Trade Center. A former student of mine living in New York, Christen Amigo, and I packed the accumulated papers of twenty years of the Secretariat in one day. We boxed the contents of many file drawers, consolidated dozens of boxes of back issues of the *Yearbook*, and arranged for everything to be shipped to California. Everything we left behind was discarded. I only hope we didn't miss anything important.

It was clear to me that my job as secretary general was to keep the ICTM functioning by preparing, printing, and distributing the publications, collecting the dues, and managing the finances of the Council. I also needed to prepare for the next world conference, in Fuzhou and Quanzhou, China, and take steps for an orderly and successful transfer of the Secretariat to another location (preferably in another country) in a few years. I knew I would probably publish fewer books and need to change some of my plans, but I thought—and still think—the ICTM was more important than my personal career plans. I was a good friend of ICTM President Krister Malm, as well as of many members of the Executive Board. Working harmoniously together we were able to navigate the ICTM through the occasionally difficult transition. I also learned a lot being secretary general that I could have learned in no other way.

I was extremely fortunate to be able to hire Kelly Salloum, a scholar, composer, performer, and administrator, as my ICTM assistant (figure 1). She had been the best-organized teaching assistant I ever had at UCLA,



Figure 2. Jonathan Stock, chair of the local arrangements committee, and Anthony Seeger. Sheffield, 2005 (photo by Svanibor Pettan).

from which she held an MA in ethnomusicology; and she was willing to take on the joint duties of ICTM Administrative Assistant (managing publications, membership, and eventually treasurer) and the Department of Ethnomusicology Publications Coordinator. She was admired by the Board for returning emails at night and on weekends, and for the depth of her preparation for Board meetings and practical advice. We had a small but well laid-out space in the Music Building, but the boxes from New York completely filled it. We sent most of them to storage and kept only the recent files and a few copies of each volume of the *Yearbook* to sell as needed. Kelly then set about mastering the databases for membership and mailing, establishing the ICTM as a non-profit organization in the State of California, opening bank accounts, and trouble-shooting innumerable issues that arose which we were forbidden to ask the last incumbent about. This slowed the publications that year (see *BICTM* 99, Oct 2001:2). The ongoing operations of the ICTM were in her hands, leaving me free to firm up external relations, visit conference sites, and the rest.

Among the accomplishments of this period were:

- Moved the ICTM website and email addresses to a UCLA address, improved and integrated the membership and subscription databases, and put more ICTM information online, including *Bulletins*.
- Set up banking and facilitated payments by credit card.
- Answered hundreds of questions from members and subscribers who were confused by changes of address after twenty years in one location.
- Established a formal, 501(c)(4) non-profit status for the ICTM in California and set up bank accounts. This is a designation for a social welfare group that is exempted from certain taxes in the USA.
- Established an agreement with JSTOR to make back issues of the *Yearbook* available, thus relieving the Secretariat of the necessity of keeping all the back issues.
- With the intervention of Stephen Wild, arranged for the National Library of Australia to house the official papers of the ICTM, which previously had moved with the Secretariat.

World conferences:

- Finalized the details of the 37th World Conference in Fuzhou and Quanzhou China.
- Oversaw the rescheduling of that conference from 2003 to 2004, which had to be delayed due to the SARS epidemic.
- Arranged for 38th World Conference in 2005 to be held in Sheffield, UK (figure 2).
- Arranged for 39th World Conference in 2007 to be invited to Vienna.

Activities with UNESCO:

- I travelled frequently to Paris for meetings of various kinds at the UNESCO headquarters. I found that the presence of the ICTM secretary general was important to ICTM interests at those meetings, quite apart from what I was able to contribute.
- I served as editor of the UNESCO series of recordings until passing it to Wim van Zanten. While we had contracts to prepare new projects, UNESCO was unable to get its distributor to continue publishing them in view of changes in the record industry. I sought to try to resolve the backlog of unpublished projects that had been approved by the ICTM, but this was only resolved many years later, when Smithsonian Folkways Recordings began to distribute the UNESCO recordings.
- The Intangible Heritage Office asked the ICTM to undertake the “technical and scientific review” of nominations for the Masterpieces of the Oral and Intangible Heritage of Humanity project in 2001, 2003, and 2005. This was a very large project, begun before the creation of what became the UNESCO 2003 Convention on the Safeguarding of the Intangible Cultural Heritage, and took a lot of the Secretariat’s time along with student assistants. It is described in Seeger (2009).

One of my most important contributions to the ICTM, I believed, would be to establish an organized and collegial transition of the Secretariat to another location and another secretary general. We discussed the issue in an Executive Board meeting, but no one sprang forward to offer their services. I travelled to Ljubljana, Slovenia, to visit Svanibor Pettan, who didn’t think he and his institution were ready to host the Secretariat, but left open the possibility of doing it in the future. I also travelled to Canberra, Australia, and met with Stephen Wild, who had been editing the *Yearbook* and had served on the Executive Board and as vice president. After consulting with officials at the Australian National University where he worked, Stephen offered to host the Secretariat in Australia and the Board concurred.

By the end of 2005 there wasn’t much to send to the new Secretariat. Almost everything required to run the ICTM was on computer files in commonly available software programmes. We recycled most of the back issues of the *Yearbook* and *Bulletin*. We shipped the historical papers to Australia for deposit in the National Library of Australia, and in January 2006, Stephen took over for the next five-and-a-half years, following which Svanibor Pettan served for six years before passing it to Ursula Hemetek, in Austria, in 2017. These transitions have been well-planned and efficiently done, so that the membership and the activities of the Council were improved with each move.

Now our conflicts can move to the academic arena, where we can debate and argue ideas in our study groups, colloquia, symposia, fora, and world conferences. That

is where the engaged debates and the intellectual efforts of all of us will be the most productive.

References cited

- Christensen, Nerthus, and Dieter Christensen. 2001. “20 Years ICTM in New York.” *BICTM* 98 (Apr): 25–26.
- Seeger, Anthony. 2009. “Lessons Learned from the ICTM (NGO) Evaluation of Nominations for the UNESCO Masterpieces of the Oral and Intangible Heritage of Humanity, 2001–5.” In *Intangible Heritage*, edited by Laurajane Smith and Natasko Akagawa, 112–128. London: Routledge.

The Secretariat under Stephen Wild: Canberra, Australia, 2006–2011

Stephen Wild

In 2005, on the suggestion of Anthony Seeger, then secretary general of the ICTM, I proposed to the Australian National University (ANU), where I was graduate convenor of the music programme in the School of Music, to take over the Secretariat from UCLA. This proposal was favourably received on condition that I take on extra administrative duties. The university agreed to provide a travel allowance which enabled me to travel abroad twice a year on ICTM business. An invitation by the university to host the ICTM Secretariat was presented to and accepted by the Executive Board at its meeting following the world conference in Sheffield, 2005. Initially offered for three years, the ANU hosting was extended by another two-and-a-half years in 2009.

The Secretariat was transferred from UCLA to ANU in January 2006. It was launched by the vice chancellor of the university, Ian Chubb, and was accompanied by performances of traditional music and reported by local and national media. Lee Anne Proberts, an employee of the university was appointed executive assistant.

The Secretariat was allocated an office within the ANU School of Music. In addition to the travel allowance and the office space, the university absorbed the cost of routine telephone, postal and internet services, and provided accounting services for ICTM's finances free of charge.

The Canberra Secretariat facilitated six Executive Board meetings and three world conferences (Vienna 2007, Durban 2009, St John's 2011). Executive Board meetings were held in association with each world conference, and in various places in the intervening years.

The first Board meeting was held in Ljubljana, Slovenia, in September 2006. At this meeting, the proposal for the Barbara Barnard Smith Travel Award and its associated seeding fund was accepted by the Board. The fund was established to assist a person whose participation in a world conference would contribute significantly to the conference programme and the recipient's professional career. Barbara Smith's generous donation was facilitated by Adrienne Kaeppler, president of ICTM and a former student of Smith's at the University of

Hawai'i. The first award was made for the Vienna world conference. Several subsequent donations to the fund (by Adrienne Kaeppler, Wim van Zanten, and myself) were received during the Canberra Secretariat.

At the Ljubljana meeting, the new secretariat flagged the directions in which it proposed to take the organization, in particular, taking advantage of the new technology in the digital era. Some of the new directions were:

1. Establishment of online membership subscriptions and renewals;
2. Establishment of a new website, which incorporated the Membership Directory;
3. Provision for electronic voting in elections;
4. Publication of the *Bulletin* in digital form only.

These measures have saved the organization much time and money. Another significant event at this Board meeting was the recognition of Taiwan as the first regional committee. This solution to the problem of recognising a Taiwanese committee was suggested by Jonathan Stock and later accepted by Wang Yaohua, then chair of the Chinese National Committee.

A symposium titled "Ethnomusicology and ethnochoreology in education: Issues in applied scholarship" was held after this Board meeting. It formed the basis of the recognition of a new Study Group on Applied Ethnomusicology by the Executive Board in the following year.

The 39th World Conference was held in Vienna, at the University of Music and Performing Arts, 4–11 July 2007. The programme chair was Vice President Wim van Zanten. The chair of the local arrangements committee was Gerlinde Haid.

Three new ICTM honorary members were elected at the General Assembly that year: Dieter Christensen (secretary general, 1981–2001), Anthony Seeger (president, 1997–1999; secretary general, 2001–2005), and Krister Malm (president, 1999–2005).

The next Executive Board meeting was held in Canberra, in February 2008. High on the agenda were



Figure 1. The ICTM Archive being launched at the National Library of Australia. Marcello Sorce Keller, Allan Maret, Aaron Corn, Svanibor Pettan, Joe Gumbula, Steve Wanta Jampijinpa Patrick, Stephen Wild, Carole Johnson, Adrienne Kaepler. Canberra, 2008 (photo courtesy of Svanibor Pettan).

the arrangements for the next world conference, in South Africa. At the time there was a sense of crisis about the viability of the conference. It had become apparent that the local arrangements committee had difficulty defining lines of responsibility and ensuring adequate funding for the conference. These were discussed at length, and the Board agreed to press on with the commitment. The problems were sufficiently resolved to clear the path during my visit to Durban later in that year. Of crucial importance was the guarantee of the vice chancellor of the host university to provide sufficient funds for the conference.

Associated with the Executive Board meeting were a symposium on intangible cultural heritage (ICH) and a public lecture on this subject by Wim van Zanten, ICTM representative on ICH matters. Several Executive Board members and other ICTM members were also speakers at the Memory of the World Regional Conference at the National Library of Australia (NLA).

Also associated with this conference was the launching of the new ICTM Archive hosted by NLA by ICTM President Adrienne Kaepler (figure 1). The library mounted an exhibition of selected items from the archive, highlighting a letter from our first president, Ralph Vaughn Williams.

The establishment of the ICTM Archive was agreed to in 2005 at a meeting between then Secretary General Anthony Seeger, Director General of the National

Library Jan Fullerton, NLA Music Curator Robyn Holmes, the Acting Manuscript Librarian, and myself. Over thirty cartons of records were sent from UCLA to the NLA, and ICTM paid for their cataloguing. The substantial catalogue which resulted is accessible on the NLA website.¹ At the end of the Canberra Secretariat in 2011, I catalogued and deposited a second tranche of documents into the ICTM Archive. These consisted of the records of the UCLA Secretariat.

The 40th world conference was held at the University of KwaZulu-Natal in Durban, South Africa, 1–8 July 2009 (figure 2). Due to illness of the original appointee, Wim van Zanten took over at a late stage as programme chair, at short notice. The local arrangements committee was chaired by Ntombfikile Mazibuko, assisted by Patricia Opondo, ICTM Executive Board member.

An unforgettable part of the conference was the indigenous performances organized by Opondo. There was also an exhibition of African musical instruments. The keynote address was delivered by Andrew Tracey, son of pioneer ethnomusicologist Hugh Tracey, reminding us of their key role in the study of African music, and the establishment of the International Library of African Music.

The next Executive Board meetings were held at Memorial University, St John's, Canada, in 2010 and 2011. Also held in association with the 2010 Executive

¹ <https://nla.gov.au/nla.obj-415329506/findingaid>.



Figure 2. Stephen Wild, Adrienne Kaeppler, and Lee Anne Proberts in South Africa for the world conference. Durban, 2009 (photo courtesy of Lee Anne Proberts).

Board meeting was the symposium on music, dance, and place at the university.

Another key event in 2010 was the transfer of the *Yearbook* institutional subscriptions management to JSTOR, a not-for-profit organization based in New York. Under the new agreement called the Current Scholarship Program, finalized by me in New York on the way to St John's, JSTOR would also provide electronic access to current issues of the *Yearbook*. This was endorsed by the Executive Board at its 2010 meeting.

The 41st world conference was held at Memorial University, 13–19 July 2011. The programme chair was Salwa El-Shawan Castelo-Branco, with Beverley Diamond and Kati Szego as co-chairs of the local arrangements committee. Among the highlights of the conference was an exhibition on the research of Maud Karpeles, founding secretary of the Council, on traditional music and dance of Newfoundland. Other highlights of the conference were the presence of a large African delegation and an African performance troupe brought by Patricia Opondo.

During the Canberra Secretariat, study groups flourished and multiplied. New study groups recognized were as follows:

1. East Asian Historical Musical Sources (2006),
2. Musics of East Asia (2006),
3. Music of the Turkic-speaking World (2006),
4. Applied Ethnomusicology (2007),
5. Music and Dance in Southeastern Europe (2008),

6. Multipart Music (2009),
7. Performing Arts of Southeast Asia (2009),
8. African Musics (2011).

Colloquia held during the Canberra Secretariat period were:

1. "Emerging musical identities: View from across the Atlantic," Wesleyan University, Middletown, USA, May 2006;
2. "Indigenous music and dance as cultural property," University of Toronto, Canada, May 2008;
3. "Musical exodus: Al-Andalus and its Jewish diasporas," Corpus Christi College, Cambridge, UK, July 2008;
4. "One common thread: A colloquium on the musical expression of loss and bereavement," Australian National University, National Library of Australia, and National Folk Festival, Canberra, April 2011.

Six new national/regional committees were recognized: Taiwan (2006), Croatia (2007), India (2007), Australia/New Zealand (2011), Brazil (2011), and FYR Macedonia (2011). As of October 2011, there were a total of thirty-eight national and regional committees.

Seven countries joined the ranks of liaison officers between 2006 and 2011: Azerbaijan, Belgium, Denmark, Ivory Coast, Laos, South Africa, and Sri Lanka. As of October 2011, the number of countries in the liaison-officer network was thirty-seven.

A final note in this account of the Canberra Secretariat concerns the Council's finances. During this time the

global financial crisis of 2008–2009 occurred, and membership renewals declined significantly in these two years. Although spending remained within the approved budget, I reported an operational deficit of about 10% for 2008 at the General Assembly in 2009. A further decline in revenue occurred in 2009. The situation had stabilized by the time of the 2011 General Assembly. Although the financial cushion of about one year's revenue and expenditure had been somewhat depleted, the Council's financial liquidity was never in danger, and we were able to hand over to the next Secretariat (Ljubljana) with a modest capital base. This was despite the ANU's unexpected requirement that ICTM bear the cost of the executive assistant's substantial severance payment according to Australian employment law.

The Secretariat under Svanibor Pettan: Ljubljana, Slovenia, 2011–2017

Svanibor Pettan

In the first half of 2011, the process of moving the Secretariat from Australia to Slovenia was reaching its final phase.¹ Australia had been its safe home for five-and-a-half years, and the stay of the ICTM office was financially supported by the Australian National University as the hosting institution. Slovenia, on the other hand, was to be the youngest and the smallest country to host the Secretariat in the Council's history, English was not the official language, and institutional financial support was not assured. President Adrienne Kaeppler and Secretary General Stephen Wild, who were in charge of the operation on behalf of the Executive Board, could only trust my decades-long dedication to the Council's legacy and my plan on how to organize the efficient functioning of the ICTM office under considerably different circumstances. The plan was based on my intense consultations with the newly-selected candidate for the assisting position, Carlos Yoder (figure 1), whom I knew previously, and with my colleagues at the Department of Musicology at the Faculty of Arts of the University of Ljubljana, led by Chair Leon Stefanija, whose support was firm and unconditional.

Here I wish to express gratitude to three more individuals, whose support in various ways enabled the envisioned Secretariat in Ljubljana to get a chance and prove its operational capabilities: Rector of the University of Ljubljana Radovan Stanislav Pejovnik, First Lady of Slovenia Barbara Miklič Türk, and my wife, Lasanthi Manaranjanie Kalinga Dona. Today, from the temporal distance of a decade, I believe that the visions and changes that materialized during the Secretariat's six years in Ljubljana have fulfilled expectations and opened several avenues for the further flourishing of the Council. These resulted from close cooperation with the president, vice presidents, Executive Board members, general and guest editors of the *Yearbook*, the editorial team of the *Bulletin*, national and regional representatives, study groups, local arrangement committees, programme committees, and

last but not least, the members of ICTM and other sister societies and institutions.

Notions of respectful friendship and supportive collegiality, so characteristic of ICTM, have enabled creative cooperation and consequently allowed the attainment of several new heights in the period 2011–2017. They can be summarized in the following twenty points:

1. The Council's membership increased by more than 55%, from 900 members and subscribers in 2011 to more than 1,400 in 2017. At the same time, thanks to intensified activities in non-conference years, the previous difference in membership figures between conference and non-conference years was substantially reduced.
2. The systematic search for active national and regional representatives in all continents resulted in the growth of the ICTM World Network from 75 members in 2011 to 127 in 2017. Also, the appointment of new representatives for existing countries and regions invigorated communication and cooperation.
3. Three world conferences (Shanghai, Astana, Limerick), three colloquia (Portel, Nanterre, Shanghai), fifty-six study-group symposia on all continents, and two fora (Limerick, Abu Dhabi) testify to the Council's vibrant activities during these six years.
4. The 43rd ICTM World Conference in Astana, Kazakhstan (2015), was the first in Central Asia, in the territories of the former Soviet Union, and in a country with a majority Muslim population.
5. The list of ICTM study groups was enriched by four new ones, with foci on African musics, audiovisual ethnomusicology, music and allied arts of Greater South Asia, and musics of the Slavic world. Some older study groups were revitalized.
6. The Secretariat began to provide study groups with optional assistance in organizing their elections, in order to add transparency to the process and consequently strengthen the study groups.
7. The Assembly of Study Group Chairs became a new type of gathering in the context of world conferences, comparable to the Assembly of National Representatives.
8. Fora emerged as a new type of ICTM scholarly gathering, in addition to world conferences, study-group symposia, and colloquia.

¹ I gratefully acknowledge that this chapter benefited from the suggestions made by fellow co-editors Naila Ceribašić and Don Niles.



Figure 1. While serving as ICTM secretary general and executive assistant, Pettan and Yoder also served as president and secretary of the Cultural and Ethnomusicological Society Folk Slovenia (the ICTM Slovenian National Committee), bringing together the best international and national practices. This photograph was taken after one of four memorable concerts that celebrated the coming of ICTM to Slovenia, the fully improvised musical event titled “Trần Quang Hải and friends”: Goran Krmac, Carlos Yoder, Trần Quang Hải, Svanibor Pettan, Janez Dovč, Boštjan Gombač. Ljubljana, 26 August 2011 (photo courtesy of Imago Sloveniae).

9. As far as cooperation with UNESCO is concerned, the Council has been successful in its role as an NGO in the ICH-evaluation processes, and in getting grants to support participation for its world conferences in Astana and Limerick.
10. New funds were established to support the participation of members in ICTM’s scholarly gatherings: besides the Barbara Barnard Smith Travel Award, since 2014 there are also the Maud Karpeles Fund and Young Scholars Fund.
11. Six issues of the *Yearbook for Traditional Music* were produced at a printing house in Ljubljana that enabled superb technical quality at a lower price compared to its predecessors.
12. In October 2011, the *Bulletin of the ICTM* became an exclusively online publication, while in 2014, a third issue (January) was added to the standard two (April and October). In total, sixteen *Bulletins* were created in this period.
13. Systematic efforts have been made towards cooperating with sister societies, such as (in alphabetical order) the European Music Council (EMC), European Seminar in Ethnomusicology (ESEM), International Association of Music Libraries, Archives and Documentation Centres (IAML), International Association for the Study of Popular Music (IASPM), International Music Council (IMC), International Musicological Society (IMS), International Society for Music Education (ISME), Society for Ethnomusicology (SEM), World Dance Alliance (WDA), and more. The Council’s cooperation with Répertoire International de Littérature Musicale (RILM) was improved at several levels.
14. Brochures carrying basic information about the Council have been translated from English to several other languages—Arabic, Chinese, French, Russian, and Spanish—and made available to the public for better international communication.
15. The ICTM website became the central repository of information about the Council, including new sections with historical data, a new membership directory, and more.
16. The ICTM email list or listserv and social media became important communication tools, and a Latin American email list became important for Spanish- and Portuguese-speaking members.
17. The Executive Group, consisting of the president, vice presidents, and the secretary general, became formalized as the operational core of the Executive Board.
18. Since 2013, the Executive Board has improved its efficiency by carrying out specific tasks through topically-defined committees.
19. Memoranda and guidelines were updated and enriched with several new items.
20. For quite a long time, the Council’s constitutional document—the Rules—has been in force, subject to occasional changes and updates. In 2016, the Executive Group in collaboration with the respective EB committee, and then the Executive Board created

a new constitutional document named the Statutes, which replaced its outdated predecessor and enabled better serving of the needs of a modern international scholarly society. The new document was approved at the General Assembly in Limerick, Ireland, in 2017.

The credo of my service in the role of secretary general was rooted in the remembrance that the Council was established in the aftermath of World War II and had the firmly expressed intention to contribute to the betterment of the world. The final part of the ICTM's website presentation states that it "acts as a bond among peoples of different cultures and thus contributes to the peace of humankind." My aim was to promote engaged scholarship and networking on a worldwide scale, and to enable the Council, proud of its rich history of overcoming political, economic, and other divides in the past decades, to further develop and refine its potentials in terms of theory, method, and examples of good praxis (figure 2).



Figure 2. At the completion of the six-year term of the Secretariat in Ljubljana, several individuals who significantly contributed to the flourishing of the Council were presented with traditionally ornamented gingerbread hearts. The smile of Barbara Barnard Smith who received such a heart in Hawai'i provides a gentle reminder about the great potential of the Council in terms of love, respect, and intergenerational cooperation. Honolulu, 2017 (photo courtesy of Kirk Sullivan).

As secretary general, I felt honoured and privileged to be in a position to contribute to our shared path, building on the legacies of respected predecessors and on inspiration from current collaborators, especially from colleagues in the Executive Board, headed by Adrienne Kaeppler and Salwa El-Shawan Castelo-Branco as presidents, and Stephen Wild, Don Niles, and Razia Sultanova as vice presidents. Special appreciation goes to my multitalented and efficient "right hand," Executive Assistant Carlos Yoder. Knowing my successor as secretary general, Ursula Hemetek, and her academic environment for several decades, I felt fully comfortable about the Secretariat's move to the University of Music and Performing Arts in Vienna, Austria, in 2017. The continuation of service of the executive assistant assured the continuity of operations and contributed to the next four successful years in the life of the Council.

Let me complete this overview with a few not widely-known experiences from the period in which the Secretariat was at home in Ljubljana.

ICTM members remember Astana (nowadays Nur-Sultan), the site of the 2015 world conference, in its pleasant summertime period. But, preparations for the conference required Razia Sultanova and me to experience its winter temperatures, as well. After hearing my complaint about -29 degrees Celsius, Razia replied: "Good that you arrived today; yesterday it was -39 degrees." Conferences in new places often bring specific challenges; intense work with the local hosts and EB members in Astana was an amazing experience, a new landmark of cooperation and adjustability. I gladly testify that the students from the Kazakh National University of Arts still keep coming for a semester study exchange to Ljubljana, demonstrating that the ICTM conference truly contributed to building new bridges.

Work on the *Bulletin* counted among the great pleasures of the period. Due to my rich traveling schedules, I recall several situations in which the three of us were in mutually distant time zones (for instance, Don Niles in Papua New Guinea, Carlos Yoder in Slovenia, me in Cuba), but this never became an obstacle that our enthusiasm wasn't able to overcome.

In 2013, despite her terminal illness, Marianne Bröcker hosted a symposium of the Study Group on Musical Instruments in Bamberg, Germany. I felt it might be the last chance for the ICTM to thank Marianne for her varied and significant contributions over many years. Encouraged by the Board, I travelled to Bamberg and delivered her in person a newly created certificate of honorary membership, the Council's highest recognition. She was very happy to receive it. Three weeks later, Marianne passed away, continuing to live in our good memories.

My favourite collective brainstorming within the Council was certainly the one in Limerick in 2016, when first the Executive Group and then the Executive Board were involved in creation of the Statutes. Salwa El-Shawan Castelo Branco bravely led the process, with significant contributions of Naila Ceribašić, Don Niles, and others. The resulting document created an excellent basis for the functioning of our favourite scholarly society.

The Secretariat under Ursula Hemetek: Vienna, Austria, 2017–2021

Ursula Hemetek

I was appointed secretary general of ICTM by the Executive Board in June 2016, and assumed this role during the closing ceremony of the 44th ICTM World Conference in Limerick, July 2017. Since then the Secretariat has been located at the Department of Folk Music Research and Ethnomusicology of the University of Music and Performing Arts Vienna. The rector of the university, Ulrike Sych, extended a warm welcome to ICTM twice: at the aforementioned conference in Limerick and during a welcome symposium organized in Vienna in September 2017. The university contributed to the ICTM budget in terms of infrastructure and by covering the travel expenses of the secretary general.

The transition from Ljubljana to Vienna was smooth and without costs. This was possible because of structural changes that had taken place during the mandate of my predecessor, Svanibor Pettan, namely, to secure the independence of the Council as an international NGO registered in Slovenia. The fact that all ICTM paperwork (related to the NGO, bank accounts, PayPal, digitized documents, etc.) was separate from the University of Ljubljana made all the difference, and kept options open. Therefore, we were able to move the Secretariat's office to Vienna, with the paperwork remaining in Slovenia. This means that Carlos Yoder, the executive assistant since 2011, could continue his work and contribute his rich experience (figure 1).

For the official opening of the Secretariat, an international symposium featuring invited papers was organized by the Department and the University: "Musics matter! Ethnomusicology and its socio-political relevance today" (28–30 September 2017). The articles from the symposium were published in an edited volume titled *Ethnomusicology Matters: Influencing Social and Political Realities* (Hemetek, Kölbl, and Sağlam 2019).

Development of the Council

All of the following achievements were decided by the Executive Board (EB), as the EB is the governing body

of ICTM. Since 2013, Executive Board Committees have been installed to share responsibilities on many issues. The secretary general is responsible for the operations of the Secretariat, as well as for the implementation of these decisions. Therefore, there is a strong involvement of the Secretariat in many of these decisions as well, because the Secretariat is responsible for managing the Council's finances.

DEMOCRACY AND TRANSPARENCY IN ICTM

The new Statutes were ratified on 11 December 2017, and published on the website. It is important to note that the role of the Secretariat is mentioned and defined in the Statutes for the first time. These Statutes very much further transparency.

A step towards increasing the involvement of the membership into decision-making was taken by means of a "General survey of ICTM members," launched on 6 November 2018, for the first time in the history of ICTM. A second survey was conducted in November 2020, in which 351 of the 1,070 eligible participants responded to the questions. One of the results of the second survey was the decision to let the membership vote in the General Assembly 2021 on a possible name change of ICTM after forty years.

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

ETHICS AND DECOLONIZATION

The "Declaration of ethical principles and professional integrity," adopted by the Council and published in the website in July 2019, offers a reference point for ICTM members and for all who work with us and who encounter our work. Additionally, a lively discussion about decolonization of the discipline started following



Figure 1. Ursula Hemetek and Carlos Yoder in front of the library of the University of Music and Performing Arts Vienna on 19 February 2020, the last in-person meeting before the pandemic (photo by Carlos Yoder).

activities of the Black Lives Matter movement. The outcome was an “ICTM statement and activities in view of decolonization of music and dance studies.” A new format of scholarly discourse in ICTM was created in order to contribute to these goals: the ICTM Dialogues (discussed below).

PUBLICATIONS

The *Yearbook for Traditional Music* began being published on our behalf by an academic publisher in 2019. The transition was prepared in collaboration with the responsible EB committee, and the contract was signed on 26 June 2018 with Cambridge University Press. Since then, two volumes have been published by CUP, and this has turned out to be a very successful partnership. A transition to publishing two volumes per year was intensively discussed, and finally approved, by the EB for the future.

A new EB committee for ICTM Publications was appointed to work with study groups and other ICTM entities in their production of publications that are to carry the ICTM logo.

A new section was added to the ICTM *Bulletin*, entitled “Secretariat and Executive Board,” which includes a message from the president and from EB committees.

STUDY GROUPS

As study groups are the most active bodies in ICTM, a new way for supporting them was established to assist participants in study-group symposia.

The Secretariat liaised over the course of three months with the EB Committee concerning the Maud Karpeles, Young Scholars, and Other Funds, regarding the possibility of funding participation in the symposia. Such assistance was first applied to the Study-Group-in-the-Making on Music and Dance in Latin America and the Caribbean (Salto, Uruguay, May 2018), the Study Group on Mediterranean Music Studies (Essaouira, Morocco, June 2018), and the Study Group on African Musics (Legon, Ghana, August 2018). It was decided that a total of sixteen people would be funded to attend the Salto symposium, five for the Essaouira symposium, and two for the Legon symposium. From this experience, the Secretariat and the EB Committee for Funds created a proposal to establish a biennial Study Group Allowance, which was approved by the Executive Board at its 2018 meeting; it was launched in 2019. Due to the pandemic, study-group symposia stopped or were held online from March 2020, so the last symposium funded by the allowance was that of the Study Group on Music and Dance in Latin America and the Caribbean, held in Chiapas, Mexico, in March 2020. The situation improved in 2021, therefore, an application to assist the symposium of the Study Group on Mediterranean Music Studies, to be held in September 2021 in Morocco, was approved by the EB Committee for Funds.

Two new study groups were established in 2018: on Music and Dance in Latin America and the Caribbean; and on Sound, Movement, and the Sciences. A Study Group on Global History of Music followed in 2019, and a Study Group on Indigenous Music and Dance in 2021.

The Secretariat facilitated the running of electronic elections for the following study groups: Music and Dance of Oceania (2017); Ethnochoreology (2018); Music and Dance of the Slavic World (2018); Historical Sources (2018); Sound, Movement, and the Sciences (2019); Music, Gender, and Sexuality (2019); Music and Dance in Latin America and the Caribbean (2020); Performing Arts of Southeast Asia (2021); and Music and Minorities (2021).

WORLD NETWORK

The World Network is essential for ICTM’s international representation, and the quality of this network has to be under constant evaluation. In 2019 a formal agreement of representation between liaison officers and the Council was created, that both the secretary

general and all newly appointed representatives must sign before a liaison officer is appointed for three years. As of June 2021, the Council is officially represented in 120 countries or regions (see more at <https://www.ictmusic.org/world-network>).

FORA AND COLLOQUIA, AND DIALOGUES AS A NEW FORMAT

The 3rd ICTM Forum “Approaches to research on music and dance in the Internet era” was held in collaboration with the Society for Ethnomusicology; the International Musicological Society; the International Association of Music Libraries, Archives and Documentation Centres; the International Association for the Study of Popular Music; and the Society for Traditional Music of China on 11–14 July 2018 at the Central Conservatory of Music, Beijing, China.

The 25th colloquium was held from 29 November to 1 December 2018 at the Shanghai Conservatory of Music, Shanghai, China on the topic “Double reeds of the Silk Road: The interaction of theory and practice from antiquity to contemporary performance.”

The 26th colloquium was held on 9–12 October 2019 at the Centre for Sound Communities, Cape Breton, Canada, on the topic “Songs and stories of migration and encounter.”

The 27th colloquium was held on 28–30 December 2020 at the Shanghai Conservatory of Music, Shanghai, China, and online due to the COVID-19 outbreak. The topic of the colloquium was “Drums and Drum Ensembles of the Silk Road.”

A new format for interactions was also developed: “ICTM dialogues 2021: Towards decolonization of music and dance studies.” This format is held exclusively online and is very innovative in several aspects. It is curated by Tan Sooi Beng and a programme committee. The twenty-four events throughout 2021 started in January and aim at the following:

- (1) critically rethinking theories and methods that have been imposed by hegemonic powers and too often accepted as “universal”; and (2) recognizing and empowering Indigenous and other local epistemologies and ontologies. Decolonizing approaches aim to decentre power hierarchies such as those between researcher/researched, academic/non-academic, university/community, theory/practice, centre/periphery, and Global North/South. Decolonizing approaches also urge researchers to engage with relations of power and socio-political issues such as race and ethnicity, class, and gender and sexuality ... Can we develop new collaborative forms of knowledge production and artistic creation that will engage culture bearers in research and in teaching and learning about music and dance? (<https://www.ictmusic.org/dialogues2021>)

Experience has shown that this works very well, and the ICTM Dialogues seem to be setting a precedent for further scholarly meetings in ethnomusicology.

WORLD CONFERENCES

The Secretariat is very much involved in the preparation of world conferences. The first and eventually only one for the Vienna Secretariat was the 45th world conference in Bangkok in July 2019. To assist in the preliminary stages of world-conference planning, the Secretariat created protocols outlining the technical and content requirements for successfully holding meetings such as the opening ceremony, the General Assembly of members, and closing ceremony. It also provided technical assistance for the world-conference programme committee concerning the evaluation of proposals.

The world conference in Bangkok proved to be the largest in the history of ICTM and was extraordinary in every respect. Lisbon was approved as the location for the 2021 world conference. Due to the outbreak of the pandemic in February 2020, the decision was taken to postpone the world conference to 2022, but to still hold the subsequent one in 2023. This decision changed the whole calendar of ICTM-events and also affected study groups. The EB decided to only hold the General Assembly and the elections in 2021.

UNESCO

The Council’s relationship with UNESCO has been managed by EB member Naila Ceribašić for many years. In 2017, a new EB committee was formed to deal with UNESCO matters, chaired by Naila and joined by Salwa El-Shawan Castelo-Branco, Marie Agatha Ozah, and Svanibor Pettan.

FINANCES AND MEMBERSHIP DEVELOPMENT

As shown by [figure 2](#), the first three years of my tenure as secretary general (2017–2019) were marked by a steady increase in the numbers of both paid and complimentary memberships.

Year	Paid memberships	Complimentary memberships	Total
2017	1,139	53	1,192
2018	1,231	73	1,304
2019	1,321	59	1,380
2020	1,046	67	1,113

Figure 2. Number of paid and complimentary ICTM memberships during 2017–2020.

The COVID-19 pandemic had a tremendous effect on every aspect of the Council’s operations, among

them the reversal of the upward trend in membership numbers in 2020. However, I am content that despite the high number of cancellations and postponements of scholarly events originally scheduled for 2020, the Council managed to keep its expenditures to a minimum, resulting in a positive, if smaller, yearly balance (see figure 3).

Year	Total revenues (€)	Total expenditures (€)	Total balance (€)
2017	91,810.33	78,128.41	+13,681.92
2018	85,354.56	73,290.67	+12,063.89
2019	93,864.96	74,940.29	+18,924.67
2020	70,315.92	62,468.74	+7,847.18

Figure 3. Revenues, expenditures, and balance during 2017–2020.

In conclusion

After my four years as secretary general, I can say that I was fortunate to inherit the Council in a very good shape. The Secretariat was so well-organized that it would not have made sense to change the whole procedure by building up new structures. To continue working with the previous executive assistant proved to be a wise decision. The geographical distance between the location of the Secretariat and the executive assistant, only 500 kilometres, proved to be no problem at all. Later, when the pandemic changed everything, Zoom became our main means of communication, not only

for Carlos and me but also for EB and Committee meetings with members from all parts of the world (figure 4). We all have learned to bridge distances, be it 500 or 5,000 kilometres, via digital media. Face-to-face meetings have turned into online meetings. Like it or not, this is a fact, and all of us involved in ICTM have had to learn much during this period. ICTM has survived this crisis, thanks to its membership and to the dedication of every single Board member. According to the ICTM Statutes, it is quite clear that the secretary general is not the decision maker. Close cooperation with the EB is crucial for the work of the Secretariat.

I am grateful to have been able to learn a lot during these four years, for example, concerning diplomacy, financial operations, and international affairs. I pass on the Secretariat to my successor Lee Tong Soon in good shape. Carlos Yoder will continue in his position as executive assistant, which will guarantee continuity of the Secretariat’s operations and another smooth transition. It has been an honour to serve the ICTM as secretary general, and I certainly noticed that it is a time-consuming responsibility. But serving an institution like ICTM is worth all the energy that must be invested.

Reference cited

Hemetek, Ursula, Marko Kölbl, and Hande Sağlam. 2019. Eds. *Ethnomusicology Matters: Influencing Social and Political Realities*. Wien: Böhlau.



Figure 4. Virtual meeting of the Executive Board in September 2020, the new reality of meetings during the pandemic. (top row) Don Niles (vice president), Carlos Yoder (executive assistant), J. Lawrence Witzleben, Tan Sooi Beng; (2nd row) Catherine Foley, Salwa El-Shawan Castelo-Branco (president), Naila Ceribašić, Marie Agatha Ozah; (3rd row) Silvia Citro, Brian Diettrich, Louise Wrazen, Ursula Hemetek (secretary general); (bottom row) Lee Tong Soon, Svanibor Pettan (vice president), João Soeiro de Carvalho, Marcia Ostashewski (photo by Carlos Yoder).

SCHOLARLY EVENTS

Scholarly Events: Introductory Note

The four chapters in this section concern the main scholarly gatherings of the Council.

World conferences are today biennial events, involving the largest number of current members and those joining in order to participate. Beginning as annual events, over the years world conferences have evolved into events with multiple parallel sessions, a variety of formats for presentations and exchanges, and intertwined with rich programmes of music and dance performances. Out of the past forty-five world conferences that have taken place from 1948 to 2021, 26 have taken place in Europe, 8 in Asia, 6 in North America, 2 in Africa, 2 in South America, and 1 in Oceania. The 46th World Conference will take place in Lisbon, Portugal, in 2022.

Symposia are the scholarly meetings of study groups and are much more thoroughly detailed in the section devoted to study groups.

Colloquia are focussed on a particular theme and involve invited participants.

Fora, the most recent ICTM scholarly event, are collaborative events between a limited number of participants from the Council and its sister societies.

World Conferences, General Assemblies, and Festivals

Ursula Hemetek and Krister Malm

After its founding in 1947 and until 2019, the International Folk Music Council / International Council for Traditional Music has held forty-five world conferences. Typically, a conference programme includes scholarly papers, roundtables and workshops, a meeting of the membership called the General Assembly, as well as performances. Until 1962, a number of festivals of traditional music and dance were organized by the Council and held in conjunction with the conferences.

In this essay, Krister Malm has written about conferences, General Assemblies, and festivals that took place 1947–1987, and Ursula Hemetek about those that took place 1989–2019. The sources for this report are mainly the IFMC/ICTM *Bulletins*, which are all available on the ICTM website, supplemented by our personal memories, of course, as we were participants in many of the events. Further information can be found in issues of the Council's journal that published proceedings or papers from these conferences. These have been indicated below, where appropriate. Lists of participants and reports from the General Assembly also frequently appear in the *Bulletins* following such conferences. Finally, the ICTM website is constantly being updated to provide additional material from and information about world conferences.¹

The event we are calling a “world conference” here has been known by a variety of names: general conference, congress, conference, international conference, and finally world conference. The latter name has apparently only been used since the 1991 event. Details can be found in relevant *Bulletins*.

1947: London, UK, founding conference

The International Folk Music Council (IFMC) was founded at the International Conference on Folk Song and Folk Dance in London, held 22–27 September

1947, with delegates from twenty-eight countries.² The meeting was convened by the International (Advisory) Folk Dance Council which had been founded at a meeting in London in 1935, but by 1947 had almost ceased to exist. A vice president of the Commission internationale des arts et traditions (CIAP), Albert Marinus, opposed the formation of IFMC, and said that folk music could be included in the domain of CIAP. His motion was not carried, and the IFMC was formed with the stipulation that IFMC should be affiliated to CIAP.

The aims of IFMC adopted at this first conference were:

1. to assist in the preservation, dissemination and practice of the folk music of all countries;
2. to further the comparative study of folk music; and
3. to promote understanding and friendship between nations through the common interest of folk music. (Karpeles 1965:308)

These aims very much reflect the issues regarding folk music in Europe at the time. The third point was prompted by the recent World War II and the subsequent division of Europe into East and West. The Council was later to have a role in bridging the gap between East and West by holding conferences and having members on both sides of the Iron Curtain.

Officers and Board members were appointed at the 1947 conference. Already from the start, Maud Karpeles was the decisive person of the organization. This is illustrated by the opening remark by Ralph Vaughan Williams at the conference:

He [Vaughan Williams] said that he had not been elected as Chairman but with the permission of those present he accepted the invitation of the Hon. Secretary, Miss Maud Karpeles, to take the Chair. It was agreed by acclamation that he should do so. (Karpeles 1972:6)³

- 2 Further information about this conference can be found in various chapters within the present volume, particularly, “The Origins and Establishment of the International Folk Music Council” and “Maud Karpeles: Her Contribution to Dance Research and the Council.”
- 3 This *Bulletin*, issued to celebrate the 25th anniversary of IFMC, also contains a number of quotes from previous IFMC *Bulletins*.

1 Including programmes, books of abstracts, videos, etc. (<http://ictmusic.org/past-world-conferences>).

Until 1967, IFMC conferences were held every year with the exception of 1965. Beginning in 1967, conferences have generally been held every other year, in odd-numbered years.

1948: Basel, Switzerland

The first “Meeting of the General Conference” was held in Basel, Switzerland, 13–18 September 1948, at the invitation of the Société suisse des traditions populaires and the Fédération des costumes suisses. Forty-seven delegates participated. They came from Canada, Cyprus, Czechoslovakia, Denmark, Finland, Federal Republic of Germany, Hungary, Iceland, Italy, the Netherlands, Norway, Spain, Sweden, Switzerland, Trinidad, Turkey, and the UK. Luiz Heitor Corrêa de Azevedo from Brazil represented UNESCO at this conference and many subsequent ones as well.

Eleven papers were read and another seven papers were presented, but not read. The papers were in English, French, and German.

Officers and Board members were all re-elected.

Maud Karpeles reported, inter alia, that 140 correspondents, representing thirty-five countries, had been appointed by the Board. These correspondents were representatives of folk-music organizations as well as individual experts. The countries and regions represented were: Africa, Austria, Belgium, Brazil, Bulgaria, Canada, Chile, China,⁴ Cyprus, Czechoslovakia, Denmark, El Salvador, Ireland, Finland, France, Germany, Greece, Hungary, Iceland, Italy, the Netherlands, New Zealand, Norway, Palestine, Poland, Portugal, Romania, Spain, Sweden, Switzerland, Turkey, UK, USA, West Indies, and Yugoslavia.

There was a heated discussion regarding the affiliation to CIAP and the constitution of the Council, especially as regards the name:

ARTICLE 1. Proposed Alteration: – Add “(Dance and Song)” after “Folk Music” and delete second sentence.

Miss Karpeles said the reason of the proposed alteration was that members of the public sometimes assumed that dance was not a form of music. The Executive Board had however agreed that rather than adopt a somewhat awkward title it would be better to try and educate the public by means of the Council’s activities. It was therefore now proposed that Article 1 should remain as stated in the Provisional Constitution. (*BIFMC* 1, Oct 1948:9)

⁴ From the founding of the United Nations in 1945 until 1971, the Republic of China was the sole representative of China in that body. In 1971, however, the People’s Republic of China took over this role.

The proposal to add “dance” to the name of the Council has been put forward several times later. Proceedings from the conference are published in *JIFMC* 1 (1949).

Edric Connor from Trinidad invited IFMC to hold the next conference in Trinidad. However, this invitation was not accepted by the delegates. It would not be until 1971 that a conference was held in the Caribbean.

1949: Venice, Italy

The second conference was held in Venice in conjunction with the International Folk Music Festival and Congress at the invitation of Ente nazionale assistenza lavoratori – Comitato italiano arti e tradizioni popolari, 7–11 September 1949. This was the first time a festival was organized by the IFMC.

A total of 131 delegates from Austria, Belgium, Canada, Cyprus, Denmark, France, French Equatorial Africa, Federal Republic of Germany, Indonesia, Ireland, Israel, Italy, the Netherlands, Norway, Spain, Sweden, Switzerland, Turkey, UK, and USA took part in the conference. IFMC then had a total of 189 members, of which 55 were “correspondents.” Not all of the conference participants were individual members, but rather represented institutional members. During the conference, twenty-nine papers were read in English, French, and many in Italian.

For the festival, there were performers from Austria, Belgium, Canada, Denmark, France, Federal Republic of Germany, Indonesia, Ireland, Israel, Italy, the Netherlands, Norway, Spain, Sweden, Switzerland, Turkey, UK, and USA.

Maud Karpeles reported that the IFMC now was included among the international non-governmental organizations approved by UNESCO for consultative arrangements. Furthermore, it had the honour of being one of four international organizations invited to serve on the committee for the establishment of an International Music Council. She also reported that there was pressure from the Commission internationale des arts et traditions (CIAP) that IMFC should become an organization affiliated to them, as had been decided in the inaugural conference in 1947. Maud Karpeles reported that “the question of the affiliation of the Council will be referred to the Bureau of CIAP in due course” (*BIFMC* 2, Nov 1949:12). Such an affiliation never took place.

The formation of national committees had been discussed at the inaugural conference, but no provision for their affiliation had been made in the constitution. The Executive Board was of the opinion that the formation of national committees was to be encouraged, especially to act as agents for the Council in their respec-



Figure 1. From the 1950 Bloomington conference: (seated) Adnan Saygun, Mrs. Saygun, Sigurd Erixon, Reidar Christiansen (?), Walter Anderson, Maud Karpeles, and Otto Andersson; (standing) unknown (photo courtesy of Indiana University Archives, Bloomington; identifications by Bruno Nettl).

tive countries, for only in this way could the dangers of decentralization be overcome. The Board, therefore, recommended the gradual formation and recognition of national committees, but advised leaving the question of constitutional affiliation to a later stage.

Proceedings from the conference are published in *JIFMC 2* (1950).

1950: Bloomington, USA

The third conference was held in Bloomington, Indiana, USA, 17–21 July 1950 (figure 1). There were fewer participants compared to the conference in Venice. There are only a few lines about the Bloomington conference in *BIFMC 4* (Jan 1951), which has only four pages for the whole issue. In contrast to all other world conferences, no General Assembly was held during this conference, hence subsequent General Assemblies are numbered one less than the number of the conference at which they are taking place: for example, the 25th General Assembly took place at the 26th world conference.

This was the first conference held outside Europe and had originally been planned for Montreal (*BIFMC 2*, Nov 1949:26).

Proceedings from the conference appear in *JIFMC 3* (1951), along with a photo and list of participants, programme, etc. The photo depicting all participants

is reproduced with full identification of individuals by Cowdery (2009:806).

1951: Opatija, Yugoslavia

The fourth conference was held in Opatija, Yugoslavia, 8–14 September, 1951 in conjunction with the Yugoslav Folk Music Festival, which actually was not organized by IFMC, in contrast to other festivals in this period that were held in conjunction with some conferences (cf. *BIFMC 5*, Nov 1951). There were participants from Austria, Belgium, Cyprus, Ceylon, Denmark, France, Federal Republic of Germany, India, Israel, the Netherlands, Pakistan, Switzerland, UK, USA, and Yugoslavia. The majority were from the UK and Yugoslavia. The membership had now grown to 308 members.

For the first time there were themes suggested for papers at the conference. The suggested themes were: The style and technique of traditional singers, dancers, and instrumentalists (Analysis of the essential elements; Their reproduction in the revival of folk music); Eastern and Western aspects of European folk music; Migration of folk-themes (historical and geographical); Authenticity in folk music; The interdependence of folk music and art forms.

The Netherlands National Committee was recognized as the first affiliated national committee. The decision

was made to establish what was later to become the radio committee.

Proceedings from the conference appear in *JIFMC* 4 (1952).

1952: London, UK

The fifth conference took place at Cecil Sharp House, London, UK, 14–19 July 1952. It was attended by 170 delegates and members from forty-nine countries: Argentina, Australia, Austria, Belgium, Brazil, Bulgaria, Canada, Ceylon, Chile, China, Cuba, Cyprus, Czechoslovakia, Denmark, East Africa, Egypt, Finland, France, French Equatorial Africa, Federal Republic of Germany, Greece, Hungary, Iceland, India, Indonesia, Ireland, Israel, Italy, Japan, Mexico, the Netherlands, New Zealand, Norway, Pakistan, Persia, Peru, Poland, Portugal, South Africa, Spain, Sweden, Switzerland, Trinidad, Turkey, UK, USA, Uruguay, Venezuela, and Yugoslavia. Twenty-one broadcasting organizations were represented. The main theme of the conference was the significance of folk music (song, dance, and instrumental music) in the cultural life of the present day, with particular reference to its role in education and recreation. There was also a focus on African music, and a statement in support of the preservation of it was adopted.

The conference also adopted the following definition of “folk music”:

Folk Music is music that has been submitted to the process of oral transmission. It is the product of evolution and is dependent on the circumstances of continuity, variations and selection. (*BIFMC* 6, Sep 1952:5)

The concept of “liaison officers” was launched. Liaison officers from the following countries were appointed: Belgium (Albert Marinus), Cyprus (Solon Michaelides), Denmark (Erik Dal), Ireland (Donal O’Sullivan), Israel (Edith Gerson-Kiwi), Japan (Genjiro Masu), Switzerland (Antoine E. Cherbuliez de Sprecher), USA (Charles Seeger), and Yugoslavia (Zoran Palčok).

This was the only conference that President Ralph Vaughan Williams attended during his term, 1947–1958. Proceedings from the conference are published in *JIFMC* 5 (1953).

1953: Biarritz, France, and Pamplona, Spain

The sixth conference was held in conjunction with the IFMC Second International Festival in Biarritz, France, and Pamplona, Spain, 9–15 July 1953. It was the first conference to be held in two countries. More than 200

delegates attended the conference, and 400 performers from fifteen countries participated in the festival. Four public performances were given in Biarritz, and two in Pamplona. In addition, special performances of Basque dancers were arranged for the members in both cities.

The Council’s finances had been in a bad shape, but had now improved:

On August 31st, 1952, the Council was faced with a debit balance of £2 8s. 3d. By December 31st, 1952, this was changed to a credit balance of £87 18s. 6d., and on June 1st, 1953, the balance stood at £172. This happy change in the Council’s financial position is due very largely to the generosity of the broadcasting organizations which have contributed a total of £437. The immediate financial crisis has been overcome, but there is no ground for complacency. As the Council grows in prestige and importance, it is bound to take on new commitments, all of which mean added expenditure. The need for additional subscriptions is therefore still very urgent. (*BIFMC* 7, Sep 1953:16)

Later in the General Assembly meeting,

Miss KARPELES estimated that there might be a credit balance of £100 at the end of the year provided that all anticipated subscriptions were paid. She said that although there was an improvement in the finances, the position was still critical. The Council could not afford to pay an organizing secretary and she would be unable to continue to carry the increased burden of the Council’s activities. (*ibid.*:19)

This resulted in a decision later in an Executive Board meeting that Maud Karpeles should receive an honorarium.

Proceedings from the conference are published in *JIFMC* 6 (1954). Wang (2018) considers the importance of this conference in relation to the study of Taiwanese music.

1954: São Paulo, Brazil

The seventh conference took place in São Paulo, Brazil, 16–22 August 1954. Only twenty-six members attended, including seventeen from Latin America.

Renato Almeida pointed out the difficulty of transferring money from one country to another to pay the membership fee.

The first volume of the *International Folk Song Book* containing 183 songs from all countries of Europe had been compiled under the editorship of Maud Karpeles and was awaiting publication. The melodies of the songs were given with the original text and verse translations in English.

The Secretary reported on various suggestions that had been offered by members of the Council. In general the view had been expressed that Festival and Conference should be better co-ordinated. The most important concrete suggestions were:

- (i) That festival programmes should be more selective and shorter, and that programme notes should be available.
- (ii) That festivals should serve to promote the comparative study of folk music and that there should be greater discrimination in the selection of groups. (*BIFMC* 8, Jan 1955:11)

In previous conferences, there had been criticism regarding the “authenticity” of performances in the festivals.

It was also suggested that papers should be more serious in character and should be more strictly selected and that more time should be given to discussion on given themes. Proceedings from the conference are published in *JIFMC* 7 (1955).

1955: Oslo, Norway

The eighth conference was held in Oslo, Norway, 29 June – 5 July 1955 in conjunction with the third International Festival (cf. *BIFMC* 9, Oct 1955). There were 127 “members of the Conference” from twenty-one countries, most of them from Europe, some from USA, but none from Latin America, Asia, or Africa. Groups of dancers, singers, and musicians from fourteen countries participated in the festival performances. Apart from the General Assembly meeting, there were five paper sessions and three meetings of the Radio Committee, at which papers were also read.

The following members were elected to form the Executive Board: Ralph Vaughan Williams (president); Antoine E. Cherbuliez de Sprecher, Albert Marinus, and Ole Mørk Sandvik (vice presidents); William Stanley Gwynn Williams (treasurer); Maud Karpeles (honorary secretary); Renato Almeida, Douglas N. Kennedy, Egon Kraus, Jaap Kunst, Laszlo Lajtha, Claudie Marcel-Dubois, Solon Michaelides, Ahmed Adnan Saygun, Charles Seeger, Klaus P. Wachsmann, Louise Witzig, and Vinko Žganec (members). Giorgio Nataletti and Walter Wiora were co-opted to the Executive Board.

It was reported that the recording of the Biarritz–Pamplona festival performances had, after some delay, been issued on a record from the Westminster Recording Company. Also, that Karpeles represented the IFMC at the General Assembly of the International Music Council. The IMC Assembly had agreed to continue its grant of \$500 towards the cost of the *Journal* and to make a second and final grant of \$500 towards a second volume of the International Folk Song series, *Folk Songs of the Americas*.

The secretary reported that the Council had been criticised for holding its international festivals at too frequent intervals. It was agreed that there should be three years between festivals.

It was also reported that the Board had appointed a subcommittee to examine the question of “copyright in folk music,” which mainly concerned the rights of the recorder/collector.

A resolution regarding “the rapid disappearance of traditional songs, dances and instrumental music” was formulated and adopted. Proceedings from the conference are published in *JIFMC* 8 (1956).

1956: Trossingen and Stuttgart, Federal Republic of Germany

The ninth conference was held in Trossingen and Stuttgart, Federal Republic of Germany, 25–31 July 1956. Some eighty people participated. Seven paper sessions took place with nineteen papers including papers by Joseph Hanson Nketia from the Gold Coast and Abdel Rahman Sami from Egypt.

The international broadcast programmes organized by the Radio Committee continued. The subject of the third programme was to be songs and instrumental music connected with marriage ceremonies. The Board acknowledged with gratitude the continued support of radio organizations, of which eighteen were corporate subscribers.

The Westminster Recording Company had agreed to issue a 12-inch long-playing record consisting of selections from the music performed at the Oslo festival. A 16 mm sound film of the festival was made by Norsk Film A/S, and a copy was presented to the Council.

The “Oslo resolution” concerning the preservation of folk music had been sent to UNESCO and to all national governments. UNESCO’s reply was evasive:

This reply together with the resolution was communicated to all National Commissions of Unesco with the suggestion that they request Unesco to place on the Agenda of its next General Conference

- (1) Confirmation of its approval of the Oslo resolution.
- (2) Assistance to the International Folk Music Council in carrying out a world-wide survey of folk music in order
 - (a) to find out which regions are in most urgent need of technical or other expert assistance in the collection of material;
 - (b) to pool information with regard to existing material;
 - (c) to facilitate the exchange of such material. (*BIFMC* 10, Oct 1956:11)

Proceedings from the conference are published in *JIFMC* 9 (1957).

1957: Copenhagen, Denmark

The tenth conference took place in Copenhagen, Denmark, 22–27 August 1957. There were around sixty participants, almost all from Europe, except three from the USA (Bruno Nettel, Willard Rhodes, and John D. Robb). This conference was originally scheduled to be held in Budapest, but due to problems caused by the Hungarian uprising against the Stalinist kind of government and domestic policies imposed by Soviet Union in the autumn of 1956, it had to be moved to Copenhagen at the very last moment. The result was a reduced programme.

Four sessions were devoted to meetings of correspondents at which eight papers were read, and a discussion on the policy of IFMC was held. There were two general sessions at which records with commentary and a film were presented.

In the General Assembly, it was reported that there were now 571 members and four national committees (Federal Republic of Germany, Hungary, the Netherlands, and Yugoslavia). The Assembly adopted a statement on copyright in folk music aimed at improved protection of the rights of the collector.

A resolution was put forward by the folk-dance organizations of the four Scandinavian countries, requesting IFMC

- (i) To pay more attention to the folk dance aspect of its work;
- (ii) To control more strictly the dance groups offered for the festival performances, since too many of the groups hitherto shown have had too much to do with theatrical and stage performance and too little with genuine tradition. (*BIFMC* 12, Sep 1957:12)

The chairman, “in summing up the discussion, said that the Council should do its utmost to get rid of undesirable elements and that the Executive Board would take note of the resolution” (ibid.:13).

Proceedings from the conference appear in *JIFMC* 10 (1958).

1958: Liège, Belgium

The eleventh conference was held in Liège, Belgium, 28 July – 2 August 1958, with about eighty participants (cf. *BIFMC* 14, Oct 1958). The Radio Committee had a meeting during the conference. Originally it was planned to hold a festival in cooperation with the

Exposition universelle et internationale that took place in Brussels. However, the IFMC withdrew from this festival due to disagreements regarding the choice of participating countries.

It was reported that the sale of *Folk Songs of Europe* now had reached a thousand copies. A revised edition of *Manual for Folk Music Collectors* had been published, and supplements to the *International Catalogue of Recorded Folk Music* were compiled.

A resolution regarding African music proposed by Hugh Tracey from South Africa, and a resolution regarding “The study, demonstration and dissemination of folk music traditions,” proposed by Tom Nabeta from Uganda, were both approved.

Proceedings from the conference appear in *JIFMC* 11 (1959).

1959: Sinaia and Bucharest, Romania

The twelfth conference took place in Sinaia and Bucharest, Romania, 11–17 August 1959.⁵ Around a hundred delegates participated, most of them from Europe, but also some from North America and even from Vietnam and Mongolia (cf. *BIFMC* 16, Oct 1959). Among them, quite a few represented broadcasting organizations, who were members of the Radio Committee and, through their fees, contributed much to the assets of IFMC. The Radio Committee had a meeting during the conference.

The death of the president Ralph Vaughan Williams had earlier been reported in the *Bulletin*, and it was noted that the Council had suffered an irreparable loss. Jaap Kunst was elected as new president. However, he was not present at the conference. The following members were elected to the Executive Board: president, Jaap Kunst (the Netherlands); vice presidents, Marius Barbeau (Canada), Antoine E. Cherbuliez de Sprecher (Switzerland), Albert Marinus (Belgium), and Ole Mørk Sandvik (Norway); treasurer, William Stanley Gwynn Williams (UK); secretary, Maud Karpeles (UK); and members, Renato Almeida (Brazil), Arnold A. Bake (the Netherlands and UK), Samuel P. Bayard (USA), Erik Dal (Denmark), Douglas Kennedy (UK), Egon Kraus (Federal Republic of Germany), Laszlo Lajtha (Hungary), Claudie Marcel-Dubois (France), Solon Michaelides (Greece), J. H. Kwabena Nketia (Ghana), Donal O’Sullivan (Ireland), Willard Rhodes (USA), Ahmed Adnan Saygun (Turkey), Klaus P. Wachsmann (UK), Walter Wiora (Federal Republic of Germany), and Vinko Žganec (Yugoslavia).

5 The conference was followed by “whole-day expeditions” from Sinaia on 18–19 August, and a stay in Bucharest, 19–21 August (*JIFMC* 12, 1960:8).

Members of the Radio Committee were Matts Arnberg (Sweden), Gaston Brenta (Belgium), Lise Caldagues (France), Hermann Josef Dahmen (Federal Republic of Germany), Maud Karpeles (UK), Jerzy Kołaczkowski (Poland), Claudie Marcel-Dubois (France), Solon Michaelides (Greece), Giorgio Nataletti (Italy), Jaideva Singh (India), Marie Slocombe (UK, secretary), Fela Sowande (Nigeria), Josip Stojanović (Yugoslavia), and Ovidiu Varga (Romania).

There was a discussion on “new folk songs” prompted by papers from Romanian delegates. “Miss Karpeles could not agree with Mr. Pop that in a class society folk songs necessarily reflected the struggle against the ruling classes” (Karpeles 1960:50).

In Sinaia, there were several performances by Romanian folk performers “unspoiled by radio or television appearances” (Picken 1959:15). Proceedings from the conference appear in *JIFMC* 12 (1960).

1960: Vienna, Austria

The thirteenth conference was held in Vienna, 24–28 July 1960. About 140 delegates were present, all from Europe and North America (*BIFMC* 18, Sep 1960). Due to illness, the president, Jaap Kunst, could not attend the conference. IFMC now had 803 members and six national committees (Canada, Federal Republic of Germany, Hungary, the Netherlands, Romania, and Yugoslavia).

The Board had appointed a small advisory committee, consisting of the president and treasurer and other members of the Board residing in or near London: Arnold Bake, Douglas Kennedy, Donal O’Sullivan, and Klaus P. Wachsmann, together with Gilmour Jenkins and Laurence Picken. Its terms of reference were to advise the Secretary and to make recommendations to the Board.

At the meeting of the Radio Committee, a discussion on the preservation of folk music took place.

There was a decision to create a Folk Dance Commission, a reconstitution of the Radio Committee was made, and resolutions regarding the roles of radio organizations and folk-music research were adopted. Proceedings from the conference appear in *JIFMC* 13 (1961).

1961: Quebec, Canada

The fourteenth conference took place in Quebec, Canada, 28 August – 3 September 1961. More than 200 delegates attended, most of them from North America. Jaap Kunst was now deceased without having been able to attend a conference as president. Zoltán Kodály, 79

years old, was now elected president, but could also not attend the conference. Five vice presidents were elected or re-elected: Marius Barbeau (Canada), Antoine E. Cherbuliez de Sprecher (Switzerland), Albert Marinus (Belgium), Donal O’Sullivan (Ireland), and Ole Mørk Sandvik (Norway).

For a couple of years there had been the possibility of being a joint member of IFMC and the Society for Ethnomusicology. It was reported that there were now 170 such joint members.

The Secretary reported that the manuscript of “Folk Songs of the Americas,” containing 150 songs (70 from North America, and 80 from South America), had been delivered to the publisher.

At the invitation of the International Music Council, the IFMC had submitted proposals for cooperation with UNESCO in furthering its major East/West project. The Board hoped to be able to cooperate in this project by means of radio programmes. Azevedo said that UNESCO would be prepared to give some small financial aid towards the cost of compiling these programmes. He also said that UNESCO expected to publish a new series of folk-music records, and that the International Folk Music Council would be invited to cooperate in this venture (*BIFMC* 20, Jan 1962:12–13).

Proceedings from the conference were published in *JIFMC* 14 (1962).

1962: Gottwaldow, Czechoslovakia

The fifteenth conference was held in Gottwaldow, Czechoslovakia, 13–21 July 1962. About 220 members from twenty-four countries attended, including President Zoltán Kodály (cf. *BIFMC* 22, Oct 1962). On the two opening days of the conference, the participants attended the Folklore Festival of the Balkan and Adriatic Countries, held under the auspices of IFMC, in the small town of Strážnice. This festival was an annual event, but in celebration of the IFMC conference, it was extended to include ensembles from Finland, France, Germany, Hungary, Italy, Poland, Romania, Sweden, and USSR. The IFMC Folk Dance Commission held its first meeting during the conference. There was also a meeting of national committees and liaison officers (formerly called “correspondents”).

Maud Karpeles announced that she was going to resign as secretary and her successor, Robin W. I. Band, was introduced. Karpeles had attended a meeting of the International Music Council. The financial difficulties of the voluntary international organizations concerned had been stressed by her. She had urged that more of their activities should be sponsored by the International

Music Council, and that they should form the basis of an appeal to UNESCO for an increased grant.

The Board reported that it regrets that the holding of international festivals has had to fall into the background. Such festivals were expensive and difficult to organize, and their usefulness was to some extent diminished on account of the great number of festivals now being held by other agencies.

The Radio Commission had been dissolved and a Radio and Record Library Committee had been formed, including thirty-one radio organizations and twelve folklore institutions with record libraries of folk music. This committee held its first meeting during the conference.

After the conference, a Folklore Festival of the Balkan and Adriatic Countries was held 27 July – 4 August, under the auspices of the IFMC in Bucharest, Romania. The participating groups were from Albania, Bulgaria, Cyprus, Greece, Yugoslavia, and many regions of Romania, a total of over 350 performers.

Proceedings from the conference were published in *JIFMC* 15 (1963).

1963: Jerusalem, Israel

The sixteenth conference took place in Jerusalem, Israel, 5–12 August 1963,⁶ with some 120 participants (cf. *BIFMC* 24, Oct 1963). Meetings with papers of the Folk Dance Commission and the Radio and Record Library Committee were held during the conference. There were later some complaints that many papers read at the conference were not directly concerned with folk music. National committees of Bulgaria, Czechoslovakia, and the USA were affiliated to IFMC.

A main feature of the conference was many votes of thanks to the resigning honorary secretary, Maud Karpeles, who now was appointed honorary president with a permanent seat on the Board. Zoltán Kodály was present and was re-elected as president.

Proceedings from the conference were published in *JIFMC* 16 (1964).

1964: Budapest, Hungary

The seventeenth conference was held in Budapest, Hungary, 17–25 August 1964. Around 200 people

participated, including seventy from Hungary (cf. *BIFMC* 26, Oct 1964). As might be expected, Zoltán Kodály participated. This was the first time a president had attended two conferences. As in previous conferences, the General Assembly was not chaired by the president, but by an elected chair, in this case, Willard Rhodes. The Radio and Record Library Committee and the Folk Dance Committee (as it was re-named) met during the conference. Both also had meetings open to all conference participants. The Radio and Record Library Committee held a discussion on “Folk music in educational broadcasting.” A Study Group on the Systematization of Folk Songs was tentatively formed.

It was reported that Barbara Krader had been appointed as new secretary. Furthermore, the Board had decided to experiment with the holding of conferences biennially, instead of annually. Amongst other things, this would mean that in the years when there was no conference, the journal could consist of special articles.

A planning committee consisting of Maud Karpeles (convener), Peter Crossley-Holland, Willard Rhodes, and Erich Stockmann was formed to look into future policies of IFMC.

A resolution was adopted to request UNESCO to assist the Council in compiling and publishing a catalogue of films of authentic folk music, song, and dance.

Proceedings from the conference were published in *Studia Musicologica Academiae Scientiarum Hungaricae* 7/1–4 (1965); only reviews appeared in *JIFMC* 17 (1965).

1966: Legon, Ghana

The eighteenth conference was held in Legon, Ghana, 26 July – 3 August 1966.⁷ There were some ninety participants, including thirty from ten African countries.

There were two meetings of the Committee on Radio-Television and Sound/Film Archives (a new, augmented name). An amusing incident during the discussions was when Corneel Mertens (Belgian Radio), asked whether broadcasting jazz programmes on Ghana’s radio did not influence the taste of villagers. George Akrofi of Radio Ghana replied that jazz was played when villagers were asleep.

Willard Rhodes reported that the Council was considering the possibility of moving its headquarters from London. If an offer came from an institute with compatible interests, which included financial support to

6 While *BIFMC* 24 (Oct 1963:8) notes the dates as 5–12 August, the programme published in *JIFMC* 16 (1964:6–7) only lists activities on 6–9 August. Perhaps arrival dates, registration, concerts, post-conference activities, etc., account for the other days.

7 This conference is sometimes incorrectly listed as being in 1965, e.g., Karpeles (1969:20, 23, 32), Stockmann (1988:7).

cover office space, secretarial help, and administration, such an offer would be given serious consideration.

It was announced that Barbara Krader had opted to resign as executive secretary and that IFMC had secured the services of Felicia Stallman as new secretary. She was an old friend of Maud Karpeles's, who had assisted in the organization of the international folk dance conference in London (1935).

The next conference in Ostend, Belgium, was announced. New procedures were launched such as forms for application for accommodation and registration. Previously, the themes of conferences had been very tentative. Now, themes were announced in the *Bulletin*. They were: The concept and practice of folk music, including dance, in the twentieth century; Techniques in the study of folk music; Performing styles in folk song, instrumental music and dance; with the instruction that "communications on theme three should consist of the presentation of recordings and films, together with short explanatory comments" (*BIFMC* 29, Nov 1966:[ii]). It is likely that this "new order" was introduced by Barbara Krader.

Proceedings from the conference were published in *JIFMC* 19 (1967).

1967: Ostend, Belgium

The nineteenth conference took place in Ostend, Belgium, 28 July – 3 August 1967. There were c. 120 participants (cf. *BIFMC* 31, Nov 1967). President Zoltán Kodály had died, and Honorary President Maud Karpeles announced that Willard Rhodes had been appointed as the new president, a decision ratified by the Assembly.

The Secretariat of the Council was moving from London to the Danish Folklore Archives in Copenhagen. Christian Ejlers had been appointed the new executive secretary (he would be succeeded by Connie Matthews in 1968), and Poul Rovsing Olsen as new treasurer. The Advisory Committee continued with slightly altered terms of reference and with its members drawn from Denmark. The new members were Nils Schiørring (chair), Eric Dal, Torkild Knudsen, and Poul Rovsing Olsen. The Planning Committee had been discontinued and replaced by the Steering Committee, with the duty to advise on policy and programme. Erich Stockmann was the chair, with members Poul Rovsing Olsen and Klaus Wachsmann. The committee also had the power to co-opt. The Folk Dance Committee was discontinued.

Maud Karpeles reported on the project to produce an Anthology of Records of Authentic Folk Music with the support of UNESCO and under the general editorship of Peter Crossley-Holland. There was also a discussion

on collaboration in fieldwork between radio-television and specialized scholars.

Plans were reported for a conference in Tokyo, Japan, in 1968, but these plans were later abandoned.

Proceedings from the conference appear in *JIFMC* 20 (1968), the last issue of that journal.

1969: Edinburgh, Scotland

The twentieth conference was held in Edinburgh, Scotland, 6–13 August 1969, with some 180 participants. This was also the first meeting in the biennial schedule. The Secretariat had been moved to Queen's University (Kingston, Ontario, Canada), with Graham George as the new executive secretary. The conference had a total of six plenary sessions for reading and discussing papers. There were now 544 members. There were nine sessions with papers, recordings, and films. There also was a meeting of the Radio-Television and Sound/Film Archives Committee.

There were motions in the General Assembly to the effect that the General Assembly rather than the Executive Board should appoint the programme committee, and that this committee should also determine themes for conference papers. Nevertheless, in a compromise proposed by Dieter Christensen—chair of the programme committee for this conference—it was decided that the Board should continue to appoint the programme committee, and that this committee should decide the themes "in consultation with the Executive Board" (*BIFMC* 35, Oct 1969:34).

Another area of discussion was the necessity of paying attention to the needs of young people. It was felt that changes in the organization of conferences were needed. After intensive discussion, a number of motions were adopted:

- (a) That [the] Programme Committee be instructed to solicit student papers for the next Conference ...
- (b) That a Committee be appointed to study revision of the dues of the IFMC, to establish other classes of membership (with special reference to students) and for the present the Executive Board be empowered to institute this arrangement as the General Assembly would not meet for another two years ...
- (c) That the Executive Board instruct the Programme Committee to rearrange the activities and format of the next Conference so that a substantial part of the programme is devoted to workshops, seminars, panels and a number of other activities. (*BIFMC* 35, Oct 1969:18)

There was also a discussion on the work and aims of the IFMC opened by Maud Karpeles, with Alexander Ringer and Erik Dal as panel discussants.

Erich Stockmann announced that the report from the second meeting of the Study Group for Folk Music Instruments, entitled *Studia Instrumentorum Musicae Popularis I* containing fifteen articles, had recently been published.

1971: Kingston, Jamaica

The 21st conference was held in Kingston, Jamaica, 27 August – 3 September 1971, with around a hundred participants.

There were three themes: Folk music and dance in education; The process of acculturation in folk music and dance; and Electronic equipment and computer, accompanied also by some workshops. Twenty-two papers were presented, more than half on the acculturation theme. For the first time, there were a few parallel sessions.

A first was also the report on the fun had by participants in Jamaica, most likely written by Honorary Executive Secretary Graham George. This report starts:

“Somebody should write about all the fun we had,” said the Honorary President. “All right, Maud—you do it,” said the President. “No,” said the Honorary President. “You refuse the President?” said the President. “Yes,” said the Honorary President. (Laughter).

And so it came about that another Honorary functionary sat down one evening, in another Kingston, to recall, with nostalgic pleasure and affection, all the fun, he had. (*BIFMC* 39, Oct 1971:25–26)

Selected papers from the conference appear in *YIFMC* 3 (1971).

1973: Bayonne, France

The 22nd conference was planned to be held in San Sebastian, Spain, but due to poor preparations had to be moved with only three weeks' notice to Bayonne, France, where it was held as planned, 26 July – 1 August 1973, with some eighty participants from twenty-seven countries. There were more than fifty additional registrations, which were cancelled because of the sudden change of place. In *BIFMC* 43 (Oct 1973), Secretary General Graham George wrote a report:

on Tuesday, July 3rd—the day after Canada's national holiday, when no office opens and no post moves for three days—a cable was received at the secretariat from Dr. Karpeles, who had it from a friend in Scotland, who had it from friends in Spain, that cancellation of the San Sebastian conference had been announced in some Spanish newspapers. A letter from the San Sebastian authorities, confirming this, was received that afternoon ...

The real heroine of that frantic week, as I pointed out in Bayonne, was Dr. Claudie Marcel-Dubois, to whom I phoned as our senior vice-president, residing in the chief city of the country nearest to San Sebastian, who on July 6th replied by cable that I should phone to Monsieur Pagola, secretary of the Musée Basque in Bayonne. I did, and the crisis was over—though not without continuing inconvenience to our intending participants, of whom those who had registered in San Sebastian hotels had received those now famous—but truly infamous—cables from COFEX-CAT, starting: “Agreed with Mr. Graham IFMC postponed ...” ([George] 1973:23).

This shows that Maud Karpeles, 88 at the time, and Claudie Marcel-Dubois still made up the backbone of IFMC.

The themes were: The role of folk music in education; Urban popular music and its relation to traditional folk music; Vocal styles; and Spanish folk music: Its worldwide diffusion. Twenty papers were presented and there were three film sessions. The Radio-Television and Sound/Film Archives Committee held a meeting.

For the first time there were more than a thousand paid-up members of the Council.

Klaus P. Wachsmann was elected as president to succeed Willard Rhodes. Maud Karpeles, “remarking that she knows better than anyone what work is involved in the presidency, paid tribute to Professor Rhodes as a worthy successor to Vaughan Williams, Kunst and Kodaly” (*BIFMC* 43, Oct 1973:11). The other members of the Board were now: honorary president: Maud Karpeles (UK); vice presidents: Claudie Marcel-Dubois (France), Willard Rhodes (USA), Walter Wiora (Federal Republic of Germany); treasurer: T. H. R. Parkinson; secretary general: Graham George (Canada); ordinary members: Tiberiu Alexandru (Romania), Luiz Heitor Corrêa de Azevedo (Brazil), Dieter Christensen (USA), Peter Crossley-Holland (UK), Oskár Elschek (Czechoslovakia), Akin Euba (Nigeria), Edith Gerson-Kiwi (Israel), Charles Haywood (USA), Nazir Ali Jairazbhoy (Canada), Douglas Kennedy (UK), Egon Kraus (Federal Republic of Germany), Olive Lewin (Jamaica), Salah el-Mahdi (Tunisia), Poul Rovsing Olsen (Denmark), Radmila Petrović (Yugoslavia), and Benjámín Rajeczky (Hungary).

Selected papers from the conference appear in *YIFMC* 5 (1973).

1975: Regensburg, Federal Republic of Germany

The 23rd conference took place in Regensburg, Federal Republic of Germany, 14–21 August 1975, with some 210 participants. For the first time, the full programme

was announced in advance in the *BIFMC* 46 (Apr 1975). The Radio-Television and Sound/Film Archives Committee held a meeting during the conference.

Themes were: Improvisation: Idea and practice (concepts and realizations); Musical instruments and change (historical, social, aesthetic, organological); and Recent trends in the study of orally transmitted music. There were twelve paper and roundtable sessions and also workshops and recordings/film sessions.

John Blacking wrote in a commentary to the conference:

Parts of Bruno Nettl's valuable key-paper on "The State of Research in Orally Transmitted Music" were very well reflected in the discussions. The Conference brought into the open contrasts between folk-music study and ethnomusicology; between a concern for the ethnography of areas and theoretical issues; between European (and especially East European and German) and American scholarship; between the reading of European and American scholars and their occasional lack of familiarity with each others' work. In this respect, I would suggest that the IFMC might consider a regular publication of abstracts in English or French, and Spanish, of papers printed in Hungarian, Rumanian, Polish, etc. (Blacking 1975:22)

Selected papers from the conference appear in *YIFMC* 7 (1975).

1977: Honolulu, USA

The 24th conference took place in Honolulu, Hawaii, USA, 13–18 August 1977, with some 170 participants. Themes were Folk music and dance in education and socialisation; Music: Change, innovation and acculturation; Music and dance in national and ethnic identity; and The interrelations between folk music and other forms of music. The programme had twelve paper sessions, four roundtables, seven workshops, and six audiovisual sessions. There also was a display of published and recorded materials, including items featuring local traditions.

For the first time, Maud Karpeles was not present at a conference. She had attended a Board meeting in Warsaw in August 1976, and died shortly afterwards on 1 October. A memorial tribute was made by retiring President Klaus P. Wachsmann during the General Assembly meeting. Poul Rovsing Olsen was elected as president. He stressed that "IFMC is international—not a westernised, or Anglo-Saxon or British or American organisation—and that he would work to ensure that it remains so" (*BIFMC* 51, Nov 1977:21). This was the first step leading to the change of name of the Council.

There were now sixteen national committees and seventeen liaison officers.

Selected papers from the conference were published in *YIFMC* 9 (1977), but the next five issues of the Council's journal would focus on articles not deriving from world conferences.

1979: Oslo, Norway

The 25th conference was held in Oslo, Norway, 28 July – 4 August 1979, with approximately 160 participants. Themes were: Cooperation between local researchers and those from abroad and the methodological and ethical problems involved; Social, aesthetic, and physiological factors in vocal technique: Problems of typology and terminology; The value of intensive study of individual folk musicians; and Methodology, analysis, and description.

At the beginning of the General Assembly, President Poul Rovsing Olsen stated:

Our Council is the International Folk Music Council, and *Folk Music* is a term which has served us well in Europe for a couple of centuries. But the IFMC does not—and should not—restrict itself to folk music. We are just as concerned with—for example—Korean and Japanese Court music or Arab and Indian classical music as we are with folk-music. And furthermore there are organisations in African as well as Asian countries hesitating to collaborate with us because of our name. If you don't consider your national music a folk music it is difficult to understand why you should have anything to do with an international organisation apparently focused on folk music. So our name is misleading and creates misunderstandings which are not to our advantage.

On the other hand, even if it is perfectly possible for our Council to change its name to—for instance—the International Council of Traditional Music we should not forget that it may prove problematic to change the name of a well-established institution, known in the world as the IFMC for more than 30 years. (*BIFMC* 55, Oct 1979:15–16)

A new kind of event announced was a symposium, later renamed colloquium, on "Music and language modes" in Poland.

1981: Seoul, Republic of Korea

The 26th conference took place in Seoul, Republic of Korea, 25 August – 1 September 1981.

The themes for papers were Ritual music of Buddhism, Confucianism and Taoism; Ornamentation as concept and musical function; Folk music in rites (funeral, marriage, puberty, etc.); Problems of methodology and ethnomusicology; and Research in ethnochoreology. Themes for roundtables were Interaction and interdependence of music, dance, drama, recitation and

visual arts; Teaching improvisation in music classes; Transformations of vocal music into instrumental music; and Children's song: Old and new (cf. *BIFMC* 58, Apr 1981).

It was announced that Dieter Christensen had been appointed as secretary general, and the secretariat had moved to Columbia University, New York, USA. For the first time, there were nominations made by Council members of candidates to the Board, instead of just nominations from the Board.

After a discussion that had been going on for three years, the name of the Council was now changed to International Council for Traditional Music on 27 August (Olsen 1981:2). Two new categories of membership were introduced: honorary members and supporting members (*BICTM* 59, Oct 1981:3).

Selected papers from the conference appear in the *YTM* 15 (1983), after a hiatus from such a practice.

1983: New York, USA

The 27th conference was held in New York, USA, 8–15 August 1983. There was an emphasis on performance workshops featuring practical instruction in a particular style or technique of performance, lecture-demonstrations of music and dance, as well as research workshops titled “Tools for field and laboratory.”

Poul Roving Olsen had died in 1982, and Erich Stockmann (German Democratic Republic) was elected president, with Salah el-Mahdi (Tunisia) and Trần Văn Khê (Vietnam) as new vice presidents, while Claudie Marcel-Dubois (France) was re-elected as vice president. Other ordinary members elected to the Board were Lee Hye-ku (Korea), Olive Lewin (Jamaica), Krister Malm (Sweden), and Tokumaru Yoshihiko (Japan). Later the Board co-opted Ranganayaki Ayyangar (India), Meki Nzewi (Nigeria), and Ricardo Trimillos (USA). Thus, the previous dominance of European scholars on the Board was broken. There was a change of the rules, allowing ordinary members of the Board to be eligible for immediate re-election only once.

There was a meeting of representatives of broadcasting organizations during the conference. However, at its meeting during the conference, the Board dissolved the Committee on Radio-Television and Sound/Film Archives “as no longer congruent with ICTM objectives and policies” (*BICTM* 63, Oct 1983:20).

Selected papers from the conference appear in the *YTM* 16 (1984).

1985: Stockholm, Sweden, and Helsinki, Finland

The 28th conference of the ICTM began on 30 July 1985, in Stockholm, Sweden, then on 4 August moved by ferry overnight to Helsinki, Finland, with paper sessions in Helsinki on 5–7 August. Although not noted in the preliminary programme published in *BICTM* 66 (Apr 1985:13–20), the original plan was to continue the conference in Leningrad, Soviet Union. However, this was not possible due to political complications, and the conference was closed on 7 August in Helsinki. The same day, some participants returned to Stockholm by ferry while others continued by chartered bus to Leningrad, where an informal paper session was held on 8 August, although this was not listed in the programme accompanying papers published from the conference (*YTM* 18, 1986:xi–xvii). Thus, official and informal paper sessions took place in three different countries. Krister Malm was the chair of both the programme committee and the local arrangements committee. There were some 120 participants.

The themes for the conference were: The formation of musical traditions (The roles of children and youth; Physical and biological aspects; Interaction with commercial, technological and institutional systems; Musical tools—change and revival); and, Traditional music and dance around the Baltic Sea. Papers on these themes were presented in twenty-six paper sessions.

It was reported that quite a few colloquia had taken place and were planned. Selected papers from the world conference appear in the *YTM* 18 (1986).

1987: Berlin, German Democratic Republic

The 29th conference was held in Berlin, German Democratic Republic, 30 July – 6 August 1987, with 240 participants (cf. *BICTM* 70, Apr 1987; 71, Oct 1987). Themes were: Traditional music and cultural identity; and Forty years IFMC/ICTM, and the development of ethnomusicology.

There were thirty paper sessions with ninety papers, four audiovisual sessions and some workshops. A new feature was the inclusion in the conference programme of a meeting of liaison officers and representatives of national committees, as well as meetings of four study groups. The host, Erich Stockmann, was re-elected president, and Oskár Elsček (Czechoslovakia) and Olive Lewin (Jamaica) were elected vice presidents. Claudie Marcel-Dubois ended her term as vice president. She had been on the Board since the beginning of the Council and was the last person representing the Maud

Karpeles era. Until this conference, the Council used to have between three and five vice presidents, but from now onwards there were only two.

Liaison persons were appointed to the *Fédération internationale des jeunesses musicales* (Salwa El-Shawan Castelo-Branco, Krister Malm, and Bálint Sárosi); to *Mediacult* in Vienna (Krister Malm); the International Music Council project, “Music in the life of man” (Dieter Christensen); and *Répertoire international d’iconographie musicale* (RIDIM) (Tilman Seebass, Erich Stockmann, and Tsuge Gen’ichi).

Conspicuous was the active participation of young members in all aspects of the conference and also in bridging the gap between continents, and Eastern and Western Europe. Selected papers from the conference appear in the *YTM* 20 (1988).

1989: Schladming, Austria

The 30th ICTM World Conference was held in Schladming, Austria, 23–30 July 1989, with 240 presenters, approximately 400 participants (figures from local organizers) from thirty-seven countries. Languages of presentation were English and German.

This conference is unfortunately associated in the ICTM community with its “scandal” (e.g., see Yurchenco 2003). Wolfgang Suppan, chair of the local arrangements committee—at that time called local programme chair—had invited the president of the Republic of Austria for the opening ceremony. As this person was Kurt Waldheim—figuring on blacklists of many countries at that time due to his engagement during the Nazi regime—there was severe disapproval by the Board, as well as by delegates. Secretary General Dieter Christensen resigned during the conference and more than half of the audience left the room when Waldheim gave his opening speech. During the General Assembly, as well as during the Board meeting, the incident was heavily criticized by Board members as well as delegates. Christensen explained that when he was informed about the invitation to Waldheim, it was too late to find another location for the conference. That is why he resigned (only for the time of the conference). The report of the Board meeting says:

In an extensive review of the just concluded conference and its preparatory procedures, the Board resolved to register strongest disapproval of some of the practices implemented by Programme Chairman Professor Suppan, and to seek ways and means of assuring compliance with ICTM policies and procedures in the preparation of future meetings. (*BICTM* 75, Oct 1989:15)

As another consequence, the Austrian National Committee—at that time chaired by Wolfgang

Suppan—was dissolved, and Emil Lubej was installed as liaison officer. But in spite of this incident, the conference was a successful scholarly meeting with many social, musical activities going on. And the Council was still growing: the number of members as of 19 July 1989, stood at 1,215.

A new, very important ICTM commission was installed, chaired by Krister Malm: Commission on Copyright and Ownership in Traditional Music and Dance. In the papers, issues of gender and iconography, of computer-aided research and dance, all drawn from the work of the established ICTM study groups, blended with presentations of regional or national research. The full days of panels with Hungarian and with Soviet scholars were certainly among the high points of the conference. As Dieter Christensen put it so well in his report: “Groups of scholars engrossed in the discussion of esoteric topic, exuberance in many languages, snow-topped mountains in mid-summer, conviviality and heart-warming music in smoky inns, old friends and new faces—pleasant memories of the Schladming conference” (1989:13).

Selected papers were published in *YTM* 22 (1990).

1991: Hong Kong

The 31st ICTM World Conference was held in Hong Kong, 3–9 July 1991. In addition, there was a post-conference from 11–14 July, where selected scholars gathered in Guangzhou (China) for an “International symposium on Chinese traditional music” to discuss issues related to the study of Chinese traditional music. Official languages were Chinese and English.

The attendance of Chinese colleagues seemed to be crucial in order to exchange ideas and actually there were twenty-seven presenters from China. In Dieter Christensen’s opinion, the conference was a milestone in the development of the ICTM because of the mutual exchange between colleagues from China and other parts of the world.

An important decision concerning governance of the Council had been taken in 1990 that was announced in the *Bulletin*:

The Executive Board has resolved to put before the next General Assembly in Hong Kong a proposal to reduce the size of the Executive Board to a maximum of 16 (President, no more than two Vice Presidents, nine Ordinary Board Members, no more than two Coopted Board Members, two appointed Executive Officers); and further, for the establishment of a permanent deliberative organ of the Council consisting of national representatives, i.e., delegates of ICTM National Committees and Liaison Officers. (*BICTM* 77, Oct 1990:9)

Therefore, for the first time, a meeting of national representatives was held at this world conference. Since then, national representation has grown considerably, and a time slot for their meetings has become standard practice since then.

The local organizers offered a tremendous social programme, including musical events and sightseeing. Those were the times when travelling long distances was not as common as in more recent decades. Therefore, many took the opportunity to see other nearby parts of the world after the conference.

Selected papers were published in *YTM* 24 (1992).

1993: Berlin, Germany

The 32nd ICTM World Conference took place in Berlin, 16–22 June 1993. Official languages were English and German, and the conference was attended by 347 participants from forty-eight countries. The host was the International Institute for Traditional Music, chaired by Max Peter Baumann.

It was certainly a special situation due to the only recent unification of two “Berlins,” and in many papers and informal talks it was felt that the unification had not yet manifested in the minds of many colleagues. The conference was held at a museum which caused some problems in providing the spaces for presentations, but had a certain charm. Delegates sat in the middle of exhibitions when listening to papers.

It is noteworthy that at the General Assembly in Berlin, the ICTM passed a resolution on cultural diversity. One quote from this resolution says:

We consider it a basic human right for people to express themselves according to their own culture, including by means of music, dance, and other performing arts. In the “International Year of the World’s Indigenous Peoples” we would like to stress that all voices should be heard. (*BICTM* 83, Oct 1993:12)

Selected papers were published in *YTM* 26 (1994).

1995: Canberra, Australia

The 33rd ICTM World Conference was held in Canberra, Australia, 5–11 January 1995. Stephen Wild was the head of the LAC, and he hosted the conference at the Canberra School of Music / Australian National University. There were 248 attendees from forty-two countries.

The conference language was English only. It was a conference that really showed impressively to the world of ethnomusicology one of the prominent topics of scholars in Australia: Aboriginal music. Quite logically,

Catherine Ellis was chosen as the keynote speaker, and many papers covered the topic. The social programme highlighted Aboriginal art, Aboriginal politics, traditional ceremonies, and popular music. It underlined how close the cooperation between scholars and Aboriginal musicians was, and what applied ethnomusicology can achieve.

At the General Assembly, the second honorary member of the ICTM was elected: Alice Moyle. Another issue seemed to have been important. In the minutes of the General Assembly, the UNESCO Collection of Traditional Music is mentioned:

the ICTM has been requested by UNESCO to assume full responsibility for the new releases of compact discs for the UNESCO Collection of Traditional Music. The ICTM, to repeat, has now assumed full editorial responsibility for the new releases of UNESCO’s CDs, and we have scheduled during this conference several meetings to look into details. (*BICTM* 86, Apr 1995:12)

Selected papers were published in *YTM* 27 (1995), due to the different time of year when the conference took place (January).

1997: Nitra, Slovakia

The 34th ICTM World Conference took place in Nitra, Slovakia, 25 June – 1 July 1997. Oskár Elschek served as local arrangements chair. Official languages were English, French, and German, and the conference was attended by 140 colleagues from forty-one countries.

The location in Nitra still had the charm of post-Soviet times and so had the technical facilities. I suppose the dramatic moment when Bruno Nettel started his keynote address and the big poster behind him fell down will be well remembered by those who witnessed it. The location also provided many opportunities for informal talks as meals were served in the conference building, and the social programme was extraordinary rich.

A very crucial decision was taken in Nitra concerning the governance of the ICTM. Long-term President Erich Stockmann, who had been president for fourteen years, resigned at this conference, and Anthony Seeger was newly elected. This election marked a change in governing policies of the ICTM. Anthony Seeger only held the position for two years and was followed by Krister Malm in 1999. The president began to change more often, as well as Board member’s positions: definitely steps towards greater democracy. As a further sign of this development, the newly elected president, Anthony Seeger, asked the members’ opinions about the Council. He posed questions at the closing ceremony, and also asked members to send him comments.

Noteworthy in the president's report, given by Vice President Krister Malm, is that the ICTM had received recognition as a non-governmental organization in formal consultative relations with UNESCO (*BICTM* 81, Oct 1997:15).

Selected papers were published in *YTM* 30 (1998). From this year onwards, selected, peer-reviewed papers always were published in the *YTM* one year after the conference (except for 2004, as noted below). From 2001 onwards, the general editors were Stephen Wild, Don Niles, Kati Szego, and Lee Tong Soon. For the publication of conference papers, guest editors were appointed.

1999: Hiroshima, Japan

The 35th ICTM World Conference was held in Hiroshima, Japan, 19–25 August 1999, and Tsuge Gen'ichi functioned as chair of the LAC. The official languages were English, French, and Japanese. There were 270 participants from forty-two countries.

The conference location—Hiroshima University—was reached by shuttle buses every day. Although the university was located in the middle of a beautiful green landscape, it was rather far away from the hotels. In the history of ICTM, it was probably the most punctual world conference because every single session started on time. Wonderful concerts and workshops featuring Japanese and other traditional musics held at the university added to the good atmosphere.

At the General Assembly, Krister Malm was elected president, as Anthony Seeger had decided to resign after only two years. In his inauguration speech, Malm mentions democracy in the ICTM:

He then addresses one issue of concern to him: the election procedures. He says that although the governing instrument of the Council, the Rules, provide for nominations from the membership and national committees, this opportunity almost never was used, and with that the necessity of a multiple slate to be put before the membership-at-large to vote on. (*BICTM* 95, Oct 1999:23–24)

The Board worked on this issue in the following years, which led to a more democratic election process in 2001.

2001: Rio de Janeiro, Brazil

The 36th ICTM World Conference was held in Rio de Janeiro, Brazil, 4–11 July 2001. The chair of the LAC was Samuel Araújo. Official languages were English and Portuguese. Three hundred participants came from over forty countries, with a quarter of participants from Brazil.

The university where the conference took place was located in the middle of the city, and participants stayed in hotels in town. So, everyone got a feeling of the city during the days, by using public transport and trying all types of restaurants.

The General Assembly was one of the most dramatic ones in the history of ICTM. For the first time, there were two candidates for the president's position. When the votes were announced and Krister Malm was elected, Secretary General Dieter Christensen immediately announced his resignation in a very dramatic way. This was unexpected, and, therefore, the Board had to find a person to replace him within a few days. Anthony Seeger finally agreed to take over as secretary general, which was, of course, not an easy task. After more than twenty years the Secretariat was transferred. The new address was to be at the University of California, Los Angeles (UCLA).

2004: Fuzhou and Quanzhou, China

The 37th ICTM World Conference was held in Fuzhou and Quanzhou, China, 4–11 January 2004. The original planned dates of 15–22 July 2003 had to be postponed because of outbreak of SARS, which had serious effects on conference participation. The co-chairs of the LAC were Wang Yaohua and Tsao Penyeh. Official languages were English, French, and Chinese, and there were 300 participants from more than thirty countries.

As there were two locations for the conference, the transportation of delegates was quite a challenge, and made even more complicated because of military restrictions. This was the second time that an ICTM world conference was hosted in this area of the world, and it definitely added to communication and understanding between scholars, especially from China and colleagues from other parts of the world.

Discussion about changes in the rules of ICTM had been going on before, but these were approved at the General Assembly in Fuzhou. These changes mainly concerned the introduction of a Nomination Committee with one member appointed by the Board and two members appointed by the Assembly of National Representatives in order to further transparency and democracy. Some ICTM bodies that had existed previously, but had not been mentioned in the rules, were also formalized, such as the Assembly of National and Regional Representatives and the Nomination Committee.

Selected papers were published in *YTM* 36 (2004).



Figure 2. From the 39th World Conference. The conference organizing team is in the front row: Ursula Hemetek, Maria Walcher, Gerlinde Haid, Regina Allgayer-Kaufmann, Christiane Fennesz-Juhasz, Birgit Hübener. Vienna, 2007 (photo courtesy of Ursula Hemetek).

2005: Sheffield, UK

The 38th ICTM World Conference was held in Sheffield, UK, 3–10 August 2005. The chair of the LAC was Jonathan Stock, and the only official language was English. There were about 250 participants.

The programme for the first time featured the theme applied ethnomusicology, which had a great impact on following discourses within the ICTM.

In Sheffield, the results of the first election according to new rules—with more than one candidate for vacant positions—were announced. The process was explained by the convener of the nomination's committee, Don Niles, during the General Assembly:

for the first time in its history ... the ICTM membership at large has nominated all the candidates itself and has provided choices for *every* position. This election did more than just elect new members of the Board; it also established a new way of doing so for the future. (*BICTM* 107, Oct 2005:11)

Krister Malm's term as president and Anthony Seeger's as secretary general concluded. The newly elected president was Adrienne Kaepler—the first female president of the ICTM—and the new secretary general was Stephen Wild. The Secretariat moved to Canberra.

2007: Vienna, Austria

The 39th ICTM World Conference took place in Vienna, 4–11 July 2007 (figure 2). The chair of the LAC was Gerlinde Haid. Five hundred participants from more than sixty countries made it the largest world conference in the history of ICTM up to that point. The official languages were English and German, but actually no papers were read in German. The location was the University of Music and Performing Arts Vienna, with a very nice campus and a marquee on the grounds to serve meals for the participants. The organizing committee was a women-only team, probably for the first time in the history of ICTM world conferences. The team involved all ethnomusicological institutions of Vienna.

The local arrangements committee was well aware of the previous world conference in Austria in 1989, and remembered the scandal. Therefore, every possible influence of official Austrian politics was strictly avoided. The committee was able to raise funds in order to support the participation of members from Eastern and Southeastern Europe. The Barbara Smith Travel Award—which was awarded by the programme committee for the first time—also was focussed on that region.

In the report of the Austrian National Committee, we find a summary that addresses an important reason for organizing world conferences:

For Austrian ethnomusicology, this World Conference was a great stimulus, because bringing the ethnomusicological world to one's doorstep means inspiration, personal and institutional contacts, and many ideas for future projects that hopefully will be realized. (Hemetek and Huebener 2007:14)

2009: Durban, South Africa

The 40th ICTM World Conference was held in Durban, South Africa, 1–8 July 2009 at the University of KwaZulu-Natal. Chair of the LAC was Fikile NM Mazibuko, but Patricia Opondo functioned as a liaison to the Board. There were more than 200 participants. The only conference language was English.

For only the second time, the ICTM moved to the African continent with a world conference which was certainly a challenge, but with a highly positive effect on communications between African scholars and colleagues from other parts of the world. The situation concerning the submissions and evaluations of abstracts turned out to be complicated, as the chair of the programme committee had to withdraw at a rather late moment. Wim van Zanten took over and did a heroic job. Due to his and the Secretariat's efforts, it finally worked: it was a remarkable conference, also due to the impressive social programme.

At the General Assembly, the re-election of Adrienne Kaeppeler as president was announced. The chair of the LAC expressed his perspective on the event in the *Bulletin*:

In the final analysis and assessment, I would like to believe that the Durban World Conference had given South Africa and Africa a quantum leap into the ICTM: we are ready to share our wealth of experience and expertise with the 41st World Conference. (Mazibuko 2009:12)

2011: St. John's, Canada

The 41st ICTM World Conference was held in St. John's, Newfoundland, Canada, 13–19 July 2011. The co-chairs of the LAC were Beverley Diamond and Kati Szego. Conference languages were English and French, but only very few presentations were actually given in French. There were more than 500 participants.

As one of the conference themes was "Indigenous modernities," a certain focus was laid on that topic, and also because the research traditions in the region suggested this. The conference was located on the campus of Memorial University of Newfoundland at a certain distance from the centre of the small town. Therefore, meals were served in a marquee, again a centre of communication. Many workshops were offered during the

conference and also numerous concerts, all of them very well attended.

At the closing ceremony, Svanibor Pettan was introduced as the new secretary general. After a long time, the Secretariat moved to Europe again, and Pettan presented Ljubljana, Slovenia, as the new location for the Secretariat. With the new secretary general, many fundamental changes in the operations were implemented in the years to follow. A very important one can be seen from *BICTM* 119 (Oct 2011): the first solely online issue, and appearing in a new format with new contents. From this time up to the present, Carlos Yoder, the executive assistant, functions as *Bulletin* editor, with the responsible committee also consisting of Don Niles and Svanibor Pettan (followed by Ursula Hemetek in 2017 and Lee Tong Soon in 2021).

2013: Shanghai, China

The 42nd ICTM World Conference was held in Shanghai, China, 11–17 July 2013. The LAC was co-chaired by Xiao Mei and Yang Yan-di. The Shanghai Conservatory of Music was the host institution and official languages were English and Chinese. There actually were quite a few sessions in Chinese that were translated simultaneously into English. With 500 delegates from fifty-six countries, this was again a very large conference. The venue was located in the middle of the city, so everyone could easily enjoy the beauties and attractions of Shanghai. The concert programme during this conference was extraordinary rich and impressive. Xiao Mei, co-chair of LAC, drew the following conclusion from the experience:

Hosting the 42nd World Conference of the International Council for Traditional Music has not only given inspiration and new perspectives to Chinese local music research and the work of protecting contemporary traditional culture; it has also further promoted academic dialogue and exchange between experts and scholars from different regions of the world. (Xiao 2013:10)

During the General Assembly, the newly elected president was announced: Salwa El-Shawan Castelo-Branco. At the Executive Board meeting, the decision was taken to publish the *Bulletin* three times a year, instead of two. A new format of ICTM events was installed: ICTM fora, involving different thematically related societies, held in conjunction with these. Svanibor Pettan writes about the attempt to bring together the most influential societies in ethnomusicology, the Society for Ethnomusicology and ICTM for the first time:

The agreement about a new attempt got its crucial impetus during the 42nd ICTM World Conference in Shanghai, where Beverley Diamond, Salwa El-Shawan Castelo-Branco and I discussed the possibility at several informal meetings. A smaller event with a limited

number of sharply-selected presentations proved to be the winning recipe. Credit for the thematic shaping of the Forum is to be given to Samuel Araújo and Gage Averill. (Petan 2015:3)

2015: Astana, Kazakhstan

The 43rd ICTM World Conference was held in Astana, Kazakhstan, 16–22 July 2015. Co-chairs of the LAC were Aiman Mussakhajayeva and Saida Yelemanova. Conference languages were English and Russian, and there were nearly 600 participants from seventy countries.

For the first time in its history, the ICTM held a world conference in Central Asia, in one of the former Soviet Republics. The strategy to connect to ethnomusicologists in this region of the world by such an event was successful. Razia Sultanova and Timothy Rice (programme co-chairs) report:

Kazakhstan was represented in the programme by the largest group of participants (80), and another large contingent of scholars from the former Soviet Union joined the meeting as well. With up to thirteen parallel sessions, a plenary session each day, performance workshops, and films in virtually every session, and a rich programme of concerts each evening, the conference was a milestone in the study of world music and culture. We were very glad to participate in the planning of such an enjoyable and stimulating conference in Astana. (Rice and Sultanova 2015:9)

Unexpected problems that arose were efficiently solved: due to technical problems, the Secretariat had to collect the registration fees for the local organizer, and Board members handled the registration desks.

At this conference, the inaugural meeting of study group chairs took place, a new body within the ICTM. Also during the General Assembly, a new means of governance was announced that had the purpose of sharing responsibilities: “The importance of special-purpose Executive Board Committees (e.g., 70th Anniversary of ICTM, *Bulletin*, Colloquia, Sister Societies, study groups, among others), an innovation introduced by ICTM President Castelo-Branco in 2013, was explained” (*BICTM* 129, Oct 2015:13).

2017: Limerick, Ireland

The 44th ICTM World Conference was held in Limerick, Ireland, 13–19 July 2017, and the co-chairs of the LAC were Catherine Foley and Colin Quigley. There were 650 delegates from seventy countries. For the first time, this ICTM event was held in Ireland.

This conference marked the 70th anniversary of the ICTM, and the programme impressively highlighted

this event. One of the themes was dedicated to the history of ICTM, and several very informative panels raised the awareness of how the past shapes the present and the future. There were many musical events and workshops during the conference that highlighted the aims of the Irish World Academy of Music and Dance as host institution, a university mainly dedicated to the performance and study of Irish music and dance. For the first time, an official video was produced, also marking the 70th anniversary with footage from the conference.

During the General Assembly, Castelo-Branco introduced a proposal for new Statutes for the ICTM, explaining that following a thorough evaluation of the existing Rules of the ICTM, a specially-appointed Executive Board Committee had produced a draft to bring the constitutional document of the Council up to date with current practices.⁸ These were approved and are to be seen as a milestone in the governance of ICTM.

Salwa El-Shawan Castelo-Branco was re-elected as president.

At the closing ceremony, Ursula Hemetek was introduced as the new secretary general of the ICTM. The Secretariat moved to Vienna, while the executive assistant, Carlos Yoder, remained in Slovenia. In her inauguration speech, Hemetek underlined her goals for the years to come: “I envision three main points that are important in my interpretation of the function of secretary general: historical awareness, democracy and transparency, and political engagement” (Hemetek 2017:2).

One new tool of democracy was immediately installed. In the Board meeting following the conference, a new body was recognized: “I am particularly pleased with the recognition of the new Students and Early Career Researchers Group, and would like to take this opportunity to extend a warm welcome to all its members” (Castelo-Branco 2017:6).

2019: Bangkok, Thailand

The 45th ICTM World Conference at Chulalongkorn University in Bangkok, Thailand (11–17 July 2019) was the first in the history of ICTM to be held in Southeast Asia. Dean Bussakorn Binson, co-chair of the LAC writes in her report in the *Bulletin*:

It was one of the largest ever held in the Council’s history, with more than 1,000 participants coming from 76 countries ... The news on HRH Princess Maha Chakri Sirindhorn attending the conference’s Opening Ceremony was released on royal news channels in

⁸ Available at: <http://www.ictmusic.org/documents/minutes/minutes-43rd-ictm-general-assembly-2017-limerick-ireland>.

Thailand, while the Public Broadcasting Service (Thai PBS), media partner of the conference, also broadcast all evening concerts. (*BICTM* 141, Oct 2019:11)

The attendance of the Princess definitely was a highlight, but a challenge as well, as ICTM delegates mostly were not used to following the royal protocol. A very rich social programme was offered by the organizers, including concerts every evening and even at lunch time. From the reactions of delegates, one can conclude that it was one of the most enjoyable ICTM world conferences. The scholarly programme included eleven parallel sessions and programme co-chairs Tan Sooi Beng and Keith Howard reported that there were 961 individual presentations: “We believe this number to be the largest to date in the history of ICTM” (*BICTM* 141, Oct 2019:12).

The 44th General Assembly of Members, the 15th Assembly of National and Regional Representatives, and the 3rd Assembly of Study Group Chairs were held during the conference. Election results were announced during the General Assembly; for the first time, nearly half of the members participated in the election, which showed that the process of further democratization was successful. The secretary general further related how the “First general survey of ICTM members” had been conducted in November–December 2018, and how the results had been communicated on 15 May 2019. She also reported that the membership had continued to grow, reaching a new record in July 2019 (1,194 paid members, 204 paid institutional subscribers, and 59 complimentary members).⁹

The new Study Group Allowance, that would support participation in study-group symposia during 2020, was announced during the 3rd Assembly of Study Group Chairs.¹⁰

It is important to note that the *YTM* 2019, featuring articles that derived from presentations during the conference, was published for the first time with Cambridge University Press, as the Board had approved the transition in 2018.

The 46th World Conference, scheduled to take place in 2021 in Lisbon, Portugal, had to be postponed to 2022 due to the COVID-19 pandemic. The General Assembly took place in an online manner in 2021.

Closing words

We have tried to give an overview of the history of IFMC/ICTM by focussing on the most important events of the Council through all these years: world conferences, General Assemblies, and festivals, the latter arranged until 1962. These events show very clearly the changes in terms of knowledge production and development of the discipline, but also concern operations of the Council and its policies. As there were General Assemblies at nearly every conference, we can see the changes when reading the minutes, and we have tried to highlight the most important ones. What can also be seen in this chapter is the enormous growth of the Council. The first conference was attended by 47 delegates, the most recent one by 1,000.

There are two documents that mark the beginning as well as present times, from 1947 to 2017. They say a lot about the state of the discipline at these points in history: the aims of IFMC as stated in 1947, and the ones written in the statutes that were approved by the General Assembly in 2017.¹¹ It is interesting to compare them.

Whereas in 1947, the concern is mainly the “preservation and dissemination of folk music” and the furthering of comparative study, the scope has broadened considerably since then, as we can see from the 2017 mission statement: “To promote research, documentation, safeguarding, and sustainability of music, dance, and related performing arts, taking into account the diversity of cultural practices, past and present, and scholarly traditions worldwide.” The wish to “promote understanding and friendship between nations through the common interest in folk music,” as highlighted in 1947, has changed into: “To bring together music and dance scholars, as well as artists, cultural activists, policy makers, and other individuals, collectives, and institutions in pursuit of equality, social participation, human rights, and sustainability in the performing arts.” The former “friendship” has become “collaboration”: “To collaborate with national, regional, and international scholarly, educational, cultural, and other organizations and institutions.”

The parade of world conferences as presented here sheds light on the reasons for such changes and developments.

References cited

Blacking, John. 1975. “Summary of the Conference: A Personal View of the 23rd IFMC Conference.” *BIFMC* 47 (Oct): 21–23.

9 Minutes of General Assembly available at: <https://www.ictmusic.org/documents/minutes/minutes-44th-ictm-general-assembly-2019-bangkok-thailand>.

10 Unfortunately, due to the COVID-19 crisis, nearly all of the planned symposia had to be postponed or were cancelled in 2020.

11 The Rules are listed by Karpeles (1965:308); the Statutes can be found at: <http://ictmusic.org/statutes-ictm>. Also see the chapter on by-laws in this volume.

- Castelo-Branco, Salwa El-Shawan. 2017. "Message from the President." *BICTM* 135 (Oct): 5–6.
- Christensen, Dieter. 1989. "Looking Back at Schladming." *BICTM* 75 (Oct): 13–14.
- Cowdery, James R. 2009. "Kategorie or Wertidee? The Early Years of the International Folk Music Council." In *Music's Intellectual History*, edited by Zdravko Blažeković and Barbara Dobbs Mackenzie, 805–811. RILM Perspectives, 1. New York: Répertoire International de Littérature Musicale.
- [George, Graham]. 1973. "Bayonne 1973." *BIFMC* 43 (Oct): 23–25.
- Hemetek, Ursula. 2017. "Message from the Secretary General." *BICTM* 135 (Oct): 2–5.
- Hemetek, Ursula, and Birgit Huebener. 2007. "Report of the Austrian National Committee." *BICTM* 111 (Oct): 13–14.
- Karpeles, Maud. 1960. Ed. "Discussion on Papers by S. Dragoi, M. Pop and J. Chlíbec." *JIFMC* 12: 50–52.
- . 1965. "The International Folk Music Council." *Journal of the Folklore Institute* 2/3: 308–313.
- . 1972. "Report of the International Conference on Folk Song and Folk Dance." *BIFMC* 41 (Oct): 6–26.
- Mazibuko, Fikile NM. 2009. "Executive Report: Professor Fikile NM Mazibuko, Chairperson of the ICTM Local Arrangements Committee, the 40th International Council for Traditional Music (ICTM)." *BICTM* 115 (Oct): 9–12.
- Olsen, Poul Roving. 1981. "From the President." *BICTM* 59 (Oct): 2.
- Pettan, Svanibor. 2015. "Message from the Secretary General." *BICTM* 129 (Oct): 2–4.
- Picken, Laurence. 1959. "Music on the Palace Terrace." *BIFMC* 16 (Oct): 15. (First published in *The Times*, 1 Sep 1959).
- Rice, Timothy, and Razia Sultanova. 2015. "Programme Committee Report." *BICTM* 129 (Oct): 9–11.
- Wang, Ying-fen, 2018. "IFMC, Masu Genjiro, Kurosawa Takatomo, and Their Recordings of Taiwanese Music." *YTM* 50: 71–90.
- Xiao Mei. 2013. "Local Arrangements Committee Report." *BICTM* 123 (Oct): 9–10.
- Yurchenco, Henrietta. 2003. *La vuelta al mundo en 80 años: Memorias*. Trans. Henrietta Yurchenco and Antonio Saborit. *Antropología Social*, 60. [Mexico]: Comisión Nacional para el Desarrollo de los Pueblos Indígenas [orig.: *Around the World in 80 Years: A Memoir; A Musical Odyssey*. Point Richmond, CA: Music Research Institute, MRI Press, 2002].

Symposia

Don Niles

Aside from the Council's world conferences, the scholarly events that involve the most ICTM members must certainly be study-group symposia.

Ever since the establishment of the first study groups, members have been gathering in meetings to discuss their common interests. While early meetings often focussed more on discussion, rather than formal presentations, symposia today are overwhelmingly concerned with the presentation of prepared papers and discussion about them, although invariably mixed with business meetings, performances, excursions, publication displays, etc. The formal presentations often end up published in an edited volume of proceedings or long abstracts.

Symposia today may take place quite regularly, often biennially in years during which there are no world con-

ferences (i.e., even-numbered years), or very irregularly, particularly if members are in scattered, distant locations.

The term "symposium" is now the standardized way of referring to such a scholarly gathering for a study group, but before the issuance of the "Terminology for Study Groups and National/Regional Committees" in 2011, there were a variety of names used, probably the most frequent being simply "meeting."

Originally held during world conferences, such events eventually became separate from them, and were commonly reported on in the *Bulletin*. Because of their importance to the work of the Council, the Secretariat in recent years sought ways to financially support participation in symposia. After trialling such assistance in 2018, a Study Group Allowance was approved by the

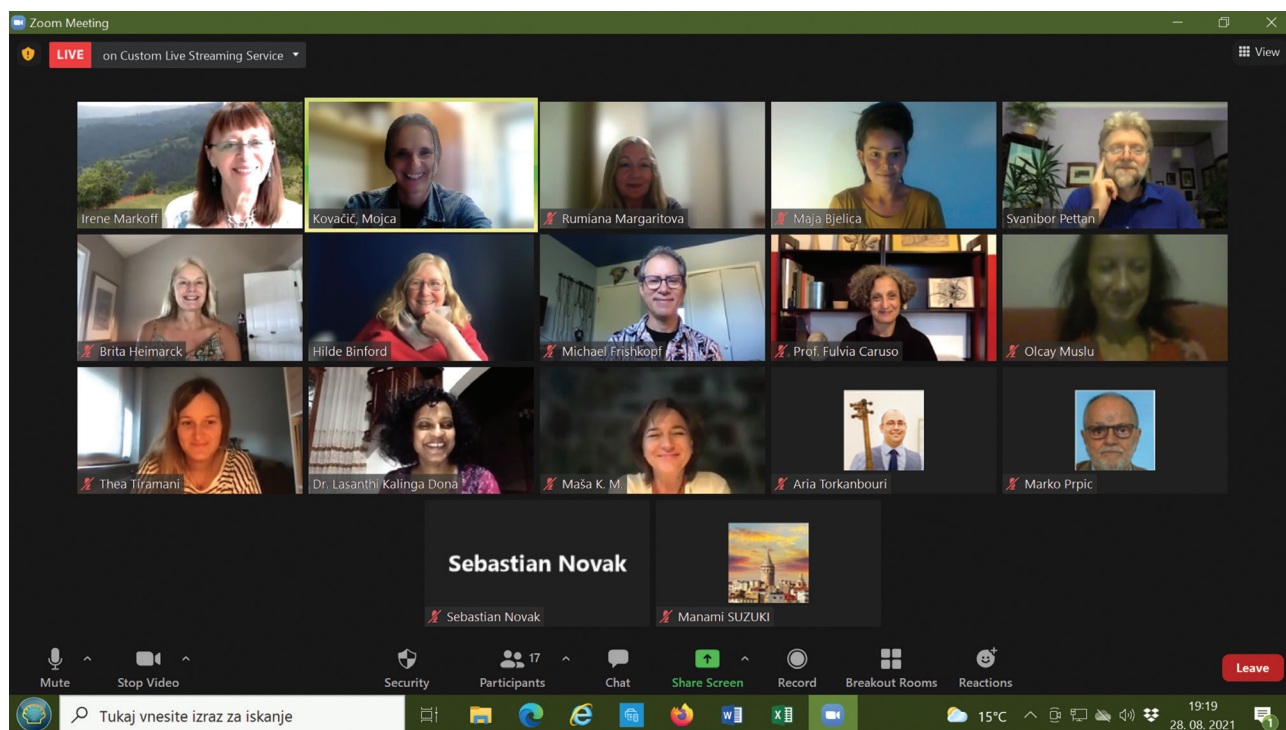


Figure 1. Participants of the international online symposium "Music – religion – spirituality," hosted by the University of Ljubljana, ZRC SAZU, and other partners, which enabled recognition of the most recent study group so far on Sacred and Spiritual Sounds and Practices. Ljubljana and online, August 2021 (photo by Mojca Kovačić).

In *Celebrating the International Council for Traditional Music: Reflections on the First Seven Decades*, edited by Svanibor Pettan, Naila Ceribašić, and Don Niles, 191–192. Ljubljana: University of Ljubljana Press and International Council for Traditional Music, 2022.

Board in the same year and launched in 2019 (*BICTM* 147, Oct 2021:8).

Symposia have always been in-person events, but all that would change dramatically in 2020. In the January 2020 *BICTM*, the secretary general and president both announced that twenty symposia would be held that year (*BICTM* 142, Jan 2020:2, 3). The first symposium of 2020—that of the Study Group on Music and Dance in Latin America and the Caribbean in Mexico, 9–13 March 2020 (*BICTM* 143, Apr 2020:2)—was the last in-person symposium before the COVID-19 pandemic forced the cancellation or postponement of all the others.¹

As it became clear that the pandemic was not going to allow in-person gatherings soon, other formats for symposia were considered. The first online symposium was the seventh symposium of the Study Group on Applied Ethnomusicology, 26–29 August 2020,² and other study groups followed suit. While video conferencing opened up such events to a much greater number of participants, scheduling these very international events became challenging indeed because of time-zone differences. Nevertheless, the rewards remain significant for all participants.

The first hybrid conference, combining in-person and online participation, was the 23rd symposium of the ICTM Study Group on Musical Instruments, hosted in Colombo, Sri Lanka, 24–27 March 2021. Since the last in-person symposium in March 2020, all symposia have either been online or hybrid (figure 1); as of the time of writing, there have been no solely in-person symposia.

Much further information about symposia is found in this volume in the chapters on the origins of study groups and particularly in the chapters concerning individual study groups.

1 A complete list of ICTM events rescheduled because of the pandemic can be found at <https://www.ictmusic.org/story/ictm-activities-rescheduled-due-covid-19-pandemic>.

2 I appreciate the essential assistance of Carlos Yoder in clarifying the information about symposia held from March 2020 to date.

Colloquia

Ricardo D. Trimillos

This chapter presents an overview of ICTM colloquia, their nature and significance—and the nexus of these two aspects—during the past four decades. Recognizing its global purview, ICTM has been sensitive to the diverse interests, conceptualizations, modes of interaction, and social and political milieus in which individual members or groups of members function. Further, its association with UNESCO involves layers of complexity and diversity. The organization has developed a variety of projects¹ to respond to the different needs and circumstances of the worldwide ethnomusicological community.² Among them is the colloquium, founded in 1981 with its first iteration in Kołobrzeg, Poland.

The colloquium as project involves a small gathering of invited specialists, curated by its organizers and hosts. Curation understands a high degree of control on selecting the theme and the participants. Papers from each meeting are usually published as proceedings, although not all have done so.³ Like the beginnings of the ICTM itself, the locus for the colloquium has been Europe; this area⁴ has been the site for the majority of meetings. ICTM has organized 28 colloquia⁵ on all five continents and in two major ocean areas (see <http://www.ictmusic.org/past-colloquia>).

1 For this discussion, I use the term “project” to denote a named entity within ICTM. Other projects include the aforementioned world conferences, study groups, fora, national committees, country liaison officers (World Network), the *Yearbook for Traditional Music*, and the *Bulletin of the ICTM*.

2 ICTM has always recognized and included dance in research and advocacy. In some cultures and genres, it is inseparable from music performance. As used here, the term “ethnomusicology” includes the study of dance.

3 Publications from colloquia are noted in the link <http://www.ictmusic.org/past-colloquia>.

4 For this discussion, the term “area” refers to aggregate and multinational groupings such as Europe or Asia. The terms “country” and “nation” denote a political entity (past or present) and its putative cultural heritage(s). The terms “region” and “subregion” specify locales and their populations that are in some way contrastive to nation, e.g., ethnic enclaves or minority groups.

5 The colloquium “Indigenous music and dance as cultural property,” organized at the University of Toronto in May 2008, was inadvertently omitted from the ICTM webpage. For purposes of this discussion, it is referenced as 19a.

The goals of colloquia

The online description of colloquia articulated by ICTM serves as a useful point of departure for this overview discussion:

ICTM colloquia are small scholarly meetings typically involving 20 to 30 invited ICTM members who have conducted research on the Colloquium’s theme. Initially launched by Dieter Christensen (Secretary General of the Council from 1981 to 2001), Colloquia aim at furthering the exchange of ideas and dialogue among specialists from different parts of the world, as well as gaining and disseminating new insights on themes that are relevant to music and dance research.

These scholarly meetings are designed to provide an environment conducive to the appreciation of different systems of thought and ideas. Sometimes they are associated with festivals and conferences, allowing dialogue with other participants and with the public. Papers are often circulated in advance to provide ample time for discussion. (<http://www.ictmusic.org/past-colloquia>)

This discussion considers the colloquium as institution and its value to the field, including and beyond the ICTM goals of “exchange of ideas and dialogue among specialists,” “new insights on themes that are relevant,” and “the appreciation of different systems of thoughts and ideas.” I arrange the discussion in three parts, beginning with the three ICTM goals. In the second section I look beyond these immediate goals and consider the outcomes and the value of its performativity, admittedly from a personal perspective. The third and concluding portion offers a profile of the colloquium project as an international exercise. In addition to documents and print sources, I draw upon my own experience as participant in various colloquia and upon observations shared by colleagues. The illustrative materials are idiosyncratic and personal.

EXCHANGE OF IDEAS AMONG SPECIALISTS

For specialists working with the same subject, the colloquium format encourages exchange at a higher level of sophistication and discussion in more detail than can occur in a world conference. As example, I discuss the

fifth colloquium held in Jamaica in 1986, “Traditional music and tourism.” The invited participants included government officials in tourism and practitioners from the local tourist industry in addition to scholar-specialists. The presence of bureaucrats and performers generated a broader context for the academic presentations and their reception. Non-academic participants introduced a “reality check” for the academics (and in at least one case, some hasty revising). Given the backgrounds in tourism and the performing arts of the seventeen invited participants, discussions were highly theoretical. For example, discussants were already conversant with the conceptual frameworks invoked by Béhague on Brazil and by Stillman on Tahiti.

The global nature of tourism was evident in the range of geocultural areas featured in Jamaica. Understandably, the Caribbean received much attention. Five areas were represented: the Caribbean (Alén, Brown, Millington-Robertson, Lewin, Wilcken, Williams), the Americas (Béhague), Asia (Hahn, Sanger, Trimillos), Europe (Malm and Wallis, Suppan), and the Pacific (Kaeppler, Marion, Stillman, Van Zile). Although Africa was not an area for any presentation, it was referenced by three—Béhague on Brazil, Williams on Jamaica, and Malm and Wallis on the issue of global mediatization. In relation to selection of specialists, a present criticism frequently raised in academe is the lack of diversity among participants and spokespersons. Diversity enriched the quality of exchange at the 1986 Jamaica meeting. In terms of gender, there was a close balance of females (nine) and males (eight). Perhaps more significant for the current conversations on diversity, eight among the seventeen presenters represented native voices and nine were persons of colour.⁶ The selection of participants for the Jamaica colloquium anticipated by four decades the current call for increased indigenous and minority scholar participation.

NEW INSIGHTS

By gathering researchers from different nations and methodological orientations into a setting that is both intimate and intensive, the colloquium offers a ready platform for presenting new or at least unfamiliar research ideas and for facilitating dialogue that generates new insights. Gisa Jähnichen points out, “People who never met before got into contact and exchanged data right away ... The [2020 Shanghai] colloquium was very focused on the outcomes” (pers. comm., 21 Feb 2022).

6 Native voices included Alén, Béhague, Brown, Hahn, Lewin, Millington-Roberts, Suppan, and Williams. Stillman and Trimillos are not included as native voices although they are minorities of colour. Neither identifies as native to the culture each spoke about.

I remember Steven Feld in the presentation “The metaphors of Kaluli musical theory” at the 1981 meeting in Kołobrzeg, Poland, introduced his notions of indigenous musical theory in an international setting.⁷ The paper was followed in 1982 by his publication *Sound and Sentiment*, now a classic in ethnomusicological literature. Some of the insights he presented were new to the North American colleagues present, including myself. However, his ideas were more unfamiliar and challenging to European colleagues, and even more so for those from Eastern Europe who had been isolated from post-war developments outside the socialist orbit. Feld found his interaction with these international colleagues stimulating, an observation he shared with me in Kołobrzeg and acknowledged in his *Yearbook for Traditional Music* article: “I am grateful ... to the participants [of the first ICTM colloquium] for their thoughtful questions and comments” (Feld 1984:45).

That first colloquium organized by Anna Czekanowska in Poland was an opportunity for mutual exchange and encountering unfamiliar approaches. It offered a productive place and a safe space for both sides of the then current political binary. For Eastern European ethnomusicologists, it was an encounter with emerging innovations in methodology and theory from a rapidly post-modernizing North American ethnomusicology. For Western European and North American colleagues, it afforded insight into methodologies and working conditions within a socialist and governmental form of applied ethnomusicology. During the intervening years leading up to and immediately following the fall of the Berlin Wall in 1989, the seven ICTM colloquia of that era were a means for scholarly exchange and currency among colleagues in socialist and democratic countries (Poland 1981, German Democratic Republic 1984, Portugal 1986, Czechoslovakia 1988, Sweden 1990, Germany 1991, and Slovakia 1994).

In addition to concentrating upon a single theme, the colloquium project offers an opportunity for self-reflection and self-critique which can lead to new insights about our field. Two papers in the 1986 sixth colloquium held in Portugal were in this mode—“Some problems in the study of Goan music” (Neuman) and “Towards an interdisciplinary method for the study of Portuguese traditional music and its cross-cultural roots” (Neto). Both examined ethnomusicology as a method of enquiry. Subsequently, self-reflection became the theme for the twelfth colloquium in Mainz, “Ethnomusicology and historical musicology: Thematic and methodological convergences.” It was an occasion to grapple with identities and approaches of cognate fields and their sometimes troubled histories.

7 A print version of the article appeared in the *Yearbook for Traditional Music* in 1984 (Feld 1984).

Critiquing relevance for ethnomusicology and dance ethnology in the twentieth century was the theme for the eighth colloquium “Documentation of music and dance in the South Pacific and *its use in the living tradition*” (my emphasis) in 1988. Additional aspects of this event deserve mention. Its area of focus (the Pacific) and its venue (Australia) marked a shift away from a European-North American orbit. Its topic anticipated developments in applied ethnomusicology that were to emerge in the twenty-first century. Finally, the word *dance* appeared in the theme title.⁸

APPRECIATION OF DIFFERENT SYSTEMS OF THOUGHT AND IDEAS

The ICTM colloquium offers a productive site for exchange with colleagues from other fields of research. As illustration, I comment on the sixth colloquium held in Lisbon in 1986, “Cross-cultural processes in music: The role of Portugal in the world’s music since the 15th century / Portugal e o mundo: Processos interculturais na música.” It included specialists from music history, music theory, and anthropology, in addition to ethnomusicology, bringing diverse perspectives and contrasting methodological approaches together to consider a shared interest in musical provenance.⁹ The intention to present “different systems of thought” was furthered by language diversity; papers were presented in Portuguese, English, and French. The multilingual nature of the conference enhanced contrastive approaches and diverse epistemologies—at least differently nuanced ones, for example, as reflected in Brazilian and continental Portuguese. As a personal observation, the availability of more than one language of conveyance provides a degree of cultural and psychological diversity.

There was also an appreciation of contrasting approaches. The papers “The Portuguese 17th century vilancico: A cross-cultural phenomenon” (Nery), “La ballade portugaise: Une chanson populaire de la Méditerranée” (Caufriez), and “Sistema modal e sistema tonal na cantoria do Nordeste (Brasil)” (Travassos) reflect historically-oriented studies while others, such as “Singing the stranger’s songs: Brazilian Indians and music of Portuguese derivation in the twentieth century” (Seeger) and “Samba de viola—Observações sobre elementos luso-africanos num género musical da Bahia (Brasil)” (de Oliveira Pinto) foreground the ethnographic.

The significance of the Portugal colloquium went beyond ethnomusicology with implications for studies of culture writ large. By setting the fifteenth century as baseline, the sixth colloquium indirectly problematizes the broader argument that the phenomenon of globalization is not recent. Presentations addressed globalization *de longue durée*: “A música sacra no contexto da expansão portuguesa na África e na Ásia e o seu significado à luz das actuais, tendências litúrgico-musicais” (Bispo) and “Presence and absence of Portuguese musical elements in Indonesia” (Seebass). As a contribution to these larger and more general concerns of globalization, the claim for globalization as a recent development better characterises the various modes of discourse emerging in the last few decades rather than the process itself.

These contemporary conceptualizations and recent approaches to globalization also animated the sixteenth colloquium in 1999, “Música en España y música española: Identidades y procesos transculturales / Musics in and from Spain: Identities and transcultural processes” held in Oviedo, Spain. Postmodern theory was invoked in such presentations as “Transculturación, globalización y músicas de hoy” (Martí), “La hibridación transcultural como clave de la formación del Nuevo Flamenco ...” (Steingress), and “The charango as transcultural icon of Andean music” (Baumann). Each colloquium brought different systems of thought to bear on a specific theme.

In terms of its stated goals, the colloquium project has contributed to ICTM’s development, growth, and reach through 28 moments of intensive consideration of a single aspect of the field. These moments of high specificity complement the wider, comprehensive sweep of the field characteristic of the biennial world conference and the *Yearbook for Traditional Music*. The world conference attracts hundreds of attendees, but inevitably limits the number and intensity of personal interaction as well as the amounts of new knowledge absorbed during the encounter. Similarly the *Yearbook* endeavours to represent the field in broad strokes, limiting the length of any one intervention and selecting contributions that serve the interests of a greater number of members.

The colloquium thus privileges scholarly depth while the world conference and the *Yearbook for Traditional Music* steward breadth. As such it shares features with the study group, which has a longer history in ICTM (see section on study groups in this volume). However, the colloquium is a single event of invited specialists with a specifically delimited focus, while the study group is an ongoing project of self-selected participants with an expectation of continuity.

8 Dance was also included in the title for the thirteenth colloquium held in Georgetown, Cayman Islands, in 1992: “Music and dance and the lore of the sea: Crosscultural processes in music” and colloquium 19a held in Toronto in 2008, “Indigenous music and dance as cultural property.”

9 Organizing dialogue between related disciplines and peer organizations was the impetus for the ICTM forum, a new project begun in 2015.

Outcomes beyond ICTM goals

The colloquium evidences other accomplishments and values beyond those of the ICTM statement. I view these additional benefits as arising from the performativity of the endeavour. The project is a means for exercising organizational responsibility, initiative, and agency. As a structure, the colloquium is a space for realizing scholarly exchange on a modest scale. It is an opportunity for performing leadership by colleagues, scholarly institutions, or governmental bodies that might not have sufficient resources to host and mount a major world conference.¹⁰ The accomplishments fall into the domains of the institutional, the personal, and the international.

THE INSTITUTIONAL

An individual colloquium may generate ancillary outcomes beneficial to the format itself, to the field, or to the institution involved. Related to format, the focus is upon discussion rather than exposition, so that the bulk of a session consists of dialogue and critique, as I experienced with the 1984 colloquium in Wiepersdorf, German Democratic Republic. The dynamics of discussion and exchange were also subject to international modes of performativity. The interventions and debates often resorted to more than one language for a speaker to refine a point or for another participant to understand a particular detail. I recall in the first colloquium in Poland a discussion on the various understandings of “metaphor” as reaction to Feld’s presentation began in English, progressed to French and German with (presumed) clarifications in Polish and Czech. Conversation continued in after-hour informal gatherings at the lodge.

The second colloquium in Wiepersdorf, German Democratic Republic, like the first, enabled scholars from the West to meet with their counterparts from socialist countries. Addressing the theme “Music and the language mode,” the spirited and wide-ranging exchanges were carried on in a number of languages, including English, French, German, and Russian. The multilingual exchanges gave a sharper focus to the problematic of verbalizing about music, an aspect of performativity (to invoke a postmodern notion). One outcome from the 1994 meeting in Slovakia was the confirmation of a change in national identity. The 1994 Smolenice colloquium marked new relationships and potentials for the recently-formed independent Slovakia, whose ethnomusicologists during the pre-1989 conditions of the first nine colloquia, had lim-

ited contact with the West and few opportunities to travel abroad.

A host institution receives benefit and value from the presence of the conference and contact with its specialist scholars. This was the experience for the NOVA University of Lisbon, organizers for the 1986 meeting in Portugal. Salwa el-Shawan Castelo-Branco relates:

[The colloquium] contributed to positioning the Musicology Department and myself as a young scholar within an international network of institutions and scholars, and initiated a dialogue between colleagues that, in some cases, continues up to the present ... The colloquium also inspired several students at the NOVA University to carry out field research in territories that were subject to Portuguese colonial rule in Africa and Asia ... The colloquium also marked the beginning of an ongoing collaboration between the ICTM and the Institute of Ethnomusicology—Center for Studies in Music and Dance, based at the NOVA University of Lisbon. (pers. comm., 2 Mar 2022)

THE PERSONAL

There are also outcomes at the personal level. The colloquium enacts an interpersonal host-guest relationship, which is universal and familiar, but one with variations for the international and multicultural context of ICTM. The host—a colleague, a scholarly institution, and/or a governmental unit—is responsible for selecting participants, extending invitations, and providing hospitality, including food, lodging, and events such as receptions and performances. As noted previously, hosting a colloquium is less financially demanding than organizing a world conference, and thus enables colleagues to perform leadership within their own abilities and resources. The invited participant acts “the good guest.” Expectations include active and engaged participation for the entire schedule of activities and duration of the meeting, as well as maintaining a general level of politesse understood by most. This contrasts with the world conference, where “session hopping” is an expected and accepted practice.

Of course ethnomusicologists as “good guests” are generally sensitive to differences and changes in social custom or modes of behaviour. A recent example of the latter concerns smoking, which in the immediate post-war years was a naturalized component of social interaction, particularly among males. Presently in North America and elsewhere, smoking is prohibited in public buildings, so this mode of informal interaction and (often) gender bonding is no longer a part of general conference culture, and if allowed at all, is restricted to a designated, separated space with undertones of the unacceptable and the marginal. Smoker colleagues have readily adjusted to these restrictions of time and place, leading to a conference subculture with its own folkways. Cultural-religious dietary practices are a second

¹⁰ Although in the Caribbean, Jamaica did host the 21st world conference in 1971, fifteen years before the fifth colloquium.

aspect of guest-host performativity. Dietary restrictions present a challenge for hosts, who may wish to feature a local or traditional cuisine, for example, that includes pork or beef. In such circumstances, performativity devolves upon both the good host and the good guest.

THE INTERNATIONAL

The colloquium project is able to respond readily to changing circumstances. As a small, controlled gathering with a pre-designated theme, it is nimbler than a world conference in accommodating change, such as those in Europe after 1989 or the “pivot to Asia” at the beginning of the twenty-first century. The changes in Europe were clearly reflected in the 1994 Slovakia meeting (previously mentioned) and implicit in the presentations and participants invited for the 1991 Mainz gathering and the 2004 meeting in Limerick. The ICTM has been proactive with a presence in Asia well before the “pivot to Asia”; in 1981 the 26th world conference was held in South Korea. Shanghai’s examination of a shared heritage of material culture in Asia reflects current transnational interests. Its three colloquia—“Plucked lutes of the Silk Road ...” in 2016, “Double reeds of the Silk Road ...” in 2028, and “Drums and drum ensembles of the Silk Road” in 2020—addressed those interests. The conceit of the Silk Road references time predating nation and time looking beyond nation. The three meetings constitute a pan-Asian and comparative gaze on material culture across a multi-national area. Shanghai was also responsive to the “pivot to Asia” in terms of language. For the three meetings simultaneous translation was available in English, Mandarin, and Russian.

I find the colloquium as a place and space for performing the international and the multicultural. While all participants have knowledge and experience with the specific topic or theme, they come from backgrounds and different biases informed by such variables as country, political ideology, religion, cultural modes of interaction, and varying abilities to communicate in the languages available. The strength of the colloquium (when skilfully curated) is to assemble a small but diverse group of knowledgeable individuals in a single venue—the place—with sufficient time for informal as well as formal discussion that is respectful and open—the space. As Terada Yoshitaka notes, “The [double reeds of the Silk Road] colloquium was small enough in size to have only one session at a time so that all the participants shared the same information and discussion” (pers. comm., 28 Feb 2022).

The colloquium profile

In this third and final part, I shift to a more quantitative narrative, turning attention to the theme title as articu-

lating major research interests. A survey of theme titles takes into account synchronic and diachronic features that contribute to a gestalt presumably significant and timely for the ICTM membership. In the interests of efficiency and brevity, I cite only the ordinal number and year of the colloquium referenced. Specific details concerning titles, venue, etc., are available at <http://www.ictmusic.org/past-colloquia>.

THEMES

Although characterizing a colloquium by a single category of interest flattens out the complexity and multivalent nature of each one, its theme title nevertheless projects the principal thrust and establishes its public identity. As such, titles serve as a useful barometer for a topic’s current traction in the field. Seven colloquia addressed a specific methodological aspect of ethnomusicology, including verbal behaviour about music (1st 1981, 2nd 1984, 4th 1985), aspects of documentation (7th 1988, 8th 1988), relation to cognate fields (12th 1991), and challenges of social empowerment (11th 1990). The global circulation of music was a primary focus for six meetings (3rd 1984, 5th 1986, 6th 1986, 9th 1988, 13th 1992, 20th 2008). For six meetings the theme was music and identity formation—in the context of areas (10th 1990, 14th 1994, 17th 2004, 19th 2006), transnational entities (15th 1999), and countries (16th 1999). Attention to song and vocal performance were the focus of four meetings (21st 2011, 22nd 2011, 23rd 2015, 26th 2019). Organology as a category was addressed in three colloquia (24th 2016, 25th 2018, 27th 2020). Conflict was the focus for one meeting (18th 2004), as was cultural property (19th-a 2008).

From a diachronic viewpoint, two categories exhibit longevity over the four decades: methodology and the global circulation of music. Focus on song and on organology, in contrast, are fairly recent and their colloquia occur more closely grouped in time. For example, the three on organology took place within five years (2016–2020) (see [figure 1](#)). While consulting thematic categories for world conferences would further contextualize the field, the categories generated for colloquia better reflect “grass roots” interests, that is, ones that emerge from individuals and hosting institutions rather than from the ICTM as organization.

AREAS

Nation and area as survey categories reflect a structural feature of the ICTM and reinforce its relationship with UNESCO. In Europe and elsewhere national governmental agencies have supported or otherwise been engaged with ICTM. Colloquium themes have generally followed the practice of framing culture within nation and geocultural area.



Figure 1. Participants and auditors at the 25th Colloquium. Shanghai, 2018 (photo courtesy of Xiao Mei).

Although commentary at the level of specific nation is not included, the various titles grouped by area provide a general picture of geocultural interest. Asia as area is referenced in five theme titles; four are transnational (17th 2004, 24th 2016, 25th 2018, 27th 2020) and one specifies nation (4th 1985). The area of Europe is referenced in six titles; three are transnational in purview (3rd 1984, 14th 1994, 22nd 2011), two involve nation (6th 1986, 16th 1999) and one focusses upon a subregion (20th 2008). Two additional colloquium titles address other areas: the Caribbean (9th 1988) and the South Pacific (8th 1988). The balance of the meeting titles does not specify area or nation (1st 1981, 2nd 1984, 5th 1986, 7th 1988, 10th 1990, 11th 1990, 12th 1991, 13th 1992, 15th 1999, 18th 2004, 19th 2006, 19th-a 2008, 21st 2011, 23rd 2015, 26th 2019).¹¹ Although the aspects of country and area continue to be significant for cultures under study, as previously observed, some recent themes reflect a current trend toward transnational and post-national framing.

HOST COUNTRIES

Countries which host meetings further inform the nature of the “international” for the ICTM. Although the motivations, circumstances, and limitations for a country’s decision to organize an event may differ, the

colloquium as scholarly exercise enhances a nation’s profile and standing within the international community as already noted for the 1986 Lisbon meeting. Not surprising given the origins and locus of the organization, Europe has been the site of 13 of the 28 colloquia spanning the entire four decades of colloquium activity. Country participation in Europe exhibits a wide geographic distribution; some countries have organized more than one colloquium (in addition to world conferences). The list of present-day European countries (in alphabetical order) include France (23rd 2015), Germany (2nd 1984, 12th 1991), Ireland (17th 2004), Poland (1st 1981), Portugal (6th 1986, 21st 2011), Slovakia (7th 1988, 14th 1994), Spain (16th 1999), Sweden (10th 1990, 15th 1999), and the United Kingdom (20th 2008).

The remaining 15 meetings expand the colloquium reach worldwide. Four gatherings were held in North America: Canada (19th-a 2008, 26th 2019) and the United States (17th 2004, 19th 2006). Meetings in Asia took place in China (24th 2016, 25th 2018, 27th 2020) and Japan (4th 1985). In South America, Brazil hosted a single colloquium (11th 1990). Tunisia (3rd 1984) organized the only colloquium on the African continent. Two island areas also participated. In the Caribbean, meeting sites included the Cayman Islands (13th 1992), Cuba (9th 1988), and Jamaica (5th 1986). In the Pacific area two colloquia were held in Australia (8th 1988, 21st 2011).

¹¹ The colloquium title “Traditional music and tourism” did not reference area; however the title of the subsequently published volume of papers marked its Caribbean Jamaican locus by including patois in its title, *Come Mek Me Hol’ Yu Han: The Impact of Tourism on Traditional Music* (Kaepler 1988). See figure 2.

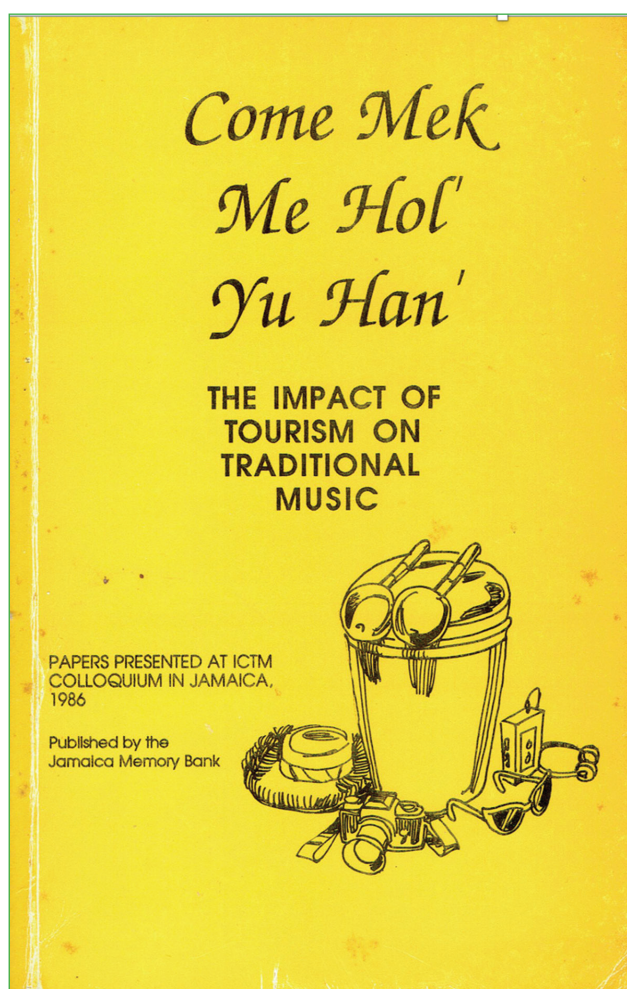


Figure 2. Cover of the proceedings of the 5th Colloquium (Kaepler 1988).

PUBLICATIONS

Productive and personally meaningful as the small and in-person format of the colloquium may be, publication offers the possibility for longevity and wide dissemination of its deliberations. The colloquium project has made significant contributions in this regard (see [figure 2](#)). Although not required, as of this writing fourteen colloquia (50%) have addressed longevity and shared knowledge through publication. Eleven generated independent volumes: 4th 1985 (Tokumaru and Yamaguti 1986); 5th 1986 (Kaepler 1988); 6th 1986 (Castelo-Branco 1996); 12th 1991 (Mahling, Münch, and Stockmann 1997); 17th 2004 (Wolf 2009); 18th 2004 (O'Connell and Castelo-Branco 2010); 20th 2008 (Davis 2015); 21st 2011 (Corn et al. 2013); 24th 2016 (Witzleben and Xiao 2019); 25th 2018 (Jähnichen and Terada 2019); 27th 2020 (Xiao and Jähnichen 2021). Three used existing journals or publication series as conveyance: 8th 1988 (Moyle 1992); 14th 1994 (Fujie 1996); 16th 1999 (Asensio Llamas and Martí 2004). Previously noted, Steven Feld published a revised version of his presentation from the 1981 colloquium in Poland (Feld 1984), for which there was no proceed-

ings volume. Through publication the various colloquia have generated benefit for the wider ethnomusicological community, beyond the immediate and exclusive group of invited participants.

Conclusion

As an international project, the colloquium has had a presence on every continent and in two of the three major ocean areas. Its distribution contributes to the global presence of the ICTM and adds another dimension to its nature as an international organization. The variety of themes selected reflect the diversity and nature of research interests as well as its ability to respond to changes both internal and external to ethnomusicology. It has presented opportunities for leadership, advocacy, tabling new ideas, and facilitating productive encounters. Its format has provided an intimate and personal dimension to scholarly exchange, and it confirms the micro-level as an effective mode of knowledge dissemination. Finally, its structure and functions serve as complement and enhancement to other projects within the ICTM, including the world conference and the *Yearbook for Traditional Music*.

References cited

- Abeyá, Jaume Ayats. 1999. "Los grupos de Música Tradicional en Catalunya o la construcción de una identidad alternativa." Presentation at the 16th ICTM Colloquium in Oviedo, Spain.
- Alén, Olavo Rodríguez. 1986. "Man Is Still for Man the Thing that Most Excites Curiosity." Presentation at the 5th ICTM Colloquium in Kingston and Newcastle, Jamaica.
- Asensio Llamas, Susana, and Josep Martí. 2004. Eds. *TRANS 8: Música en España y música española: Identidades y procesos transculturales*.
- Baumann, Max Peter. 1994. "Folk Music Revival: Concepts Between Regression and Emancipation." Presentation at the 14th ICTM Colloquium in Smolenice, Slovakia.
- . 1999. "The Charango as Transcultural Icon of Andean Music." Presentation at the 16th ICTM Colloquium in Oviedo, Spain.
- Béhague, Gerard. 1986. "The Effect of Tourism on Afro-Bahian Traditional Music in Salvador, Bahia (Brazil)." Presentation at the 5th ICTM Colloquium in Kingston and Newcastle, Jamaica.
- Bispo, António Alexandre. 1986. "A música sacra no contexto da expansão portuguesa na África e na Ásia e o seu significado à luz das actuais, tendências litúrgico-musicais." Presentation at the 6th ICTM Colloquium in Lisbon, Portugal.
- Bröcker, Marianne. 1994. "Folk Dance Revival in Germany." Presentation at the 14th ICTM Colloquium in Smolenice, Slovakia.
- Brown, Marco. 1986. "Caribbean Tourism: an Overview." Presentation at the 5th ICTM Colloquium in Kingston and Newcastle, Jamaica.
- Castelo-Branco, Salwa El-Shawan. 1996. Ed. *Portugal e o mundo: O encontro de culturas na música / Portugal and the World: The Encounter of Cultures in Music*. Lisbon: Dom Quixote.

- Caufriez, Anne. 1986. "La ballade portugaise: Une chanson populaire de la méditerranée." Presentation at the 6th ICTM Colloquium in Lisbon, Portugal.
- Corn, Aaron, Ruth Lee Martin, Diane Roy, and Stephen Wild. 2013. Eds. *One Common Thread: The Musical World of Lament*. Canberra: ANU E-Press, Australian National University.
- de Oliveira Pinto, Tiago. 1986. "Samba de viola—Observações sobre elementos luso-africanos num género musical da Bahia (Brasil)." Presentation at the 6th ICTM Colloquium in Lisbon, Portugal.
- Davis, Ruth F. 2015. Ed. *Musical Exodus: Al-Andalus and Its Jewish Diasporas*. Lanham: Rowman & Littlefield Publishers.
- Feld, Steven. 1981. "The Metaphors of Kaluli Musical Theory." Presentation at the 1st ICTM Colloquium in Kolobrzeg, Poland.
- . 1982. *Sound and Sentiment: Birds, Weeping, Poetics, and Song in Kaluli Expression*. Philadelphia: University of Pennsylvania Press.
- . 1984. "Flow Like a Waterfall: The Metaphors of Kaluli Musical Theory." *YTM* 13: 22–47.
- Fujie, Linda. 1996. Ed. *Folk Music Revival in Europe*. Special issue, *World of Music* 38/3.
- Hahn Man-young. 1986. "Folklore and Tourism in Korea." Presentation at the 5th ICTM Colloquium in Kingston and Newcastle, Jamaica.
- Jähnichen, Gisa, and Yoshitaka Terada. 2019. Eds. *Double Reeds along the Great Silk Road*. Berlin: Logos.
- Kaeppler, Adrienne L. 1986. "Pacific Festivals and the Promotion of Identity, Politics, and Tourism." Presentation at the 5th ICTM Colloquium in Kingston and Newcastle, Jamaica.
- . 1988. Ed. *Come Mek Me Hol' Yu Han: The Impact of Tourism on Traditional Music*. Kingston: Jamaica Memory Bank.
- Lewin, Olive. 1986. "Banana Boat Song Forever?" Presentation at the 5th ICTM Colloquium in Kingston and Newcastle, Jamaica.
- Mahling, Christoph-Hellmut, Stephan Münch, and Erich Stockmann. 1997. Eds. *Ethnomusikologie und historische Musikwissenschaft—gemeinsame Ziele, gleiche Methoden? / Ethnomusicology and Historical Musicology: Common Goals, Shared Methodologies?* Tutzing: Hans Schneider.
- Malm, Krister, and Roger Wallis. 1986. "What's Good for Business ...: Some Changes in Traditional Music Generated by Tourism." Presentation at the 5th ICTM Colloquium in Kingston and Newcastle, Jamaica.
- Marion, Virginia. 1986. "Kiribati Adaptation of Dance for the Third South Pacific Arts Festival." Presentation at the 5th ICTM Colloquium in Kingston and Newcastle, Jamaica.
- Martí, Josep. 1999. "Transculturación, globalización y músicas de hoy." Presentation at the 16th ICTM Colloquium in Oviedo, Spain.
- Millington-Robertson, Janice. 1986. "Traditional Music: Its Place in Caribbean Tourism." Presentation at the 5th ICTM Colloquium in Kingston and Newcastle, Jamaica.
- Moyle, Alice M. 1992. Ed. *Music and Dance of Aboriginal Australia and the South Pacific: The Effects of Documentation on the Living Tradition*. Oceania Monographs series No. 41. Sydney: University of Sydney.
- Nery, Rui Viera. 1986. "The Portuguese 17th Century Vilancico: A Cross-cultural Phenomenon." Presentation at the 6th ICTM Colloquium in Lisbon, Portugal.
- Neto, João Pereira. 1986. "Towards an Interdisciplinary Method for the Study of Portuguese Traditional Music and its Cross-Cultural Roots: An Anthropological View." Presentation at the 6th ICTM Colloquium in Lisbon, Portugal.
- Neuman, Daniel. 1986. "Some Problems in the Study of Goan Music." Presentation at the 6th ICTM Colloquium in Lisbon, Portugal.
- O'Connell, John, and Salwa El-Shawan Castelo-Branco. 2010. Eds. *Music and Conflict*. Urbana: Illinois University Press.
- Sanger, Annette. 1986. "Blessing or Blight? The Effects of Touristic Dance-Drama on Village-Life in Singapadu, Bali." Presentation at the 5th ICTM Colloquium in Kingston and Newcastle, Jamaica.
- Seebass, Tilman. 1986. "Presence and Absence of Portuguese Musical Elements in Indonesia." Presentation at the 6th ICTM Colloquium in Lisbon, Portugal.
- Seeger, Anthony. 1986. "Singing the Stranger's Songs: Brazilian Indians and Music of Portuguese Derivation in the Twentieth Century." Presentation at the 6th ICTM Colloquium in Lisbon, Portugal.
- Steingress, Gerhard. 1999. "La hibridación transcultural como clave de la formación del Nuevo Flamenco (aspectos histórico-sociológicos, analíticos y comparativos)." Presentation at the 16th ICTM Colloquium in Oviedo, Spain.
- Stillman, Amy K. 1986. "Images and Realities: Visitors' Responses to Tahitian Music and Dance." Presentation at the 5th ICTM Colloquium in Kingston and Newcastle, Jamaica.
- Suppan, Wolfgang. 1986. "Folkmusic and Tourism in Austria." Presentation at the 5th ICTM Colloquium in Kingston and Newcastle, Jamaica.
- Tokumaru, Yoshihiko, and Osamu Yamaguti. 1986. Eds. *The Oral and the Literate in Music*. Tokyo: Academia Music Ltd.
- Travassos, Elizabeth. 1986. "Sistema modal e sistema tonal na cantoria do Nordeste (Brasil)." Presentation at the 6th ICTM Colloquium in Lisbon, Portugal.
- Trimillos, Ricardo D. 1986. "Aesthetic Change in Philippine Performing Arts in Cross-Cultural Contexts." Presentation at the 5th ICTM Colloquium in Kingston and Newcastle, Jamaica.
- Van Zile, Judy. 1986. "Tourism and Japanese Bon-Dancing in Hawai'i." Presentation at the 5th ICTM Colloquium in Kingston and Newcastle, Jamaica.
- Wilcken, Lois. 1986. "Hosts, Guests, and Sacred Souvenirs: The Tourist-Drum as a Measure of Intergroup Understanding in Haiti." Presentation at the 5th ICTM Colloquium in Kingston and Newcastle, Jamaica.
- Williams, Stephanie. 1986. "Yellow Bird—Ai Zuzuwah: Stagnation or Growth." Presentation at the 5th ICTM Colloquium in Kingston and Newcastle, Jamaica.
- Witzleben, J. Lawrence, and Xiao Mei. 2019. Eds. *Plucked Lutes of the Silk Road*. Shanghai: Shanghai Conservatory of Music.
- Wolf, Richard. 2009. Ed. *Theorizing the Local: Music, Practice and Experience in South Asia and Beyond*. London and New York: Oxford University Press.
- Xiao Mei, and Gisa Jähnichen. 2021. Eds. *Drums and Drum Ensembles along the Great Silk Road*. Berlin: Logos.

Fora

Svanibor Pettan

The forum is the most recent of the four types of scholarly meetings that gradually emerged throughout the decades of the Council's existence, following the world conference, study-group symposium, and colloquium.¹ Minutes of the Executive Board meetings refer to it as such for the first time as late as 2016 (EB minutes, 114th meeting, 28 Jun 2016:§6447). Non-existent in earlier versions of the Council's by-laws, it was incorporated in the thoroughly revised Statutes, ratified by the General Assembly of Members in 2017. Statute 10.4 defines it as an event "organized by the ICTM in collaboration with other national, regional, and international scholarly organizations on a theme of common concern." The "Memorandum on the Organization of ICTM Fora" specifies that

it is designed to provide an environment conducive to overcoming disciplinary and other barriers that often interfere with the recognition and appreciation of differing systems of thought ... A Forum is proposed by ICTM members after consultations with members of the envisioned participating scholarly organizations and is subject to approval by the ICTM Executive Board.²

History of the idea

Even though the forum became formalized as a standard ICTM event as late as the second decade of the twenty-first century, the notion about the benefits of cooperation with sister societies emerged already in the Council's formative years. Appendix C – Point 13, titled "Relationship with International Organisations," in the amended original constitution reads, as: "The

Council may establish co-operation with international organisations concerned with folk art and may seek affiliation with such organisations" (*BIFMC* 5, Nov 1951:25). Indeed, it became affiliated with the International Music Council (IMC) for some time, contributing scholarly symposia "in conjunction with" the IMC's gatherings named Radio/Television Rostra. IMC, established in 1949 by UNESCO, is the largest global network of organizations and institutions in the field of music.³ As an example of their cooperation, the 6th Asian Music Rostrum was held in Pyongyang, Democratic Republic of North Korea, 13–15 October 1983, and ICTM organized its first such symposium there, "Traditional music in Asian countries: Its inheritance and development." A lengthy anonymous report on the event appeared in *BICTM* 65 (Oct 1984:9–13).⁴

Other relevant relations in this context, considered or materialized, included the International Commission on Folk Arts and Folk Lore (CIAP; see Don Niles's chapter on the Council's by-laws in this volume), Répertoire International de Littérature Musicale (RILM; see later in this article), Society for Ethnomusicology (Pettan 2021), and the United Nations Educational, Scientific and Cultural Organization (UNESCO; see Wim van Zanten's chapter in this volume).

The events directly leading to the establishment of fora started in 2013. After the ICTM world conference in Shanghai, China, in July 2013, Beverley Diamond, who would become president of the Society for Ethnomusicology (SEM) a few months later, informed Salwa El-Shawan Castelo-Branco, the newly-elected president of the ICTM, and me as secretary general since 2011, about the wish of bringing together in a single scholarly gathering the two leading associations

1 I would like thank Naila Ceribašić and Don Niles for their helpful comments on an initial draft of this chapter.

2 In the past of the Council, the term "forum" was used and understood as a type of presentation at its world conferences and sometimes also at its other types of scholarly meetings, usually together with the term "roundtable," e.g., forum/roundtable. "Forum/Roundtable sessions provide opportunities for participants to discuss a subject with each other and with members of the audience" (*BICTM* Oct 2011:15). The programme of the 43rd World Conference in Astana in 2015 is the last one where such a notion of the term "forum" can be found.

3 The International Music Council's website suggests that "through its members and their networks, IMC has direct access to over 1000 organisations in some 150 countries and to 600 million persons eager to develop and share knowledge and experience on diverse aspects of musical life" (<https://www.imc-cim.org>).

4 I am grateful to co-editor Don Niles for bringing this evidence to my attention.

of ethnomusicologists. The two presidents led this plan to the first forum in 2015, which is presented later in this chapter.

In October 2013, while teaching a term at the Tainan National University of the Arts in Taiwan, I took the opportunity to attend the 2nd Biennial Conference of the East Asian Regional Association of the International Musicological Society (IMSEA) in the capital Taipei. There I had fruitful conversations with the International Musicological Society (IMS) executives: President Dinko Fabris, Vice Presidents Malena Kuss and Ryuichi Higuchi, and Secretary General Dorothea Baumann. The idea about the Council's continuous shared events with different sister societies received a strong impetus there (*BICTM* 124, Jan 2014:4).

In November 2013, Huib Schippers hosted a multi-society conference at the Griffith University in Brisbane, Australia. ICTM President Castelo-Branco and I were there, and we took the opportunity to discuss further the idea of shared meetings with various societies. Particularly fruitful were the conversations with the executives of the International Music Council (IMC), President Frans de Ruiter and Secretary General Silja Fischer, and of the European Music Council (EMC), President Stef Coninx and Secretary General Simone Dudt (*BICTM* 124, Jan 2014:4).

In March 2014 I was invited to represent ICTM at the conference "Latin America and the canon," organized by the International Musicological Society Regional Association for Latin America and the Caribbean in Havana, Cuba. This provided an opportunity for making plans for a joint event with the International Musicological Society (President Fabris, Vice President Kuss) and the International Association of Music Libraries, Archives, and Documentation Centers (President Barbara Dobbs Mackenzie, member Zdravko Blažeković). The plan of a joint scholarly event with these two societies led to the second forum in 2017, which is presented later in this chapter (*BICTM* 125, Apr 2014:2–3).

As senior executives of Répertoire International de Littérature Musicale (RILM), Barbara Dobbs Mackenzie and Zdravko Blažeković continuously supported cooperation among IAML, ICTM, and IMS, the three societies whose representatives form the advisory body of RILM known as Commission mixte. Thanks to them and to the presence of the executives of all four "R-projects" at the conference in Cuba, communication was established also with Répertoire International des Sources Musicales (RISM), Répertoire International de la Presse Musicale (RIPM), and Répertoire International d'Iconographie Musicale (RIdIM).

In November 2014, I organized and chaired the roundtable "ICTM and SEM: Ethnomusicology in the interna-

tional arena" at the SEM annual meeting in Pittsburgh. The participants were Salwa El-Shawan Castelo-Branco, Marie Agatha Ozah, Margaret Sarkisian, and John Lawrence Witzleben.

In July 2015, I organized and chaired the roundtable "ICTM and its sister societies" at the 43rd ICTM World Conference in Astana, Kazakhstan. The participants were: Zdravko Blažeković for the International Association of Music Libraries, Archives and Documentation Centres (IAML), Goffredo Plastino for the International Association for the Study of Popular Music (IASPM), Tatjana Marković for the International Musicological Society (IMS), Donald DeVito for the International Society for Music Education (ISME), and Urmimala Sharkar Munsu for the World Dance Alliance (WDA). The idea of bringing together representatives of a larger number of societies inspired the third forum, presented below.

It is important to note that the growing interest for cooperation among sister societies was reflected in the agendas for ICTM Executive Board meetings, where "Relations with international organizations" became a standard item in 2016. In the same year, an Executive Board Committee "for liaising with national and international organizations" was formed. Its first chair was Salwa El-Shawan Castelo-Branco, with Ursula Hemetek and me as members.

The first three fora

The **1st Forum** took place on 13–16 September 2015 at the Irish World Academy of Music and Dance of the University of Limerick, Ireland. The originally envisioned participating sister societies were the ICTM and the SEM. Immediately after the forum, the European Seminar in Ethnomusicology (ESEM) was to have its symposium at the same venue, so the forum was enriched by a shared day with ESEM as the third sister society. The event was co-chaired by the presidents of ICTM and SEM Salwa El-Shawan Castelo-Branco and Beverley Diamond, respectively, later joined by ESEM President Britta Sweers. It was co-hosted by Colin Quigley and Aileen Dillane. The theme "Transforming ethnomusicological praxis through activism and community engagement" was defined by Samuel Araújo and Gage Averill. The organizers selected and invited 56 presenters from 15 countries on all continents.

It is probably not common knowledge that this was not the first attempt to bring ICTM and SEM together for a single conference event. According to the oral histories in both societies, differences in duration, accommodation standards, and even parts of the year in which ICTM world conferences and SEM annual meetings



Figure 1. Participants of the 2nd Forum. Abu Dhabi, 15 March 2017 (photo courtesy of Svanibor Pettan).

take place were among the obstacles encountered in the past. Organizing a special event in 2015 proved to be a winning formula. Initially envisioned as a smaller event with a limited number of sharply-focussed presentations, with no call for papers, it proved to be a major and memorable gathering: the first in a series named fora that ICTM decided to define and maintain.

The event was announced as follows:

This first collaboration between the two largest academic organizations for ethnomusicology endeavours to bring some of the finest thinkers and social activists within the global academy of music scholars together with public sector actors/advocates/activists who understand the relevance of sound and movement studies in addressing social, political and environmental issues of urgent importance. (*BICTM* 126, Oct 2014:14)

An event with high expectations, the forum raised considerable interest in the participating societies and ethnomusicological circles in general. Detailed reviews were published in both the *SEM Newsletter* (Diamond 2015) and the *Bulletin of the ICTM* (Sorice Keller 2016). The forum's homepage is <http://www.ictmusic.org/joint-sem-ictm-forum-2015>.

The most comprehensive outcome of this event is the resulting edited publication in two volumes under the title *Transforming Ethnomusicology* (Diamond and Castelo-Branco 2021).

The **2nd Forum** took place on 13–16 March 2017 at the New York University Abu Dhabi (NYUAD) in Abu Dhabi, United Arab Emirates. The participating sister societies were the ICTM, IAML, and IMS. The event was co-chaired by the presidents of the three societies Salwa El-Shawan Castelo-Branco, Barbara Dobbs Mackenzie, and Dinko Fabris, respectively. The principal host was Virginia Danielson, ethnomusicologist and director of NYUAD's library, who at that time represented ICTM at Répertoire International de Littérature Musicale (RILM) and chaired the Commission Mixte, RILM's advisory body consisting of ICTM, IAML, and IMS representatives. The theme was "Music as cultural heritage: Problems of historiography, ethnography, ethics, and preservation." Each society selected its own presenters, contributing to the total of thirty from fourteen countries on four continents (Africa, Asia, Europe, North America). **Figure 1** shows many of the active participants.

This forum succeeded in bringing together scholars, performers, librarians, and heritage practitioners, who reported on and demonstrated various disciplinary perspectives from different parts of the globe on the safeguarding of music as cultural heritage in the twenty-first century. Specialists active in the Gulf region and in the Middle East enriched the forum with valuable local perspectives. The Council's report was published in the *Bulletin of the ICTM* (Pettan 2017). IAML's report is



Figure 2. A scene from the final roundtable of the 3rd Forum: Jonathan Stock (moderator) and representatives of the six participating societies. Beijing, 14 July 2018 (photo by Svanibor Pettan).

available at <https://www.iaml.info/de/news/iaml-update-iaml-ictm-ims-joint-conference-abu-dhabi>. The homepage of this forum is not available any more.

The **3rd Forum** took place on 11–14 July 2018 at the Central Conservatory of Music (CCOM) in Beijing, China. The participating sister societies were ICTM, the International Association for the Study of Popular Music (IASPM), International Association of Music Libraries, Archives and Documentation Centres (IAML), the International Musicological Society (IMS), Society for Ethnomusicology (SEM), and Association for Traditional Music in China (ATMC). The three co-chairs (Zhang Boyu, Jonathan Stock, and myself) were assisted by a committee composed of Razia Sultanova and Xiao Mei (ICTM), Silvia Martinez (IASPM), Stanislaw Hrabia (IAML), Frans Wiering (IMS), Gregory Barz (SEM), and Qiao Jianzhong (ATMC).⁵ The hosts were the CCOM President Yu Feng and Zhang Boyu. The theme was “Approaches to research on music and dance in the Internet era.” This forum, for which each of the six participating scholarly societies selected up to twenty presenters, was obviously the largest one so far, involving more than a hundred

active participants from forty countries on all continents. **Figure 2** depicts the final roundtable, chaired by Jonathan Stock.

This forum provided a well-structured encouragement for leaving the comfort zones of our respective societies and their specific disciplinary foci and joining forces in exploring worldwide theoretical, methodological, and practical challenges that affect our research on music and dance in the era marked by the Internet. A report written by Zhao Jioandi was published in the *Bulletin of the ICTM* (Zhao 2018). The homepage of this forum is <http://www.ictmusic.org/3rd-ictm-forum-approaches-research-music-and-dance-internet-era>.

Conclusion

The results of the ICTM Survey from 2019 show that members accepted and recognized the fora as an additional valuable type of scholarly meetings. All three fora that have taken place so far testify to a considerable enthusiasm among the participants and the shared wish for continuation. The last report of Salwa El-Shawan Castelo-Branco in her capacity of the chair of EB Committee for Liaison with National and International

⁵ At the forum, IASPM was represented by Dean Vuletic, IMS by Egberto Bermúdez, and SEM by Huib Schippers.

Organizations from 2020 ends with the following recommendation: “This committee should continue and intensify its work with national and international organizations.” While inheriting the chairmanship from her, the committee is further strengthened by the addition of Marcia Ostashevski and Tan Sooi Beng.

The COVID-19 pandemic started in the period of major planning of new shared events featuring ICTM and its sister societies. While waiting for the end of the pandemic to organize the next forum, some societies continue to cooperate on a smaller scale, but in important new ways. For instance, IMS agreed to prepare a shared roundtable for the ICTM world conference in Lisbon, and ICTM will prepare a shared roundtable for the IMS’s quinquennial congress in Athens, both scheduled for 2022.

References cited

- Diamond, Beverley. 2015. “President’s Report. Historic Meeting: The SEM-ICTM Forum.” *SEM Newsletter* 49/4: 3, 10–11.
- Diamond, Beverley, and Salwa El-Shawan Castelo-Branco. 2021. Eds. *Transforming Ethnomusicology*; vol. 1: *Methodologies, Institutional Structures and Policies*; vol. 2: *Political, Social & Ecological Issues*. New York: Oxford University Press.
- Pettan, Svanibor. 2017. “2nd ICTM Forum.” *BICTM* 135 (Oct): 53–54.
- . 2021. “The International Council for Traditional Music and Society for Ethnomusicology: A Reflection Through Two Complementary Lenses.” In *Transforming Ethnomusicology*, vol. 1: *Methodologies, Institutional Structures, and Policies*, edited by Beverley Diamond and Salwa El-Shawan Castelo-Branco, 43–58. New York: Oxford University Press.
- Sorce Keller, Marcello. 2016. “‘Infinities’ of a Higher Order.” *BICTM* 130 (Jan): 32–34.
- Zhao, Jiandi. 2018. “3rd ICTM Forum.” *BICTM* 138 (Oct): 44–46.

STUDY GROUPS

Study Groups: Introductory Note

The following chapters concern current and discontinued study groups, and their precursors.

Following the 2020 deadline for materials in the main body of this volume, two additional study groups were approved by the ICTM Executive Board as study-groups-in-the-making, and they subsequently held preparatory scholarly events. They were then approved by the Executive Board as study groups: the Study Group on Indigenous Music and Dance (approved in June 2021) and the Study Group on Sacred and Spiritual Sounds and Practices (approved in December 2021). They join the twenty-five current study groups discussed in this section and are already planning their first symposia as approved study groups.

The COVID-19 pandemic greatly affected study-group symposia planned for 2020, but 2021 saw many symposia take place again, online and in hybrid form, clearly demonstrating the ongoing importance of study groups to the work of the Council.

ICTM Study Groups: Origins and Issues

Don Niles

In his preface to a publication by the ICTM Study Group on Applied Ethnomusicology, Secretary General Stephen Wild observed that “study groups are the lifeblood of the ICTM” (Wild 2010:ix). Anyone familiar with the Council today would hardly disagree, with diverse study groups busy organizing symposia, publishing books, discussing their activities at world conferences, and being open to all ICTM members. Yet, study groups have not always existed within the Council and have a rather uncertain origin, and some have had a limited lifespan.

Here I explore the origins of study groups, a discussion that is not as straightforward as might be expected, particularly because their naming has not always been so and their ancestors are seldom recognized today.

What is a study group?

Study groups consist of Council members with a shared interest on research subjects that may be of a general, broadly universal nature, or that are tied to specific geographic regions. Thus, Pettan (2014:98) differentiates between study groups that have a topical focus and those that have a geographic one. The latter are a more recent development. Of the twenty-five study groups in existence at the end of 2020, eleven are geographically oriented. While the first such group—the Study Group on Historical Research on African Music—was short lived (1965–1968), the 1979 establishment of what is presently called the Study Group on Music and Dance of Oceania led to many other study groups focussing on geographic regions.¹

Members of study groups gather in regular or occasional scholarly meetings, now called symposia,² to present papers on subjects of mutual interest. Proceedings from

symposia are often published, but other publications not linked to symposia may also be produced, such as Festschriften celebrating the accomplishments of scholars. World conferences today provide opportunities for study groups to display their publications and hold business meetings to attract new members and discuss their activities, but symposia themselves are not held at world conferences. Their steady growth, particularly from the 1980s, can be seen in figure 1.³ A noticeable increase in groups with a geographic focus is evident in 2006, when their numbers jumped from 25% to 40% of all study groups. Since then, the percentage has been between 38% and 48%.⁴

But the importance of study groups to the future of the Council was already clear to some members at an early date. In 1966, just four years after the generally accepted date for the establishment of the first study groups, there were six study groups. In a report prepared in his capacity as chair of the Planning Committee (and chair of one of those first groups), Erich Stockmann presciently saw the future of the Council in study groups:

Special attention is to be given to the committees and study groups for whose work the IFMC forms the appropriate organizing frame. In recent years they have developed remarkably active and successful work. It has been clearly shown that many members of the IFMC welcome just this kind of co-operation and are disposed to collaborate to the best of their ability ...

of the term “symposium” well predates this formalization, such gatherings were often simply called “meetings.”

3 As an indication of their importance to the Council’s future, a proposed reconstitution of the Board included that the chairs of the four study groups existing at the time (including that for the Committee on Radio/Television and Sound/Film Archive) be made ex officio members of the Board (*BIFMC* 37, Oct 1970:15). However, such a change was not carried out.

4 The grouping of study groups with one focus or the other is fairly straightforward; but note that those concerning the Arab, Slavic, and Turkic worlds focus on geographic areas where speakers of those languages predominate. However, while the study group on *maqām* suggests a particular geographic region, it is concerned with a specific type of musical structure within that region, hence I consider it topical. For discussion of these differences, I appreciate discussion with Svanibor Pettan.

1 Pettan (2014) presents a detailed justification for starting a study group concerning Slavic music and dance. This group was established in 2015.

2 The use of “symposium” was only formalized in the “Terminology for Study Groups and National/Regional Committees,” ratified by the Board in July 2011. While the use

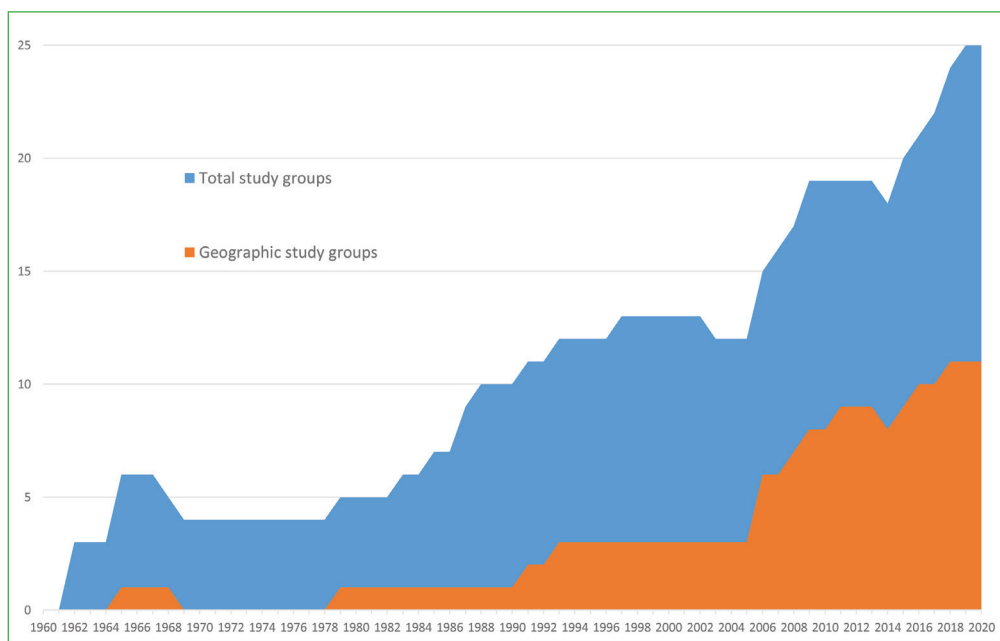


Figure 1. The number of study groups existing per year (1960–2020) in blue; those with a geographic focus in orange.

It should be stressed that these groups are working successfully without any financial support from the IFMC. Their activity has received interest and support from ethnomusicological research institutes ... The activity of the Committees and Study Groups must become the focal point of the work of the IFMC in the next few years. (“Report of the Planning Committee on the situation of the IFMC,” 10 Jul 1966:2–3)

The first study groups

Deciding which was the first study group is not a simple task. For example, according to the website of the Study Group on Ethnochoreology,⁵ it is. And, in an article by Erich Stockmann, those for ethnochoreology and for musical instruments can both claim to be the first (Stockmann 1983:9; 1985:3–4). Yet, by 1970, when “Chairmen of Study Groups” were listed for the first time on the inner covers of *Bulletins*, there were three (using their most-recent names): historical sources, musical instruments, and analysis and systematization of folk music (*BIFMC* 37, Oct 1970:inside back cover). And, as will be shown below, other sources have slightly different listings. In some ways, all of these sources are correct, since much has to do with how “study group” is defined and how strictly the use of that name is enforced; but, it could also be argued that all of these sources are actually wrong.

Stockmann has observed that

In the 1960s, dissatisfaction with the activities of the Council began to grow, particularly because of the few opportunities for intensive discussion and collaboration, and also because of the lack of continuity in the treatment of central research problems. Study Groups were then created to handle subdisciplines of folk music research and to attempt to solve particular scholarly problems. (Stockmann 1976:13)

Yet, I suggest that the desire to have greater “opportunities for intensive discussion and collaboration” on certain subjects than could be provided by conferences was evidenced more than a decade earlier, with the establishment of the Radio Commission.⁶

The director of the “Folk Music Department” at Radio Zagreb⁷ prepared a proposal that recommended the establishment of a “special commission”⁸ of the Council to focus on folk music and broadcasting. The Board considered this request at their pre-conference meeting in Opatija, Yugoslavia, in 1951. Enthusiastically approving it, the Board decided to place it before the General Assembly of members (EB minutes, 7th meeting, 6–7 Sep 1951:§94).

⁶ For similar ideas about the origins of study groups and invaluable descriptions of this period in the life of the Council, see Elschek’s chapter in the present volume.

⁷ Presumably Nikola Sabljari, “Director of the Section for Popular Music of Radio-Zagreb,” (*BIFMC* 5, Nov 1951:5).

⁸ Misreported by Karpeles more than twenty years later as recommending the establishment of a “committee,” rather than a “commission” (Karpeles 1972:27)—perhaps reflecting that even Karpeles could get the terms confused. Karpeles’s autobiography and her biography note the importance of this commission as well, although observing that the resolution was not to be implemented until 1952 (Karpeles [1976]:232; Pakenham 2011:227–228, 230).

⁵ <http://www.ictmusic.org/group/ethnochoreology?page=1> (accessed 20 Jan 2021).

During the conference, Paul Collaer (director, Belgian National Radio Broadcasting, Brussels) presented a paper that concluded by noting his station's highly successful bimonthly programme on different musics of the world. Listeners wanted such activities to extend to other stations, and Collaer hoped to organize coordinated international broadcasts. This radio station had begun systematic recording of Belgian musical traditions, which was extending to the Belgian Congo as well (Collaer 1952). Following Collaer's presentation, the resolution from Radio Zagreb was presented at the closing session of the conference on 13 September 1951. The resolution would promote the kind of work outlined by Collaer, as well as assist in the exchange of recordings and organize conferences "for the discussion of matters concerning folk music in radio performances"; the resolution was agreed to by conference participants (*BIFMC* 5, Nov 1951:16). And so, the first special grouping within the IFMC devoted to a specific area of interest was established.

At the 1952 conference in London, it was strongly recommended that a committee (or sub-committee) be established to follow through on the activities outlined the previous year. The Board then adopted further resolutions and proposed a membership that would lead to its establishment (EB minutes, 10th meeting, 20 Jul 1952:§117; *BIFMC* 6, Sep 1952:7–8).

From an initial Radio Commission (1951) and then Radio (Sub-)Committee (1952), other names were adopted as the need expanded—Radio and Record Library Committee (1961), and, finally, a Radio/Television and Sound/Film Archives Committee (1966)—establishing it as an essential group within the Council. When there were many challenges to the continued existence of the Council, Karpeles would note that the most important work of the IFMC was its journal and the Radio Committee, and these must be kept going, with even increased activities for the committee (AC minutes, 15th meeting, 21 Apr 1966:§142).

But people, times, and organizations change, and the Board decided to dissolve the committee as "no longer congruent with ICTM objectives and policies" (EB minutes, 62nd meeting, 13, 15 Aug 1983:§1084; *BICTM* 63, Oct 1983:20).⁹

While I argue that the Radio Committee must be considered a precursor to study groups, it never became a study group, even though it sometimes got grouped with them and was even occasionally mistakenly called

one (e.g., *BIFMC* 37, Oct 1970:15). Nevertheless, like study groups, it held meetings at which papers were presented and the *Bulletin* frequently featured lengthy overviews of these meetings, somewhat akin to proceedings. While participants may not have reported on any research (such as what usually happens at study-group symposia), they discussed issues regarding the broadcast of folk music, overviews of music from particular regions, and challenges of presentation—all activities of relevance to the interests of the Council, at least during much of its existence. Perhaps the most striking difference from study groups today is that participants at Radio Committee meetings represented organizations.

Further support for the relevance of the Radio Committee to any discussion of study groups will be given in the section on the origins of the Study Group on Ethnochoreology below, but first another diversion on terminology.

TERMINOLOGICAL FLUIDITY

As noted in the discussion above, the group concerned with broadcasting was originally proposed as a commission, but later renamed as a committee. Yet, these terms do not seem to be clearly differentiated in any Council documents available to me; although as will be shown below, the difference in name is exploited when the Folk Dance Commission is replaced by a Folk Dance Committee with a different approach to membership.

When reading Board documents of the 1960s, it is clear that a "bureau" consists of the executives of a commission or a committee, for example, the chair, secretary, member representing the Executive Board, etc. (e.g., EB minutes, 23rd meeting, 23–24 Jul 1960:app. D). And, other divisions of a commission or committee are occasionally called sections, subgroups, groups, and study groups. There is considerable fluidity in such usage and a lack of a consistent hierarchy; hence, not too much can be read into a particular usage without understanding its context, and sometimes that is not presently possible.

That the terminology even became confusing for Board members is evident in their recommendation that a distinction be made between committees and study groups (EB minutes, 33rd meeting, 14–17 Jul 1965:§439d). It does not appear that such a distinction was ever formalized or included in the minutes.

FOLK DANCE COMMISSION → STUDY GROUP ON ETHNOCHOREOLOGY (1960–PRESENT)

The first mention of any specific group within IFMC to focus on dance appears to be from 1959,¹⁰ immediately

9 Indeed, its importance grew considerably so that a brochure for the committee raised the Board's concern because it inaccurately suggested that the committee was an independent body within IFMC (EB minutes, 38th–39th meetings, 1–3 Aug 1968:§499). Also see the chapter on the committee in the present volume.

10 However, at least as early as 1957, Karpeles was communicating with Felix Hoerburger about the possibility of a commis-

after a reconsideration of the previously established Radio Commission.¹¹ In their first meeting, the Advisory Committee minutes report:

6. FORMATION OF A RADIO COMMISSION

The Secretary's proposals were considered and certain alterations were recommended, including the use of the term "committee" instead of "commission." For details of the proposed constitution of the committee as amended (see Appendix A).

7. FORMATION OF A DANCE COMMISSION

Provisionally agreed to recommend that a dance commission be formed somewhat on the lines of the Radio Committee but that the matter should be given further consideration (see Appendix B). (AC minutes, 1st meeting, 3 Dec 1959:§7)

While only the appendix concerning the Radio Commission is available in those minutes, the Advisory Committee later decided that the establishment of a Dance Commission should be decided by the Board (AC minutes, 2nd meeting, 5 Apr 1960:§12c). As such, appendixes about both commissions are attached to documents for the Executive Board when they met a few months later in Vienna. They are almost certainly what would have been presented in 1959.

The documents are strikingly similar. The main difference is that one concerns the "reconstitution" of the "Radio Committee" (EB minutes, 23rd meeting, 23–24 Jul 1960:app. C), while the other concerns the "formation" of a "Folk Dance Commission" (ibid.:app. D); that is, the former is for a group already in existence, while the latter is for the establishment of a new group. Otherwise, both proposals establish groups that:

1. consist of representatives of relevant organizations, two members appointed by the Board, and the Board's secretary and treasurer as ex officio members;
2. make recommendations to the Board on matters of their areas of concern;
3. meet at least once a year;
4. have a bureau of chair, secretary, and possibly one other member, in addition to one member appointed by the Board;
5. may appoint "ad hoc working parties" as occasion demands.¹²

sion concerning dance (see chapter in this volume by Foley et al. on Karpeles's contribution to dance research and the Council).

11 Further invaluable information by an insider to many events in the history of the Study Group on Ethnochoreology, and a slightly different interpretation of some aspects, is given by Giurchescu (2005; 2007; 2014).

12 Slightly revised versions of both documents appear in *BIFMC* 18 (Sep 1960:18–19), reflecting some changes from discussion at the General Assembly and the post-conference Board meeting.

While the topics the two groups would be expected to comment on are more detailed for the Radio Committee, there is little else of difference between the two proposals. The bulk of Radio Committee members would be representatives of radio organizations that are corporate subscribers¹³ of the Council; while for the Folk Dance Commission, they would be representatives of folk-dance organizations, appointed by the Board in consultation with the national committee or liaison officer in the country concerned. Considering the similarity of the structure and activities of the two groups, any difference between a commission and a committee is befuddled. The Council agreed to the proposals (EB minutes, 23rd meeting, 23–24 Jul 1960:§282). The potential creation of "ad hoc working parties" in both proposals is significant, as this might also have encouraged the establishment of study groups as we know them today.

At the post-conference Board meeting in Vienna, it was noted that the General Assembly had asked for the Folk Dance Commission to also include "individual experts" in its composition, not just representatives of organizations. The Board hoped that Felix Hoerbuerger (Federal Republic of Germany) would take an active part in the work of the Commission (EB minutes, 24th meeting, 28 Jul 1960:§295).¹⁴

The Secretariat subsequently wrote to twenty-four national committees and liaison officers seeking recommendations for membership in the commission, but only seven replies were received. Hoerbuerger was asked to introduce discussion on the commission at the Québec conference in 1961 (AC minutes, 3rd meeting, 13 Apr 1961:§20b). He complied (Hoerbuerger 1962) and, after the conference, the Board agreed that a small group including him would make preparations for the first meeting of the commission at the 1962 conference in Gottwaldov (EB minutes, 26th meeting, 3 Sep 1961:§319).

Consequently, this first meeting of the Folk Dance Commission took place on 18 July 1962,¹⁵ and the Board reviewed a report on it immediately following the conference on 21 July.¹⁶ A bureau of Hoerbuerger (chair),

13 An important source of income for the Council.

14 Dunin (2014:202) quotes a letter that Karpeles circulated internationally, promoting the Folk Dance Commission as a remedy to the relative neglect of dance in Council activities (letter from Karpeles, Feb 1961, ICTM Archive).

15 The printed conference programme and Giurchescu (2005:253) specify 17 July 1962; however, a report on the meeting (*BIFMC* 22, Oct 1962:23) and the EB minutes (28th meeting, 21 Jul 1962:§351) list 18 July 1962. A copy of the programme, apparently annotated by Karpeles, notes the meeting taking place on the latter date (ICTM Archive MS 10017, series 4, folder 33). This is the date used here.

16 Quite a full report of this first meeting is published in *BIFMC* 22 (Oct 1962:23–27). The meeting was also noted by Yurchenco (1962).

Roger Pinon (Belgium; secretary), Vera Proca-Ciortea (Romania), and Douglas Kennedy (UK, EB representative) was established. Of the projects proposed—surveying folk-dance activities, formulating a terminology, and establishing a film archive—“the Board thought it would be advisable for the questions of the survey and of terminology to be considered first by a small group” (EB minutes, 28th meeting, 21 Jul 1962:§351), both topics previously proposed by Hoerbürger in the *Bulletin* (1962).

While there is no mention of a “study group” per se at all, the “small group” focussing on terminology would later become the Study Group on Dance Terminology. The group included two members each from Czechoslovakia, Hungary, and Romania, reflective both of the importance of such work in these countries, but also the special circumstances for researchers in socialist nations, who were sometimes hindered by officials from participation in Council events (Giurchescu 2005:253; 2014:304, n. 3). At this same Board meeting after the Gottwaldov conference, two other groups, called “study groups” were born. See the sections on the Study Groups on Folk Music Instruments and on Folk Song Texts below.

Although the initial reports on the Folk Dance Commission meeting were very positive and encouraging, discontent was raised a couple months later in the Advisory Committee. Karpeles noted that there was dissatisfaction with the composition of the commission and perplexity over the election of the bureau. She suggested that perhaps the commission could be considered to have done its job by electing a bureau and other tasks. The Advisory Committee agreed to recommend to the Board that at the next conference,

instead of a Commission there should be special meetings for practical matters concerning dance, open to all members interested, and that appointments to the Bureau should, in future, be made by the Board although members could be asked to make recommendations. (AC minutes, 6th meeting, 4 Oct 1962:§48)

Opening it up to “all members interested” was crucial to the future of the group, whatever it would be called, and is certainly a distinguishing feature of present-day study groups in contrast to the Radio Committee of the time. The next Advisory Committee meeting reported that all four members of the commission’s bureau had agreed (AC minutes, 7th meeting, 13 Dec 1962:§59).

The *Bulletin* reported on all these proposed changes and that such “special meetings,” open to all members, would be held at the 1963 conference in Jerusalem, where changes in the constitution of the Folk Dance Commission would be considered, as well as their survey, dance terminology research, etc. (*BIFMC* 23, Apr 1963:3–4). A report of the Folk Dance Commission’s

business meeting, held 5 August, and its “sectional meeting of the dance (open to all IFMC members)” (figure 2), on 7 August, appeared in the following *Bulletin*. Although two out of the four bureau members could not be there, sixty Council members attended from eight European countries, as well as Ghana, Israel, and the USA. The four-page report is primarily filled with updates on various activities and four abstracts of papers, but the very first item in the report notes Karpeles announcing that the Board had been asked to enlarge the membership of the commission because it was not “sufficiently representative.” The Board further proposed that meetings for the discussion of dance should be open to all members; hence the commission would be terminated and a small committee appointed which would be responsible to the Board. Regulations were approved by those present and subsequently by the General Assembly (*BIFMC* 24, Oct 1963:21–24; see also *BIFMC* 26, Oct 1964:13).

The first *Bulletin* of 1964 announced that there would be a meeting of the Folk Dance Committee for committee members only at the Budapest conference in August 1964. But there would also be roundtable discussions on dance open to all conference participants (*BIFMC* 25, Apr 1964:1). For the first time, the secretary of the Folk Dance Committee, Pinon, is listed on the back inside cover, along with Board and Secretariat members, the chair of the Advisory Committee, and the secretary of the Radio and Record Library Committee. No “study groups” are included at this time.

At their pre-conference meeting, the Board agreed to the appointment of Hoerbürger (chair), Pinon (secretary), and Kennedy as members of the Folk Dance Committee for two years, and noted the committee’s co-option of Vera Proca-Ciortea (Romania) and Ernő Pesovár (Hungary) (EB minutes, 31st meeting, 16–17 Aug 1964:§397a). There is no mention of any study group associated with dance, but elsewhere the minutes note those for folk-song texts and musical instruments.

The conference programme lists a folk-dance session on the afternoon of 21 August 1964, with presentations by Hoerbürger, Proca-Ciortea, and Pesovár (*JIFMC* 17, pt. 1, 1965:4); only Hoerbürger’s discussion of the folk-dance survey was subsequently published (Hoerbürger 1965). While this session was open to all members, a meeting for just the committee, along with Karpeles and Wilhelmina D. Scheepers (the Netherlands) took place on 19 August.

The committee saw one of its main activities as:

the formation of Study Groups (such a group had already been formed to study the problem of dance terminology and was working actively under the leadership of Mrs. Proca-Ciortea). (*BIFMC* 26, Oct 1964:17)

Wednesday, August 7		16.00 — 19.00 Session IV LITURGIES OF ORIENT AND OCCIDENT*	
09.00 — 13.00	Session III POLYPHONY IN FOLK AND ART MUSIC 09.00 — 10.30 First part* Chairman: A.E. CHERBULIEZ (Switzerland) Ernst EMSHEIMER (Sweden): European Folk Polyphony Jacques CHAILLEY (France): Polyphonies Européennes Esther E. GERSON-KIWI (Israel): The Bordun Felix HOERBURGER (Germany): Haphazard Assembly as a Pre-Musical Form of Polyphony 11.00 — 13.00 Second part* Chairman: Robert WANGERMEE (Belgium) Spiridion PERISTERIS (Greece): Chansons Polyphoniques <u>Grégoques</u> Mantle HOOD (U.S.A.): Polyphonic Stratification in Javanese Music Hans TISCHLER (U.S.A.)*** Alexander RINGER (U.S.A.): Types of Polyphony	<i>part</i>	Chairmen: Higiní ANGLÉS (Pontifical Institute of Sacred Music, Rome)/Eric WERNER (U.S.A.) Higiní ANGLÉS: Analogies between Spanish Folk Song and Gregorian Melodies Eric WERNER (U.S.A.): The Use and Stylization of Traditional Motives in Contemporary American Synagogue Music Günther BIRKNER (Germany): Psaume Hébraïque et Séquence Latine Hanoch AVENARY (Israel): The Hasidic Nigun — Ethos and Melos of a Folk Liturgy Leo LEVI (Israel): Traditions of Biblical Cantillation and Erphonetics Nikolai KAUFMAN (Bulgaria): Jewish and Gentile Folk Song in the Balkan and its Relation to the Liturgical Music of the Sephardic Jews in Bulgaria Bence SZABOLCSI (Hungary): Hebrew Recitative-Types in Hungary Johanna SPECTOR (U.S.A.):**
14.00 — 16.00	IFMC RADIO AND RECORD COMMITTEE Discussion on techniques and problems involved in the presentation of authentic folk music programmes for audiences to whom the language and musical idiom are unfamiliar, with special reference to the presentation of Oriental music to Western audiences and vice versa. TRAN VAN KHE (Vietnam) Claudie MARCEL-DUBOIS (France) Mats ARNBERG (Sweden)	<i>interference Salem</i>	21.00 LECTURE-DEMONSTRATION: Types of Bible Cantillation and Traditional Music of the Various Communities in Israel (presented by E. GERSON-KIWI)***
14.00 — 16.00	SECTIONAL MEETING ON THE DANCE (open to all IFMC Members) Felix HOERBURGER (Germany), Vera PROCA-CIORTEA (Roumania), Raina KATZAROVA (Bulgaria), Fred BERK (U.S.A.), Roger PINON (Belgium) , Gurit KADMAN (Israel)**	<i>Jda</i>	Thursday, August 8 08.30 — 13.00 TOUR OF JERUSALEM <i>to Jerusalem</i> 15.00 — 17.00 Session V IMPROVISATION AND ORNAMENTATION IN EASTERN AND WESTERN MUSIC Chairman: Arnold BAKE (Netherlands and U.K.) Paul COLLAER (Belgium): La Migration du Style Melismatique Oriental vers l'Occident Zaven HACOBIAN (Iran): L'Improvisation et l'Ornementation en Orient et en Occident
	* discussion 12.20 — 13.00, after second part ** titles of communications see attached separate schedule *** title to be announced		* formerly session V, resp. IV ** title to be announced *** at the Wise Auditorium, Hebrew University Campus
— 4 —		— 5 —	

Figure 2. Programme from 1963 world conference in Jerusalem, with annotations apparently by Maud Karpeles. On 7 August, note the “sectional meeting of the dance (open to all IFMC members)” at the same time as the meeting of the Radio Committee (ICTM Archive MS 10017, series 4, folder 33).

Apparently for the first time, a “study group” (explicitly named as such) was mentioned as being a subsection of the Folk Dance Committee. Many more details on the history and work of the study group can be found in this volume, but I will conclude this section noting a few issues germane to my general discussion.

Over the next three years, terminological fluidity continued, with the study group also occasionally being called a group or subgroup, but always seen as part of the Folk Dance Committee. The study group held its first three conferences in 1965: Getlow, German Democratic Republic (January); Strážnice and Veselý, Czechoslovakia (July); Celje and Velenje, Yugoslavia (September). A public session at the latter meeting was attended by Executive Secretary Barbara Krader. Up to fifteen participants took part in each conference (*BIFMC* 28, Jul 1966:22). Many more conferences would follow: “between 1962 and 1967 the activities of the Subgroup on Terminology overpowered the Folk Dance Committee” (Giurchescu 2007:14, n. 13).

In a very useful overview of committees and study groups in the *Bulletin*, the Study Group on Dance

Terminology is listed under the Folk Dance Committee (*BIFMC* 30, Apr 1967:5). But then, in the report of the Board for 1966–1967, as published in the *Bulletin*:

The Board has decided to discontinue this Committee but to re-appoint the Group on Dance Terminology. Study Groups on specific subjects will be set up as occasion may arise. (*BIFMC* 31, Nov 1967:12)¹⁷

The Study Group on Dance Terminology was now free of any association with a committee.

The activities of this study group are reported with other study groups in the next *BIFMC* (32, Apr 1968:3–5) and in subsequent minutes of the EB (e.g., EB minutes, 38th–39th meetings, 1–3 Aug 1968:§501). Yet, when study-group chairs started to be listed in the inside covers of *Bulletins* (beginning with *BIFMC* 37, Oct 1970), it is absent, only to be included three years later as the Study Group on Terminology of Choreology, initially spaced apart from other chairs (*BIFMC* 42, Apr 1973), but included with them thereafter. A major report on their work regarding the structure and form

¹⁷ Unfortunately, Board minutes from the 1967 meetings are not available to me.

of folk dance was published the following year (IFMC Study Group for Folk Dance Terminology 1974).

While awaiting the answer to a query from the Board about the name of the study group (EB minutes, 51st meeting, 23 Aug 1976:§806), the Study Group on Analysis of Folk Dance was listed in *BIFMC* 49 (Oct 1976:inner front cover). Proca-Ciordea advised the Board that the correct name was the Study Group on Ethnochoreology (EB minutes, 52nd meeting, 11–12 Aug 1977:§835).¹⁸ And so it remains.

STUDY GROUP ON FOLK MUSIC INSTRUMENTS → STUDY GROUP ON MUSICAL INSTRUMENTS (1962–PRESENT)

In contrast to the quite complicated prehistory of the Study Group on Ethnochoreology, those for the Study Groups on Musical Instruments and Folk Song Texts are considerably simpler, since there were no pre-existing commissions or committees concerning these subjects.

The last day of the fifteenth IFMC conference in Gottwaldov, 21 July 1962, took place in the Hotel Moskva, the venue for entire conference. The Executive Board also met and established the first IFMC study groups that were explicitly named as such. According to the minutes of that meeting, §349 concerned future conferences. After considering possible venues for conferences in 1963–1965, the minutes record:

(d) Appointment of Study Groups

The CHAIRMAN tabled a recommendation which had been made to him by Professor PINON, Dr. VARGYAS and Dr. DAL concerning the formation of a working group of song text study. It was *agreed*, on the motion of Professor LAJTHA, that the formation of this group be approved and that Dr. Dal should be appointed Chairman with Professor Pinon and Dr. Vargyas as members of the Committee.

It was also *agreed* that there should be a similar group to study instruments with Dr. Erich Stockmann as Chairman and Dr. Picken and Mr. Elschek as members.

Appointments to the Committees of these two groups would be for one year, subject to renewal. (EB minutes, 28th meeting, 21 Jul 1962:§349d)

While the heading clearly refers to “study groups,” the text only notes a “working group” or simply “group.” (Also note that in usage at this time, “committees” appear to be the executives of the group, such as the chair and members. However, it also appears that these groups only consist of such members.) Nevertheless, the Board clearly established the Study Group on Folk Song Texts and the Study Group on Folk Music Instruments at this time, although their full names as such are not formally spelled out in the minutes.

But later at the same meeting, the Folk Dance Commission was considered and the Board advised that a “small group” with focussed activities be formed (EB minutes, 28th meeting, 21 Jul 1962:§351), as described above; this would eventually become a study group.

Hence at this one meeting in 1962, it can be claimed that the Board established three study groups, even though none of them is fully named as such.

Stockmann had prepared the research proposal for a group on musical instruments that was ultimately approved by the Board in 1962, and he also subsequently acknowledged the important support of President Zoltán Kodály in the process (Stockmann 1983:9; 1985:3–4). Stockmann, as chair of the study group, continued to organize activities well, and the 1964 conference in Budapest enabled Kodály to continue his support as president and as organizer: the study group met twice during the conference (*JIFMC* 17, pt.1, 1965:4).

Stockmann supplied regular reports to the Board on the activities of the study group, clarifying at one point that it “had been formed not to carry out research, but to organize special meetings, [such] as, ... the two held in Budapest ... It ... hoped to continue in this manner” (EB minutes, 33rd meeting, 14–17 Jul 1965:§439b). The Board’s satisfaction with the study group and Stockmann’s chairing of it resulted in the terms of both constantly being extended. Undoubtedly this was surely helped by the rich publications resulting from the study group.

Although referred to from the beginning as the Study Group on Folk Music Instruments, Board minutes from 1975 use Study Group on Folk Musical Instruments for the first time (EB minutes, 49th meeting, 12–13 Aug 1975:§782), and this was subsequently reflected in its listing in the *Bulletin* as well (*BIFMC* 47, Oct 1975:inside back cover). Board minutes later confirmed the name as SG on Folk Music Instruments (EB minutes, 51st meeting, 23 Aug 1976:§806), only to have this corrected at the next meeting as SG on Folk Musical Instruments (EB minutes, 52nd meeting, 11–12 Aug 1977:§830). This latter name continued until the change to the present SG on Musical Instruments in 2015 (EB minutes, 112th meeting, 14–15 Jul 2015:§6167).

Much further information on this study group can be found in the chapter on it in the present volume and articles by Stockmann (1976) and Michel (1991).

STUDY GROUP ON FOLK SONG TEXTS (1962–1967)

The other study group established by the Board with that for musical instruments in 1962 was “a working group of song text study,” recommended to Willard Rhodes as chair of the meeting by Roger Pinon

¹⁸ Giurchescu (2005:260, n. 4) notes 1978.

(Belgium), Lajos Vargyas (Hungary), and Erik Dal (Denmark). The Board approved the recommendation and noted that Dal should be chair, with Pinon and Vargyas as members of the committee of other officers. Appointments to the committee would be for one year, subject to renewal (EB minutes, 28th meeting, 21 Jul 1962:§349d).

Dal's report as chair of the Study Group on Folk Song Texts¹⁹ was presented at the next Board meeting, and the Board noted that the theme of the first roundtable session in 1964 would be "A type index of the European ballad," to be chaired by Vargyas (EB minutes, 29th meeting, 4–5 Aug 1963:§349d). While it doesn't appear that such a roundtable took place, "Methods of classification and lexicographical arrangements of tunes in folk music collections" was one of the two main themes of that conference. Dal continued as chair and three study-group meetings were held during the 1964 Budapest conference, with a detailed report written by Pinon (1965) on their activities and plans, particularly the indexing of European ballads that appear in at least two different linguistic areas. The Board reappointed the study group for another two years (EB minutes, 31st meeting, 16–17 Aug 1964:§§389b, 399; 32nd meeting, 25 Aug 1964:§418; Anonymous 1965:4).

A year later, the Board noted that D. K. Wilgus (USA) had been co-opted, and that a plan had been developed by Pinon to compile a type index of European ballad texts, but little was accomplished. Dal had to resign as chair because of other work, but would remain in the group. Karpeles hoped a chair could be found who had a supportive organization. There were only four members of the study group, and their work was encouraged by research centres in Germany, Sweden, and the USA. Barbara Krader, executive secretary, was asked to write to them, asking what they had done and their plans for the future (EB minutes, 33rd meeting, 14–17 Jul 1965:§439a; Pinon 1965).

By the following year, the attitude towards the study group had changed significantly. Krader reported individual members of the group had been invited to meet at Freiburg im Breisgau²⁰ in autumn 1966, but without consulting the Council. It was also suggested that the group become a committee of the International Society for Ethnology and Folklore (SIEF), which had been established in September 1964 and grew out of the earlier Commission des arts et traditions populaires (CIAP), an organization of considerable importance to the early days of IFMC. The Board agreed that "the

work of this Study Group was not a direct concern of the IFMC," but if the group wanted to leave the Council, they had to formally request it (EB minutes, 34th meeting, 25–26, 30 Jul 1966:§462a).

The *Bulletin* reported that the group's "continuance, as a group in IFMC is under consideration" (*BIFMC* 30, Apr 1967:7). The next issue noted that the "Study Group on Folk Texts" had indeed met in September 1966 in Freiburg im Breisgau. They decided to ask that it be "dissolved as an IFMC Group," and its work merged with that of SIEF. The Board approved this proposal (*BIFMC* 31, Nov 1967:13).²¹ It thus became the first study group to be discontinued, thereby straddling the next section.

Study groups that no longer exist

Individual study groups are not permanent fixtures of the Council. Some are established, serve their purpose, and then are discontinued by recommendation of the members themselves or by the Board when it observes long periods of inactivity; and some study groups are established, but never quite get going, and are subsequently discontinued. This section primarily overviews study groups that have been discontinued, but begins with a former committee that resulted in three study groups, one of which still exists.

COMMITTEE FOR COMPARATIVE AND HISTORICAL ETHNOMUSICOLOGY, AND ITS STUDY GROUPS (1965–1968)

In 1964, the Board considered a letter from Walter Wiora (Federal Republic of Germany) suggesting the formation of a "Study Group for comparative and historical ethnomusicology." The Board agreed and asked Board member Erich Stockmann to be secretary of a committee with Wiora, as chair, and Rhodes to explore this matter and report to the Board (EB minutes, 32nd meeting, 25 Aug 1964:§413). Stockmann was already chair of the Study Group on Folk Musical Instruments.

At the next Board meeting a year later, Stockmann proposed the formation of a "committee or study group" on comparative and historical ethnomusicology, with three subgroups. After discussion, the Board agreed to the following subgroups and members (EB minutes, 33rd meeting, 14–17 Jul 1965:§439c):

1. historical research on African music, with Paul Collaer (Belgium), Klaus Wachsmann (UK), J. H. Kwabena Nketia (Ghana), Gilbert Rouget (France), and Walter Wiora (Federal Republic of Germany)

19 The name of this group varies in the documents available, but this seems the most correct and complete.

20 The home of the Deutsches Volksliedarchiv, Wolfgang Suppan's institution; however, it is not clear what this meeting was or whether Suppan was involved.

21 Owing to the unavailability of Board minutes from 1967, I am unable to give more details of this dissolution.

2. publication of the oldest written evidence and reports on European folk music from earliest times up to sixteenth century, with Benjamin Rajeczky (Hungary), Wolfgang Suppan (Austria), and Roger Pinon (Belgium)
3. cataloguing and systematization of folk melodies, with Karel Vetterl (Czechoslovakia), Pál Járdányi (Hungary), and Jan Stęszewski (Poland); planning meeting in September.

The Board recommended the establishment of this “study group” for a year, and that members should meet at the 1966 conference in Ghana to take stock. Stockmann is thanked for his efforts (EB minutes, 33rd meeting, 14–17 Jul 1965:§439c). The minutes include this discussion under the section for study groups (§439), but the subsection lists the name of the entity as Committee for Comparative and Historical Ethnomusicology (§439c). Again, terminological fluidity is apparent; but there were three subdivisions under this committee/study group.

Study Groups on Historical Research in African Music (1965–1968), Research into Historical Sources (1965–), and Systematization of Folk Songs (1965–2005)

A year later, the minutes again have a division called Study Groups, under which the Committee for Historical and Comparative Ethnomusicology is listed. Now, however, under the committee are listed three study groups (using the ordering above):

1. Study Group on the History of African Music: Board proposes Nketia serve as chair, with Collaer, Rouget, and Wachsmann as other members. The present chair, Collaer, was to be thanked for chairing during the first year, but explained that Nketia was appointed because he was at an African university;
2. Study Group on Historical Sources: first meeting to be held in 1967;
3. Study Group on Classification of Folk Songs: met in 1965, and those papers to be published in 1967; next meeting in November 1966.

After Stockmann’s report, the Board agreed that the three study groups should continue, and Stockmann be chair of the committee overseeing them for another year. Wachsmann recommended that “comparative” be dropped from the name of the committee (EB minutes, 34th meeting, 25–26, and 30 Jul 1966:§462c). Elsewhere in the same minutes, reference is made to the “Sub-Committee for Historical Research on African Music,” and that they had taken no action since a meeting in Berlin (*ibid.*:§452c). It was hoped that the full committee would meet at the 1967 conference in Ostend (*BIFMC* 29, Nov 1966:[v]).

Despite Wachsmann’s plea to remove “comparative,” an overview of “Committees and Study Groups” in *BIFMC*

(30, Apr 1967:6) gives a brief history of the “Committee on²² Comparative and Historical Ethnomusicology” and its three “sub-groups” (not called study groups):

1. Historical Research on African Music
2. Research into Historical Sources (European Folk Music)
3. The Systematization of Folk Songs

In the next *BIFMC* (31, Nov 1967:12–13), the three sub-groups of this committee are again called study groups:

1. Study Group on Historical Research in African Music (Nketia, chair): met recently in Berlin; will collect material for publication on problems in the field
2. Study Group on Research into Historical Sources (Rajeczky, chair): first meeting to be held in Freiburg im Breisgau, 13–18 November 1967
3. Study Group on Systematization of Folk Songs (Vetterl, chair): second meeting held in Vienna, 21–26 November 1966; next in Radziejowice, Poland, 24–28 October 1967; followed by Stockholm

Nevertheless, at the next Board meeting, the Board received reports from the groups on historical sources and on systematization; they were both extended for another three years. But as there was no evidence that the group on African music had been active, it was discontinued. Furthermore, at Stockmann’s request, the Committee on Comparative and Historical Ethnomusicology itself was discontinued (EB minutes, 38th–39th meetings, 1–3 Aug 1968:§501).

The remaining study groups had essentially become independent of any committee. For further information on group no. 2, see the chapter on the ICTM Study Group on Historical Sources, and articles by Suppan (1991) and Ziegler (2010); for more on group no. 3, see the chapter on the ICTM Study Group on Analysis and Systematization of Folk Music and Other Early Study Groups, and articles by Elschek (1976) and Elschek and Mikušová (1991).

STUDY GROUP ON COMPUTER AIDED RESEARCH (1987–2010)

See the chapter on this study group in the present volume.

22 In the *Bulletins*, “on” is used in the name of the committee, while “for” is used in Board minutes. It is not known whether the Board changed the name of the committee or this is a typo. Similar variation is found in the name of some of the sub-groups, e.g., that concerning African music is sometimes listed as Historical Research *on* African Music, sometimes *in* African Music; hence, the variation in my overview above.

STUDY GROUP ON EAST ASIAN HISTORICAL SOURCES (2006–2013)

At its 99th meeting in Ljubljana, the Executive Board approved the new Study Group on Musics of East Asia (EB minutes, 99th meeting, 22–23 Sep 2006:§4982). Allan Marett (Australia) then reported that a number of scholars at the 2004 world conference expressed interest in forming a Study Group on East Asian Musical Sources. Zhao Weiping (China) had hosted an international symposium in Shanghai, 3–6 November 2005, at which such a study group was proposed, and Marett was elected interim chair. The Board asked if it could be a subgroup of another study group, such as that for Musics of East Asia or for Historical Sources, but Marett stressed that they needed to establish themselves separately before joining another group as a minority subgroup. The Board approved its formation (ibid.:§4983).²³

In *BICTM* 110 (Apr 2007), the new group is noted in the secretary general's report (p. 4) and listed for the first time with all the other study groups on the inside front cover; Marett is listed as chair. The group is noted as being "active" at the following Board meeting (EB minutes, 101st meeting, 11 Jul 2007:§5074), and its formation was noted in the following *BICTM* (111, Oct 2007:6). But in the secretary general's report to the Board, Wild notes that the status of the study group "is yet to be fully resolved and we will discuss that under the agenda item on Study Groups" (EB minutes, 102nd meeting, 16–17 Feb 2008:§5086). That subsequent discussion, if it did take place, was not included in the minutes.

The group continued to be listed in the *Bulletin*, but with no other reports of its activities there or in Board minutes. Zhao Weiping replaced Marett as chair on the inside front cover of *BICTM* 118 (Apr 2011). The Board expected that there might be some activity from the group at the 2013 Shanghai conference (EB minutes, 107th meeting, 20 Jul 2011:§5354), but a year later the Board suggested that the Secretariat write to the chair to ask about its plans; if this proved to be unsuccessful, the Board was to consider closing it (EB minutes, 108th meeting, 27–28 Jun 2012:§5589).

A few months later, Zhao presented the study group's 2011 report in the *BICTM* (119, Oct 2012:50–51). He wrote of possible collaborations at a 2013 conference in Japan, publications by himself and Terauchi Naoko, and materials donated by Marett to a research centre in Shanghai.

Yet this apparently did little to assuage the Board's concerns. Before the Shanghai world conference, the Board

agreed to check on the study group's meeting during the conference and discuss its possible merger with another group (EB minutes, 109th meeting, 9–10 Jul 2013:§5727–5728). Only four people were reported to be at the study-group meeting; the Board asked the secretary general to write to the chair, stating that they had decided to close the study group and recommended that its members join as a subgroup the Study Group on Musics of East Asia or Historical Sources of Traditional Music (EB minutes, 110th meeting, 18 Jul 2013:§5837–5839).

The Study Group on East Asian Historical Sources was last listed in *BICTM* 122 (Apr 2013:95). The following year, Secretary General Svanibor Pettan reported that "the former Study Group on East Asian Historical Musical Sources will continue its activities as a Sub-study Group within the larger Study Group on Musics of East Asia" (*BICTM* 124, Jan 2014:4). This move was later confirmed to the Board (EB minutes, 111th meeting, 4–7 Jul 2014:§6003).

Study groups that were never established

Those interested in certain topics occasionally bring ideas to the Executive Board for study groups, but they never quite coalesced as intended. Some are even established in principle, but then final requirements are never fully met.

Examples of potential topics for study groups include the following, listed according to years they are mentioned in Board minutes:

1970: **history of forms of popular music** (EB minutes, 42nd meeting, 2–4 Sep 1970:§658)

1971: **terminology of folk music** (EB minutes, 44th meeting, 4 Sep 1971:§689)

1975–1976: **European art and folk song** (EB minutes, 50th meeting, 22 Aug 1975:§797; 51st meeting, 23 Aug 1976:§806*)

1983: **lullabies and work songs, particularly focussed on Southeast Asia** (EB minutes, 61st meeting, 7–8 Aug 1983:§§1040, 1080)

1990–1993: **children's folklore in music and epic traditions** (EB minutes, 72nd meeting, 3–6 Jun 1990:§1612; 75th meeting, 10–13 Jun 1992:§1802; 76th meeting, 14–15 Jun 1993:§1896)

1997–1999: **archiving** (EB minutes, 83rd meeting, 1 Jul 1997:§2400; 85th meeting, 17–18 Aug 1999:§3004)

1999–2004: **Eastern and Southern Africa** (EB minutes, 86th meeting, 25 Aug 1999:§3049; 89th

23 Additional information incorporated above is from: <https://www.ictmusic.org/group/99/post/background>.

meeting, 3 Jul 2001:§3286; 94th meeting, 3–11 Jan 2004:§3909n)²⁴

But some are discussed for longer periods of time or seemed to have more potential before being dropped. Two of these are discussed here.

PROPOSED STUDY GROUP ON FOLK MUSIC IN EDUCATION (1974–1997)

At the 1973 conference in Bayonne, a number of members requested formal recognition of a Study Group or Committee on Folk Music in Education to function along the lines of the Radio and Television Committee. They felt the Council was uninterested in the subject and elected Michael Cass-Beggs (president, Canadian Folk Music Society) as chair to pursue this with the Executive Board. The Board noted that the subject had certainly not been neglected; rather it had been stressed in the Council from the very beginning. While the Board did not wish to formally establish such a group at present, it encouraged them to participate in discussions at the 1975 conference in Regensburg (EB minutes, 48th meeting, 26–28 Aug 1974:§753; *BIFMC* 43, Oct 1973:11; 45, Oct 1974:15–17).

At the 1975 conference, a special meeting on folk music in education was scheduled in the morning, followed by a roundtable in the afternoon (*BIFMC* 46, Apr 1975:3, 9; 48, Apr 1976:4). Yet, the Board was already discussing the possibility of linking up with other international organizations on this topic (EB minutes, 49th meeting, 12–13 Aug 1975:§773).

During the Board meetings in 1976, there were different ideas on how to proceed in relation to this group. John Blacking (UK) proposed that Laszlo Vikár (Hungary) be asked to be chair, but Ernst Klusen (Germany) was installed instead. However, this resulted in dissatisfaction amongst members whose interest was primary education, because Klusen's focus was secondary education. The Board suggested that Vikár and Klusen should work things out and inform the Board. But Karpeles suggested that there should be consultation with the International Society for Music Education (ISME), while others thought it was time to establish such a study group (EB minutes, 50th meeting, 22 Aug 1976:§§789, 803; 51st meeting, 23 Aug 1976:§806).

Vikár informed the Board that he preferred that the study group not be recognized yet; rather, he would

recommend this at the upcoming conference in Oslo in 1979 (EB minutes, 52nd meeting, 11–12 Aug 1977:§835; *BIFMC* 51, Nov 1977:13, 20). Vikár subsequently expressed disappointment over the slow progress in establishing this study group, but the Board suggested that they start by organizing a conference, from which the group could emerge (EB minutes, 54th meeting, 18–21 Aug 1978:§863).

The 1979 conference had six presentations on the topic, spread over two sessions, and one of Vikár's presentations explicitly concerned plans for the study group (*BIFMC* 54, Apr 1979:9). Yet, the discussions during the conference were apparently ambiguous, with only a small number of people enthusiastic about the formation of a study group; hence, Vikár said it was best not to recognize it at this time (EB minutes, 56th meeting, 3 Aug 1979:§909). The *BIFMC* (55, Oct 1979:23) announced that the study group was “set aside” for the time being and is not mentioned further in the *Bulletin*. In the following year, the Board agreed that such a study group would probably better be a matter for ISME, than IFMC (EB minutes, 57th meeting, 1–4 Jul 1980:§921).

Yet concern over the absence of a study group was not permanently stifled by any means. Between 1993 and 1997, the desirability of a study group concerning music education and, now, traditional music was raised often (e.g., EB minutes, 76th meeting, 14–15 Jun 1993:§1896; 79th meeting, 3–4 Jan 1995:§2141; 81st meeting, 12–14 Jun 1996:§2236; 82nd meeting, 23–24 Jun 1997:§2320). Nevertheless, it would not be until 2017 that the Study Group on Music, Education and Social Inclusiveness would be approved.

PROPOSED STUDY GROUP ON INTERRELATIONS BETWEEN ARCHAIC RITUAL AND FOLK MUSIC (1975–1979)

ICTM Vice President Walter Wiora (Federal Republic of Germany) chaired a special interdisciplinary session at the 1975 conference in Regensburg: “Musik und Lied im Volkston als gemeinsames Thema der Musikgeschichte und Volksmusikforschung” (Music and song in folk style as a common theme in music history and folk-music research) (*BIFMC* 47, Oct 1975:16). At the post-conference Board meeting, he presented a resolution from that session that proposed the establishment of two new study groups on: (a) “interrelations between archaic ritual and folk music,” with Edith Gerson-Kiwi (Israel) and Benjamin Rajeczky (Hungary) as chairs; (b) “European art song and folk song,” to be prepared by Kurt Gudewill, Heinrich W. Schwab, and W. Steinbech (all from the Federal Republic of Germany). The Board “approved in principle” their establishment (EB minutes, 50th meeting, 22 Aug 1975:§797).

²⁴ Between 2013 and 2015, there was discussion about establishing a study group on Indigenous and post-colonial music and dance (e.g., EB minutes, 110th meeting, 18 Jul 2013:§5840; 111th meeting, 4–7 Jul 2014:§§6009–6101; 112th meeting, 14–15 Jul 2015: §§6170–6171). Interest in such a group was rekindled a few years later, and at the end of 2020, the Study-Group-in-the-Making for Music and Dance in Indigenous and Postcolonial Contexts held a scholarly conference in Taiwan which will lead to its formal recognition.

The Board was informed the following year that both Gerson-Kiwi and Rajeczky felt the 1977 International Musicological Society (IMS) Congress in Berkeley would be an opportunity to meet with other scholars to gauge the practicality of such a study group, and Wiora made a similar observation regarding the group on European art song and folk song²⁵ (EB minutes, 51st meeting, 23 Aug 1976:§806). Despite this hesitancy, later in the meeting the Study Group on Archaic Ritual and Folk Music was formally accepted by the Board, with Gerson-Kiwi and Rajeczky as co-chairs (ibid.:§822). This approval was noted in the *Bulletin* a few months later (*BIFMC* 49, Oct 1976:13). This group is not mentioned again in the *Bulletin*; the approval seems to have been premature.

The following year, minutes refer to the study group as being “in process of formation,” and that Gerson-Kiwi had suggested a possible joint IFMC/IMS study group be formed (EB minutes, 52nd meeting, 11–12 Aug 1977:§835). Nevertheless, in 1978, little or no progress had been made towards the formation of the study group, despite efforts at the IMS meeting. Wolfgang Suppan (Austria) tried to organize a conference on the subject in Graz (EB minutes, 54th meeting, 18–21 Aug 1978:§863).

In 1979, Gerson-Kiwi said there was now interest in forming such a study group under both IFMC and IMS, with herself and Rajeczky. While Stockmann welcomed cooperation between the organizations, the study group should be an IFMC organization; he also requested clarification on the Council’s policy toward study groups (EB minutes, 56th meeting, 3 Aug 1979:§906).²⁶ I can find no further mention of this group in any source.

Governance of study groups

STUDY GROUPS IN COUNCIL BY-LAWS

The 1971 IFMC Rules reference study groups in IFMC functions:

3b. the publication of a journal, a bulletin of information and other books and pamphlets on folk music: the formation of study groups to examine particular aspects of folk music. (*BIFMC* 39, Oct 1971:15)

And as a function of the Board:

11i. The Executive Board may appoint such committees and study groups as may be desirable. (ibid.:18)²⁷

²⁵ This group is not mentioned further.

²⁶ The group is misidentified as the “Study Group on Music in Asian Regions” in the 1979 minutes, but subsequently corrected (EB minutes, 57th meeting, 1–4 Jul 1980:§916).

²⁷ Of relevance also is an apparently earlier passage from some Rules or other official document predating those from 1971: the Board has the responsibility and right to appoint “such

Subsequent changes specify that study groups “examine particular aspects of folk music” (*BIFMC* 55, Oct 1979:17, §3c). By the revisions proposed in 2002, ICTM President Krister Malm wrote that

Study Groups and Colloquia are recognized in the proposed rules. The Study Group is a very important organizational category within the ICTM. There have been many questions from members about how to get Study Groups established, how they are run etc. These matters will hopefully be clarified by writing the Study Groups into the rules and by working out a memorandum on Study Groups. (*BICTM* 101, Oct 2002:13)

Consequently, the proposed changes provide details of how a study group is established, plans for the Board to create a relevant memorandum, the responsibility of the study group for managing their own internal affairs, etc. These changes were approved and came into effect in 2004 (*BICTM* 105, Oct 2004:4). Further details on the establishment and workings of study groups were provided by the “Memorandum on ICTM Study Groups,” first prepared in August 2005 and revised numerous times subsequently. Most recently, the ICTM Statutes give the most detailed discussion of study groups and their activities (e.g., §§6, 10.2) in any Council by-laws. These were ratified by the membership by the end of 2017.

Nevertheless, much about study groups remains open, so that each group can meet and organize themselves as they feel appropriate. The Statutes and memorandum exist to guide them—after all they are part of ICTM—but also allow them considerable freedoms in relation to their organization, executive positions, frequency of symposia or elections, publications, etc. Consequently, some study groups have constitutions or by-laws, while some have none. Some study groups have sub-study groups, but most do not. Some groups have symposia regularly, while others would love to, but cannot. Names of study groups change as the need arises, and sometimes the momentum driving the maintenance of a study group will dwindle, and the Board will discontinue it.

STUDY GROUP COORDINATOR

In 1979, President Poul Roving told the Board that he had asked Erich Stockmann to act as a liaison between the study groups and to represent them to the Board (EB minutes, 55th meeting, 27 Jul 1979:§888). Stockmann was an obvious choice: he was chair of one of the first study groups in 1962 and had been a member of the Board since 1964. He successfully

Committees and Commissions as may be desirable” (*BIFMC* 30, Apr 1967:5), but I cannot locate this in the Rules published in earlier *Bulletins*. The next *Bulletin* also observes that “Study Groups on specific subjects will be set up as occasion may arise” (*BIFMC* 31, Nov 1967:12).

chaired the Committee for Comparative and Historical Ethnomusicology (1965–1968), which led to the establishment of three study groups. Hence, Stockmann was intimately involved with many aspects of study groups. At the time of Roving Olsen's statement, there were four study groups in existence. Stockmann would continue to serve as what would be called Coordinator for Study Groups, even while president (1982–1997), during which time the number of groups grew to thirteen. After Stockmann's retirement, the Board suggested asking Tilman Seebass to take on this role (EB minutes, 85th meeting, 22–24 Jun 1998:§2434). At the time, Seebass was chair of the Study Group on Iconography. His acceptance, along with his establishment of a much-expanded webpage for study groups, was announced in the *BICTM* (94, Apr 1999:22). But in 2005, following Seebass's recommendations based on the changing nature of his task (EB minutes, 97th meeting, 2 Aug 2005:§§4905–4908), the Board decided to abolish the position of coordinator (EB minutes, 98th meeting, 10 Aug 2005:§4948).

Perhaps one of Seebass's most lasting contributions to study groups was a meeting during world conferences for study-group chairs. He chaired the first such "special meeting" at the 1999 world conference in Hiroshima (*BICTM* 94, Apr 1999:4).²⁸ Another was held during the 2005 conference in Sheffield (*BICTM* 106, Apr 2005:31). Such meetings seem to have been forgotten when the Board decided to make meetings of chairs a regular occurrence (EB minutes, 110th meeting, 18 Jul 2013:§5823), but chaired by the president, a vice president, or the secretary general. Secretary General Svanibor Pettan subsequently announced that in 2015:

the Astana World Conference will feature the first **Assembly of Study Group Representatives**. This meeting, comparable to the existing Assembly of National/Regional Representatives, is expected to bring closer together our twenty Study Groups, enable their representatives to share their positive and negative experiences, propose changes, and plan joint activities" (*BICTM* 128, Apr 2015:3)

Although open to those besides chairs to increase participation, the idea certainly owes much to Seebass.

Following the election of Salwa El-Shawan Castelo-Branco as president and replacing the idea of a study-group coordinator, the Board established a number of Executive Board Committees, including one for study groups (EB minutes, 110th meeting, 18 Jul 2013:§§5888, 5904).

²⁸ Indeed, many years earlier, Karpeles had expressed the wish that the Council must continue to have meetings every year "at which the study groups, the Radio Committee, and others could come together ... to keep up the interest of members" (AC minutes, 14th meeting, 23 Sep 1965:§131c).

Conclusions

Although the following statement by Stockmann was written with only the first study groups from 1962 in mind, they ring very true today:

With the establishment of these study groups, the basis was created within the IFMC for the continuous international cooperation of specialists in realization of concrete projects and the solution of specific problems. (Stockmann 1985:4; see also, Stockmann 1983:9–10)

Today study groups are an essential part of Council activities, still enabling the ongoing collaboration of scholars to focus on particular subjects outside of world conferences. There is no question that they are the lifeblood of the Council.

References cited

- Collaer, Paul. 1952. "Importance des musiques ethniques dans la culture musicale contemporaine." *JIFMC* 4: 56–59.
- Dunin, Elsie Ivancich. 2014. "Emergence of Ethnochoreology Internationally: The Janković Sisters, Maud Karpeles, and Gertrude Kurath." *Muzikologija / Musicology* (Institute of Musicology of the Serbian Academy of Sciences and Arts, Beograd) 17: 197–217.
- Elschek, Oskár. 1976. "Zum Gegenwärtigen Stand der Volksliedanalyse und Volksliedklassifikation: Ein Forschungsbericht der Study Group for Analysis and Systematization of Folk Music der I.E.M.C." *YIFMC* 8: 21–34.
- Elschek, Oskár, and Lýdia Mikušová. 1991. "Publications, Studies and Activities of the ICTM Study Group on Analysis and Systematisation of Folk Music." *YTM* 23: 181–189.
- Giurchescu, Anca. 2005. "History of the ICTM Study Group on Ethnochoreology." In *Dance and Society: Dancer as a Cultural Performer*, edited by Elsie Ivancich Dunin, Anne non Bibra Wharton, and László Felföldi, 252–262. Bibliotheca Traditionis Europae. Budapest: Akadémia Kiadó, European Folk Institute.
- . 2007. "A Historical Perspective on the Analysis of Dance Structure in the International Folk Music Council (IFMC) / International Council for Traditional Music (ICTM)." In *Dance Structures: Perspectives on the Analysis of Human Movement*, edited by Adrienne L. Kaeppler and Elsie Ivancich Dunin, 3–18. Budapest: Akadémiai Kiadó.
- . 2014. "A Short History of the ICTM Study Group on Ethnochoreology." In *Dance, Place, Festival: 27th Symposium of the International Council for Traditional Music (ICTM) Study Group on Ethnochoreology 2012*, edited by Elsie Ivancich Dunin and Catherine E. Foley, 297–306. Limerick: ICTM Study Group on Ethnochoreology and the Irish World Academy of Music and Dance, University of Limerick.
- Hoerburger, Felix. 1962. "Proposals for the Work of the IFMC Dance Commission." *JIFMC* 14: 161–162.
- . 1965. "The Seventeenth Annual Conference Held in Budapest: Folk Dance Survey." *JIFMC* 17, pt. 1: 7–8.
- IFMC Study Group for Folk Dance Terminology. 1974. "Foundations for the Analysis of the Structure and Form of Folk Dance: A Syllabus." *YIFMC* 6: 115–135. Translated by William C. Reynolds.
- Karpeles, Maud. 1972. "Jottings from the Early Years." *BIFMC* 41 (October): 27–33.
- . [1976]. "Autobiography." 284 pp. English Folk Dance and Song Society, Vaughan Williams Memorial Library, Maud Karpeles Manuscript Collection, MK/7/185. Accessible online: <http://www.vwml.org/record/MK/7/185>.

- Michel, Andreas. 1991. "Publications and Activities of the ICTM Study Group on Folk Musical Instruments." *YTM* 23: 172–181.
- Pakenham, Simona. 2011. *Singing and Dancing Wherever She Goes: A Life of Maud Karpeles*. London: English Folk Dance and Song Society.
- Pettan, Svanibor. 2014. "International Council for Traditional Music (ICTM) and the Slavic-speaking World." *Pax sonoris* 8: 97–103.
- Pinon, Roger. 1965. "The Seventeenth Annual Conference Held in Budapest: Groupe de Travail pour l'Étude textuelle des chansons." *JIFMC* 17, pt. 1: 9–10.
- Stockmann, Erich. 1976. "The Study Group on Folk Musical Instruments: Its Achievements in Fifteen Years of Activity." *YIFMC* 8: 13–20. Translated by Barbara Krader.
- . 1983. "Zoltán Kodály und der International Folk Music Council." *Studia Musicologica Academiae Scientiarum Hungaricae* 25, fasc. 1/4: 5–13.
- . 1985. "Zoltán Kodály and the International Folk Music Council." *YTM* 17: 1–7.
- Suppan, Wolfgang. 1991. "Publications and Activities of the ICTM Study Group on Historical Sources of Folk Music 1967–1988." *YTM* 23: 189–194.
- Wild, Stephen. 2010. "Preface." In *Applied Ethnomusicology: Historical and Contemporary Approaches*, edited by Klisala Harrison, Elizabeth Mackinlay, and Svanibor Pettan, ix–x. Newcastle upon Tyne: Oxford Scholar's Publishing.
- Yurchenco, Henrietta. 1962. "Fifteenth Conference of the International Folk Music Council." *The World of Music* 4/5 (October): 99.
- Ziegler, Susanne. 2010. "Historical Sources in the History of Ethnomusicology—a Critical Review." In *Historical Sources and Source Criticism: Proceedings from the 17th International Conference in Stockholm, Sweden May 21–25, 2008*, edited by Doris Stockmann and Susanne Ziegler, 15–30. Skrifter utgivna av Svenkst visarkiv, 29. Stockholm: Svenskt Visarkiv.

Current

ICTM Study Group on African Musics

Patricia Opondo

Mission statement and organization of the study group

According to its mission statement,

The key function of the African Musics Study Group (AMSG) is to research, promote, preserve, disseminate, and protect African musics and dance in all their aspects, functions and geographical locations, in Africa and in the diaspora. (<http://ictmusic.org/group/african-musics>)

Historical developments of the study group and its leadership

In July 2009, the University of KwaZulu-Natal, Durban, South Africa hosted the 40th ICTM World Conference. The ICTM Executive Board encouraged Patricia Opondo who was then serving her final term on the Board, to use the occasion to hold a meeting with researchers of African musics, in view of establishing a Study Group on African Musics. She asked an elder and the longest serving ICTM African member present, Mwesa Mapoma, ICTM Liaison Officer for Zambia, to chair the meeting. The interim leadership nominated were Patricia Opondo (chair), Robert Chanunkah (vice chair), Mandy Carver (treasurer), Alvin Petersen (secretary), Rose Omollo-Ongati, and Marie Agatha Ozah, in an attempt to have a continent-wide representation.

At the 41st World Conference in St. John's, Newfoundland, Canada, in 2011, the Executive Committee had several meetings to prepare all the documents required including a draft constitution compiled under the leadership of Vice Chair Robert Chanunkah. The members present at the business meeting endorsed the documents tabled by the committee, and we formally requested the ICTM Executive Board to recognize the ICTM Study Group on African Musics. The Board approved the study group at its meeting on 20 July 2011.¹

1 It was recognized as the African Musics Study Group, and hence its acronym, AMSG, which one can still encounter.

EXECUTIVE COMMITTEE, 2011–2015

The founding members of the executive committee in 2011–2015 were: Patricia Opondo (chair), Robert Chanunkah (vice chair), Alvin Petersen (secretary), Rose Omollo Ongati, and Marie Agatha Ozah.

The initial four years presented a steep learning curve for the study group; there was so much to do and not enough resources, sub-committee structures, and poor communication especially with executive-committee members being in countries with erratic internet connections, and some even with frequent power interruptions, thus even email communication proved to be unsatisfactory. This meant that any meaningful meetings could only take place every two years at world conferences and, even then, it wasn't guaranteed, as some members couldn't afford international travel. Another problem that stood in our way was that no institution came forward with an offer to host our first symposium. Once again, we faced challenges in fundraising or lack of institutional support in various home institutions or even having no strong local committee structure with committed individuals who could come together to volunteer to serve on a local arrangements committee. Therefore, in 2015 Patricia Opondo, who was serving the final year of her term as chair, thought that an innovative way around this was to link a study-group symposium with an annual festival already in place at her home institution (University of KwaZulu-Natal) and under her direction.

From 29 September to 4 October 2015, the University of KwaZulu-Natal African Music Project hosted the study group's inaugural symposium, which dovetailed with the tenth anniversary celebrations of the African Cultural Calabash, a folklife event held on the campus.

The year 2015 saw remarkable growth for the ICTM Study Group on African Musics. The ICTM Secretariat conducted successful online elections for the new Executive Committee (EXCO); at the Business Meeting

However, in conformity with the naming of all other study groups, its name was changed to the Study Group on African Musics (SGAM).

in Astana we were able to finalize changes to the draft constitution, and we proudly have a constitution in place. The Treasurer vacancy was finally filled and a Publications Coordinator post established. (Opondo 2016:30)

NEW OFFICIALS

Following the online elections in June 2015, the following were elected into office: Patricia Opondo (chair), Amanda Villepastour (vice chair), and George Worlasi Kwasi Dor (secretary).

Then, during the study-group's business meeting in Astana in July 2015, the following were elected to the following positions, thereby completing the executive committee that served the Study Group on African Musics from July 2015 to June 2019: Elina Seye (publications coordinator), Sylvia Bruinders (treasurer), and Alvin Petersen (website administrator).

The executive committee for the period 2019–2023 consists of Sylvie Le Bomin (chair), Patricia Opondo (vice chair), Ana Flávia Miguel (secretary), Cara Stacey (webmaster), and Susanne Fürniss (publications).

Study-group activities

SYMPOSIA

The inaugural symposium in Durban, South Africa, in 2015, which brought together close to a hundred academics, artists, and documentary filmmakers with an interest in Africa and the diaspora, had three themes: African bows, fiddles, harps, guitars; Packaging heritage; African diasporic cultures. The keynote speaker was J. H. Kwabena Nketia, and the special guest speaker was Dave Dargie. J. H. Kwabena Nketia, Ghanaian ethnomusicologist and composer, is considered Africa's premier musicologist. He left an amazing legacy, spanning decades, and was one of the most published and best-known authorities in the world on African music and aesthetics. Dave Dargie, a prolific senior researcher of African bows, mainly of the Xhosa in South Africa, presented a paper that opened the symposium and addressed one of the key themes.

The symposium was held over three days. The programme committee included Patricia Opondo (chair), Eduardo Lichuge, Ana Flávia Miguel, Rose Ongati, Marie Agatha Ozah, and Jorge Ribeiro. The local arrangements committee included Patricia Opondo (chair), Thabile Buthelezi, Jose Alberto Chemane, Innocent Mutero, Nhlakanipho Ngcobo, Nozuko Nguqu, Lindani Phumlomo, Lebogang Sejamoholo, and Thulile Zama.

There were delegates from music departments of all the major South Africa universities—University of Cape Town, University of Witswatersrand, University of Pretoria, Northwest University, University of KwaZulu-Natal—all of which include teaching and research in African music and ethnomusicology. The symposium also attracted artists and researchers from Botswana, Cape Verde, Ghana, Kenya, Mozambique, Nigeria, Sierra Leone, South Africa, Uganda, Zimbabwe, and from outside of Africa: Germany, Hungary, Portugal, Turkey, and the USA.

The celebrations of the African Cultural Calabash Festival marked the tenth anniversary of this annual folklife event, curated and produced by the Applied Ethnomusicology section in the School of Arts – African Music and Dance (AMD) division:

This pan-African show came at the backdrop of xenophobic disturbances, and provided a renewed appreciation of pan-African unity in diversity by featuring artists such as Tomelets Sereetsi (Botswana), ZviriMudeze (Zimbabwe), Jembeken (Mozambique/South Africa/USA), Zippy Okoth (Kenya), Ngalanga Ensemble (Mozambique/South Africa), and Praise Zinhuku (Zimbabwe).

South Africa was represented by Madosini, the grande dame of Xhosa Umrube and Uhadi bows, and by other South African bow researcher-performers such as Dave Dargie, and Cara Stacey. UKZN's [University of KwaZulu-Natal's] own Bro. Clement Sithole performed on an old Zulu indigenous instrument, the *umakhweyana* gourd-resonated bow, and UKZN postgraduate student Nozuko Nguqu proved to be a Maskandi star in her own right. We bestowed a Lifetime Achievement Award to UKZN's *umakhweyana* bow teacher, Bro. Clement Sithole in recognition of his contributions in preserving this instrument which he learnt at the feet of [the late] Princess Constance Magogo, the mother of Honorable Mangosuthu Buthelezi. (Opondo 2016:31)²

The second symposium (figure 1) featured the theme “African music scholarship in the twenty-first century: Challenges and directions” and was hosted by the Department of Music, School of Performing Arts, University of Ghana, Legon, 9–12 August 2018. The programme committee included Daniel Avorgbedor (chair), George Dor, Sylvie LeBomin, Birgitta Johnson, and Patricia Opondo.

The Local Arrangements Committee, formed by Adwoa Arhine, Hilarius Wuaku, Eric Sunu Doe, and Michael Ohene-Okantah Jr, and chaired by the head of the Department of Music, Joshua Amuah, did an outstanding job in hosting the symposium, especially in providing a fine selection of local musics and dance, and hosting two workshops. The Abibigromma Theatre Company, directed by Hilarius Wuaku, gave a rousing welcome as delegates entered the Institute of African

2 For further information, visit <http://culturalcalabash.ukzn.ac.za/>.



Figure 1. 2nd ICTM SGAM Symposium hosted by the University of Ghana. Legon, 9-12 August 2018 (photo courtesy of the University of Ghana).

Studies. Osei Kwame Korankye then gave a memorable performance on the *seperewa* harp. The first evening concert featured the Ghana Dance Ensemble, directed by Moses Nii Dorte, and the closing was a wonderful performance by the Legon Palm Wine Band, directed by Eric Sunu Doe. There was the generous sharing of palm wine and all present had a taste of the local brew as the band got the audience to their feet until late into the night. The Lapaz Community Youth Choir, directed by Ben Amakye-Boateng, and the Department of Music's Pop Ensemble, directed by Kofi Kodonu Labayile, performed at the closing concert on the last night. (Opondo 2018:26)

The symposium attracted broad interest and the four days included presentations by 70–80 speakers, 22 panels, two key concert nights, two workshops, a roundtable discussion on copyright and publishing, as well as a special presentation by RILM. Speakers presented research from nineteen African countries: Benin, Cape Verde, Côte d'Ivoire, Ethiopia, Ghana, Guinea, Kenya, Malawi, Mali, Morocco, Mozambique, Nigeria, Seychelles, Sierra Leone, South Africa, Swaziland, Tanzania, Togo, and Zimbabwe. It was exciting to witness the growth and ICTM presence in more African countries, as well as engage with speakers who focus on African diasporic collaborations and exchanges in Brazil, Colombia, Cuba, Ecuador, Finland, Guyana, Peru, Portugal, Puerto Rico, and the USA.

The symposium was organized around the following sub-themes:

- African and Afro-diasporic collaborations and exchanges
- Representations on the Francophone presence in African music scholarship
- Music education: Philosophies, pedagogies of African music
- Interdisciplinarity and African music historiographies in critical perspective
- New analytical approaches to contemporary African art music traditions.

The proceedings were officially opened by Kofi Agyekum, acting dean of the School of Performing Arts. V. Kofi Agawu (Hughes-Rogers Professor of Music at Princeton University) delivered the keynote address, "Appropriate theory." Agawu encouraged us to reflect upon what kind of theory is applicable for Africa, and outlined "the importance of three related scholarly/creative practices: contrapuntal reading, transcription, and the composition of art music." He concluded that "an appropriate theory is not a single theory, nor does it follow conventional standards of coherence, rather, it seeks advantage for Africa and African people" (Opondo 2018:25).

The symposium attracted four generations of Africanist scholars from the world over. Highlights included a memorial session for Bernard Woma, which paid special tribute to his worldwide contribution and included a performance by students whom Woma taught in China. Significant in this session was the paper by Zhang Boyu "Musicking the Soul," titled after a book Zhang had recently published and dedicated to the memory of Kimasi Browne, who died in January 2017 and was the inspiration for the book. Another important highlight was the session "Meeting the Elders," led by Lester Monts and including the emeritus and senior professors JH Kwabena Nketia, Jacqueline Cogdell DjeDje, Eddie Meadows, John Collins, Kofi Agawu, Egberto Bermudez, and Leslie Gay. The elders were mentors to many, and their writings form the cornerstone of most postgraduate seminars on African musics. The session provided a unique opportunity for delegates to meet and engage with the elders.

On the evening following the SGAM Business Meeting, Zdravko Blažeković's presentation "RILM and African Music" discussed the scope, depth, and interdisciplinary coverage and representation of African music and dance traditions with an emphasis on current challenges, uneven coverage of geo-cultural areas and genres, and called for volunteer submissions and national representatives. He also spoke on the place of RILM in enhancing the scholarly study of and publications on African musics. He presented a special award to Daniel Avorgbedor for initiating bibliographic coverage of African publications in RILM. (Opondo 2018:25)³

The third symposium with the central theme "Dialogue of African musics and cultures through space and time" was planned for 23–26 September 2020 at the Eduardo Mondlane University in Maputo, Mozambique. Specific sub-themes, listed in the call for papers, included the Lusophone presence in African musics; Inventories, descriptions, uses and cross-cultural studies on traditional musical instruments; Music from the Swahili world: At the crossroads of Arab and sub-Saharan musics; Influence of traditional musics in modern genres; and Discussion on the construction of scientific projects and/or teaching programmes. Unfortunately, due to the COVID pandemic, the symposium was postponed to 2022.

PUBLICATIONS

Our inaugural publication, *Studies in African Musical Heritage*, will be published by Cambridge Scholars Publishing in 2022. The collection includes seventeen chapters and is co-edited by Elina Seye and Patricia Opondo.

Articles related to the Ghana symposium will appear in a special issue of *African Music: Journal of the International Library of African Music*, as well as in two other journals currently under negotiation. One journal is expected to publish a cluster of papers dealing with African music theory, composition, and aesthetics, while the focus of the other one will be education and pedagogy.

LISTSERV, WEBSITE, SOCIAL MEDIA PAGES

One of the biggest challenges that plagued our study group in its initial four years, was poor communication as a consequence the great distance between members spread throughout the African continent and diaspora. In 2015, with the assistance of Carlos Yoder, executive assistant of ICTM in the Secretariat's office, we finally had two breakthroughs from our previous communication challenges, making it easier for dialogue amongst our members. We moved the study-group's pages out of

the restrictive Google Groups, and aligned them with other study-group pages hosted on the ICTM website. This new set-up makes it easier for us to share information. In 2015, the ICTM Secretariat also set up a listserv for us, which was the best news, and ultimately a breakthrough for SGAM membership. The address is stg-african-musics@ictm.org.

To remain in contact with colleagues after symposia and world conferences, we encourage those interested to be part of SGAM's listserv, to follow news on our website and also to contribute towards our social media pages.

SGAM BRANCH ACTIVITIES

We currently have two branches of the study group, one in the US and another in the UK, and encourage other regions interested in forming branches to discuss this with the study-group vice-chair.

The US branch was established in 2013, instigated by Marie Agatha Ozah, who convened a meeting at the 42nd ICTM World Conference in Shanghai, China. Nine scholars met and established the North American Subsection of the African Musics Study Group (NASAMSG-ICTM), aiming to "share strategies and develop positive frameworks toward African and African diaspora music education in North American contexts." The branch also seeks to increase research activities and collaboration (Ozah, Kafumbe, and Tang 2014).

The inaugural symposium, "Pedagogy and performance of African and African American musics in higher education: Experiences and challenges," was organized by Marie Agatha Ozah together with Jean Kidula and Damascus Kafumbe, and hosted by Marie Agatha Ozah at the Mary Pappert School of Music and co-sponsored by the Mary Pappert School of Music, the Center for African Studies, and the Honors College Duquesne University, Pittsburgh, Pennsylvania, on 17 July 2014. Twelve papers were presented, followed by an evening concert by Umoja African Dance Company, directed by Anicet M. Mundundu (figure 2). The keynote address was delivered by David Locke, professor of music and ethnomusicology at Tufts University. At the business meeting, Marie Agatha Ozah (chair), Damascus Kafumbe (chair), and Patricia Tang (secretary) assumed branch leadership.

The UK branch was instigated by Amanda Villepastour (Cardiff University) and ratified in Astana in 2015.⁴ Although ethnomusicology's beginnings in the UK were established by a strong contingent of Africanists including A. M. Jones, Anthony King, and later John Blacking and Peter Cooke, an African study group had never emerged alongside other regionally focussed

³ The full symposium programme can be found at: <https://www.ictmusic.org/group/african-musics> and <http://afmusgroup.beaconpros.com/>.

⁴ Amanda Villepastour contributed to this chapter by writing the section on the UK branch of the SGAM.



Figure 2. Participants of the inaugural symposium of NASAMSG: (front row) Elie Kihonia, Patricia Opondo, Jean Kidula, Kenan Foley, Damascus Kafumbe, David Locke, Marie Agatha Ozah, Kimasi Browne, Anicet Mundundu; (back row) Eric Charry, Patty Tang, Roberta King, George Dor. Duquesne University, Pittsburgh, 17 July 2014 (photo courtesy of Patricia Opondo).

organizations in Britain. Since it was the UK chapter of IFMC (formed in 1973) that provided the first and only platform for African music scholars to converge alongside other ethnomusicologists, the ICTM's SGAM seemed an appropriate platform for Britain's first African music study group.

The inaugural SGAM-UK meeting (December 2016, SOAS, London) was planned by an interim committee formed by Peter Cooke, Trevor Wiggins (both SOAS research associates), Sara McGuinness (University of West London), Zé Kouyaté (performer and PhD candidate), and Amanda Villepastour (both at Cardiff University). On the day, the discussion was led by a panel, which included four internationally distinguished African performers, who have all taught and studied in academic settings (figure 3).

Zimbabwean *mbira* master Chartwell Dutiro led a ceremonial opening through song, after which the conversation between the panel and around forty attendees (comprising students, academics, musicians, DJs, and teachers) revolved around the UK's distinctive environment, how the group could best serve the diverse interests of its potential members, and how African performers can share leadership roles with academics in

determining the mission of SGAM-UK and the form of its meetings. Dutiro, who had decades of international experience as a performer, teacher, and PhD candidate, provoked an animated discussion by declaring, "African academics can be the *most* colonial!" He explained that his experiences in academic settings outside of Africa have been the most rewarding as "the voice of performers is missing in African academia."

The discussion turned to how the UK group could facilitate equal participation of academic, performance, and creative work in its activities and visible outcomes, and how British ethnomusicologists can continue to navigate the colonial inheritance of the nation's institutions in their struggle to hire African scholars and musicians, and create equitable conditions, obtain visas for visiting performers, raise funding for African students to study in the UK, and mobilize UK-based students to Africa for immersive learning that benefits those who teach them.

A year later in November 2017, Amanda Bayley furthered SGAM-UK's mission to facilitate conversations between artists and academics through convening the second SGAM symposium, "Filming African music: An interdisciplinary study day." The programme included



Figure 3. Panel at the first SGAM-UK meeting: Sara McGuinness (West London University), Bernard Woma (Ghana/US), Amanda Villepastour (Cardiff University), Landing Mané (Senegal/UK), Charwell Dutiro (Zimbabwe/UK), Dele Sosimi (Nigeria/UK). Bath Spa University, 18 November 2017 (photo by Trevor Wiggins).

academic papers, films, performances, and an evening of African-British collaborations, featuring among others, Dutiro.⁵ The following SGAM-UK symposium in March 2020 was convened by Villepastour at Cardiff University with the theme: “Issues of pedagogy and transmission in African music in the UK.” An afternoon workshop and discussion was led by Senegalese drummer/dancer Landing Mané and his musicians, and Finnish ethnomusicologist Elina Seye, followed by an evening concert.

SGAM-UK has established a core membership, ideology, and set of aims. Having started as a cooperative comprising people from contrasting work cultures (i.e., academics alongside freelance musicians), at the time of writing, the group is still led by the original interim committee, which is in the process of developing a suitable mission statement and constitution.

PARTICIPATION AT ICTM WORLD CONFERENCES AND BUSINESS MEETINGS

Following the approval of the study group in 2011, in 2013 at the 42nd world conference in Shanghai, China, we were very fortunate that the host institution offered extensive support to ten African scholars. The 43rd world conference hosted in 2015 by the Kazakh National University of Arts, Astana, Kazakhstan, had just under thirty presentations on Africa, the largest to date. A vibrant business meeting saw us through a tedi-

ous but fruitful discussion, and the study-group’s constitution was further refined.

The Astana world conference presentations can be summarized as follows:

1. Two Africa specific panels: “Performance, power and identity: Case studies from Ghana” and “Tradition and modernity in African music”
2. A roundtable discussion on the topic “African musics in higher education: Experiences and challenges”
3. A film session with two ethnographic filmmakers, one from Ivory Coast and the other from South Africa
4. An exciting workshop session
5. Papers integrated with other panels, providing comparative, global perspectives.

This broad participation certainly marks growth in our participation at world conferences, with a similar significant number of attendees at the 44th world conference in Limerick in July 2017. We thank ICTM and host institutions for all the sponsored delegates and contributions made towards travel and subsidised membership fees. This support is extremely valuable, especially for members from soft-currency African countries, who previously may never have been able to attend a world conference.

During the 2017 business meeting in Limerick, the constitution went through further ratification and finally in 2018 through the leadership and direction of SGAM Vice Chair Amanda Villepastour, we now have a solid document in place that went to final vote in 2018.

⁵ One week before his death in September 2019, Dutiro was awarded an honorary PhD by Bath Spa University.

We have managed to streamline many things and refer to the constitution for guidance on matters such as elections and voting, as well as duties of officers and responsibilities of subcommittees.

Conclusion: Reflections on challenges and growth over the past ten years

From what started off as a relatively small number of interested individuals, and a structure without a constitution and common framework for operational matters, the Study Group on African Musics has found creative solutions around funding and communication challenges which today enable the members to communicate easily through the listserv. There is a website hosted by ICTM for the study group; all are able to submit materials on the social media pages. We held our inaugural symposium in South Africa (2015), the second in Ghana (2018), and planned the third one in Mozambique (2020), rotating the hosts through regions around Africa. This has provided a forum for local scholars to converge and be acquainted with the work of ICTM, and later events can be further strengthened by the work of strong and active liaison officers in the countries in those regions. So together, these breakthroughs have pushed us forward to be an active and vibrant study group that currently has hosted two international symposia and has moved forward with the publication projects. The two branches in the US and the UK provide the opportunity to bring together colleagues in the diaspora for the exchange of ideas. In 2019, we got the third generation of executives with a solid constitution and management structure, so those continuing with the baton have a sure footing going forward. We also look forward to another ICTM world conference being hosted by an institution in Africa, as well as the proliferation of SGAM branches throughout the world.

References cited

- Opondo, Patricia A. 2016. "Reports from ICTM Study Groups: African Musics." *BICTM* 130 (Jan): 30–31.
- . 2018. "Reports from ICTM Study Groups: African Musics." *BICTM* 138 (Oct): 25–27.
- Ozah, Marie Agatha, Damascus Kafumbe, and Patricia Tang. 2014. "North American Subsection of the African Music Study Group of the International Council for Traditional Music (NASAMSG-ICTM)." Bi-annual report for the SGAM Exco Meeting, 2014.

ICTM Study Group on Applied Ethnomusicology

Huib Schippers

Introduction

When the Executive Board approved the Study Group on Applied Ethnomusicology after the 39th ICTM World Conference in Vienna in 2007, it was not so much the creation of a new subdiscipline, but rather the recognition and validation of approaches that a good number of ethnomusicologists had already been practising for decades. In addition, it was a logical response to applied work and discourse in sister disciplines, particularly anthropology. Ethnomusicological journals had already started exploring the merits of regarding applied work as a discrete part of our discipline over the preceding twenty-five years, perhaps most pointedly in the contributions by Daniel Sheehy and Jeff Todd Titon in *Ethnomusicology* (1992). Meanwhile, various aspects and foci of applied work had become a recurring topic for papers and panels at both ICTM and the Society for Ethnomusicology (SEM).

Beginnings

As Svanibor Pettan and Klisala Harrison, the founding executives of the study group, describe in a volume that emanated from the first study-group symposium in Ljubljana in 2008, forty-four members of ICTM gathered in Vienna to collaboratively formulate a working definition for its area of focus:

APPLIED ETHNOMUSICOLOGY is the approach guided by principles of social responsibility, which extends the usual academic goal of broadening and deepening knowledge and understanding toward solving concrete problems and toward working both inside and beyond typical academic contexts. (Harrison, Mackinlay, and Pettan 2010:1)

Like most definitions, these words have sparked debate at and in between each of the study-group symposia over the past twelve years. Their broadness has invited comments that pretty much all ethnomusicological work can be considered applied, leading some to argue for narrower boundaries in the definition, with a demonstrable focus on public good and/or social

justice. Another issue—particularly in the selection of papers—has been whether research on initiatives for change count as applied, or if the focus and methodology of the research itself is the defining factor. Most of the study group members lean towards the latter.

To some extent, applied ethnomusicology has defined itself informally by the nature of the papers at the study-group symposia and the ensuing publications. There are several clear categories that have emerged over the years, including music and social change (e.g., music and disadvantaged communities; music and power structures; music during conflict and in post-conflict environments); music and communities (e.g., music and minorities, revitalizing community engagement with performance; music in prisons); music, health, and wellbeing (e.g., music for healing; music for people with disabilities); music and the environment; and music sustainability (e.g., music education; revivals of traditions; and cultural ecosystems).

Symposia

Each of the symposia of the study group so far has had a very different setting, which inspired diverse participation, foci, and outcomes. Two were organized in combination with other study groups: in Hanoi (2010) with Music and Minorities; and in Beijing (2018) with the nascent Music, Education and Social Inclusion. In addition, there was the combined ICTM/SEM forum on applied ethnomusicology in Limerick, Ireland (2015), which was technically not a study group activity, but worth mentioning both as an indication of the importance the two organizations attach to the topic, and as an important forum on practice and theory of applied ethnomusicology from the perspective of the two largest ethnomusicological organizations in the English-speaking world.

The Ljubljana symposium (2008) was hosted by Svanibor Pettan at the Slovene Ethnographic Museum and drew over thirty scholars from sixteen countries (figure 1). It revolved around three principal themes:



Figure 1. The first symposium of the study group. Ljubljana, 2008 (photo by Svanibor Pettan).

History of the idea and understandings of applied ethnomusicology in world-wide contexts; Presentation and evaluation of individual projects, with emphasis on theory and method; and Applied ethnomusicology in situations of conflict. In addition to formal presentations, the meeting used three “talking circles,” on endangered musics, music therapy, and music in conflict respectively. Key outcomes of these discussions included calls for training programmes for emerging applied ethnomusicologists, a better understanding of the potential of technology for our work, and the call for a handbook of applied ethnomusicology. A full account of this meeting can be found in Harrison, Mackinlay, and Pettan (2010:3–11).

In Hanoi (2010), we were hosted by Lê Văn Toàn and the Vietnamese Institute for Musicology in their brand-new building in the suburbs of the Vietnamese capital. This was a very rich setting to learn about a country that was actively embracing safeguarding the diverse sound cultures of its Viet majority and fifty-three ethnic minorities, inspired by UNESCO’s Convention for the Safeguarding of the Intangible Cultural Heritage (2003). The papers focussed on history and workings of applied ethnomusicology; performing arts and ecology; and performing arts in dialogue, advocacy, and education. The event was enriched by sharing the stage with the ICTM Study Group on Music and Minorities in a joint symposium. In addition to papers and discussions aiming to further understanding of the scope, goals, and methods (to paraphrase Adler 1885) of applied ethnomusicology, the extensive contact with the practices

and ideas of Vietnamese musicians and scholars was one of the most valuable takeaways from this symposium.

The University of Nicosia (Cyprus) hosted the third symposium of the study group (2012), with Panikos Giorgoudes as local organizing committee chair. Forty scholars from five continents gathered and furthered the discussion on theoretical approaches to applied ethnomusicology, with papers on politics and practices of applied ethnomusicology in relation to social activism, censorship, and state control; disability and music; and music and conflict. Led by scholars like Klisala Harrison and Samuel Araújo, “this symposium marked the development towards a more theoretical reflection on applied ethnomusicology,” as the study group report observes (Harrison and Sweers 2012:49).

The University of Fort Hare (2014) offered fifty participants from six continents a variety of settings to bring across some of the key achievements and challenges in South Africa, which included a tour of the famed International Library of African Music, established by Hugh Tracey, and the chance to attend the National Arts Festival in Grahamstown. Hosted by Bernhard Bleibinger, the programme focussed on applied ethnomusicology and institutions/formal organizations; applied work and digital media; and activism. In addition, there were practical—applied—workshops for the participants. A full report of the gathering was published in the *Bulletin* (Harrison, Sweers, and Bleibinger 2015).

The Cape Breton symposium (2016) was hosted by the newly established Centre for Sound Communities



Figure 2. 7th symposium of the study group, held online in August 2020 (photo by Wei-Ya Lin).

headed by Marcia Ostashevski, and coincided with the iconic festival Celtic Sounds in Sydney, Nova Scotia, Canada. It also saw the launch of the project “Global musics—Local connections.” The themes of the conference were music, labour and exchange; research methodology for the 21st century; and intangible cultural heritage in contemporary societies, which included keynotes on culturally responsive methodology and the bureaucracy of intangible cultural heritage (see the report by Seeger et al. 2017).

The symposium in Beijing (2018), hosted by Zhang Boyu of Central Conservatory of Music, continued predominantly on the theme of music sustainability, which was fascinating as China is leading the world in terms of investment and organization of music as intangible cultural heritage. It was also the largest of the study-group symposia to date, with over one hundred participants. This study-group symposium was the first part of an ambitious triptych, continuing with symposia on digital ethnomusicology and music of the Silk Road. It also joined forces with the new Study Group on Music, Education and Social Inclusion, with many papers effortlessly bridging the two study groups. Perhaps the most salient feature of this gathering was the instant translation of all presentations and PowerPoint illustrations between English and Mandarin, allowing participants from both language areas to engage in the work and underlying approaches of colleagues usually “behind the language barrier.”

Like so many gatherings in 2020, the 7th symposium of the study group was affected by COVID-19. After fierce discussions on postponing or conducting the

event virtually, it was decided to proceed fully digital-only (figure 2). Marc-Antoine Camp and his teams at the Lucerne University of Applied Sciences and Arts created a smooth digital infrastructure in the run-up to and during the meeting, which gave participants the opportunity to share thoughts and discuss papers on the theme of “Performing, engaging, knowing.” This focus, which in addition to providing space for the recurring topics of the applied ethnomusicology study-group symposia, provided space to explore similarities, differences and synergies with another strongly emerging trend in music research, which is generally referred to as “artistic research,” but could equally be seen as applied musicology, with musical knowledge and doing at the core of the research design (e.g. Impett 2017). While the informal meetings over coffee, lunch, drinks and dinner were sorely missed, the digital format did allow the study group to have wide participation, with large panels from particularly Latin America and Africa, addressing some of the ongoing concerns of the study group with equity and access.

Publications and projects

A number of publications emerged directly from the study-group symposia, including the special issue on applied ethnomusicology in the Slovene journal *Muzikološki zbornik—Musicological Annual*, edited by Svanibor Pettan (2008); the Cambridge Scholars Press volume *Applied Ethnomusicology: Historical and Contemporary Approaches*, edited by Klisala Harrison,

Elizabeth Mackinlay, and Svanibor Pettan (2010); and a themed issue of the Finnish journal *COLLeGIUM*, “Applied ethnomusicology in institutional policy and practice,” edited by Klisala Harrison (2016). A publication with Central Conservatory of Music Press resulted from the 2018 symposium: *Applied Ethnomusicology: Practices, Policies and Challenges* (Schippers, Lin, and Zhang 2022). There have also been discussions on establishing a peer-reviewed journal devoted to applied ethnomusicology, but these have not been actioned yet.

Numerous other publications were the direct or indirect result of presentations and discussions at the study-group symposia. Most prominent among these is the *Oxford Handbook of Applied Ethnomusicology*, edited by study-group founder Svanibor Pettan and Jeff Todd Titon (2015), with articles by various study-group members, including Zhang Boyu, Klisala Harrison, Svanibor Pettan, Huib Schippers, Britta Sweers, and Jeff Todd Titon. In addition, Klisala Harrison published a range of articles on applied ethnomusicology, and various other members continue to publish on their specific work or projects across a wide number of scholarly publications.

Arguably, many examples of applied scholarship in our discipline have benefitted from the discussions, interactions, and connections facilitated by the study group. As an example, a major project on music sustainability was developed in parallel with the study group over ten years. I remember having first discussions on the project with Anthony Seeger in Vienna in 2007, then leading a talking circle in Ljubljana on the topic in 2008, and doing a plenary panel with Keith Howard and Anthony Seeger at the world conference in Durban in 2009, with many constructive critical questions from the floor. This was around the time that the Australian Research Council approved funding for an AUD 5 million collaborative research project, “Sustainable futures for music cultures,” which ran from 2009 to 2014.

With its ambitious scope (nine research teams documenting the “cultural ecosystem” of nine traditions as diverse as Western opera and Aboriginal song traditions), the project presented a number of important challenges, such as (1) a return to questions regarding the merit and ethics of comparative approaches (which, from *Vergleichende Musikwissenschaft* to cantometrics, had not had a great run in our discipline); and (2) complex ethical considerations about emphatically aiming to “empower communities to forge musical futures on their own terms” (Schippers and Grant 2016). The dialogues at and in-between study-group symposia helped address the many dilemmas that come with a project of that scope and complexity, and the outcomes arguing for considering music practices in well-defined “cultural ecosystems” (ibid.) have been very well received.

Futures

As the study group is well into its second decade, a number of strands of discussion have emerged as ongoing areas of attention: approach and method; ethics; relationship to power; and the place of applied ethnomusicology in the wider discipline.

Method may well be the most distinguishing feature of applied ethnomusicology, and one of the aspects that sets it apart from two earlier main stages of ethnomusical practice, although all three stages can co-exist. If the first stage (say from Adler 1885) was characterized by a considerable distance between researcher and “subjects,” and a key feature of the second stage (let’s say since Merriam 1964) was ethnographic fieldwork with primarily academic goals, applied ethnomusicology may well signify a third stage, where the research methodology is developed much more with and for the communities we work with.

Directly related to this is the issue of ethics, which emerged as a theme in all the symposia, meetings, and publications associated with the study group. While we have had robust discussions on the ethics of our discipline before, particularly in relation to fieldwork (e.g., Barz and Cooley 2008), responsibilities intensify when we emphatically remove ourselves from the guiding principle which Deborah Wong (2008) humorously associated with Star Trek’s first directive: “Do not interfere.” While most of us have come to accept that our presence as a researcher in any community is inevitably an influence on the music and the community, this multiplies when we choose to be an applied researcher. Successful outcomes may improve the lives of musicians and communities, but failure may have negative effects on people and their culture. With that awareness comes considerable responsibility.

A recurring theme related to this has been the relationship of musicians, communities, and researchers to power structures, which inevitably underlies a great deal of applied ethnomusicology, as it actively deals with impact on musicians and communities. I have been surprised at the contrast between the nuanced perceptions we as ethnomusicologists have of the people whose music we study, and the tendency towards sweeping generalizations on institutions and power. In applied ethnomusicology, it is increasingly important to understand power structures—whether they be public authorities, large cultural organizations, NGOs, or corporate structures including media—as forces impacting music practices that can be understood, negotiated with, and even changed. A key success factor in this is to see the people that serve and define these structures as individuals with particular world views, aspirations, motivations, responsibilities, dreams, and disappoint-

ments, just as we approach the other people we work with (Schippers 2021).

In that way, whether we consider applied ethnomusicology as a new subdiscipline or merely a refinement in a variety of approaches, it widens the scope of our work in challenging and stimulating ways. Many consider study groups as the heart of the ICTM. It is truly a pleasure to serve on a study group that has such an exciting agenda of new methodologies, ranges of outcomes, and dilemmas, inviting creative scholarship that will continue to help us refine the inner and outer workings of our discipline, and enable us to truly give back to the musics, musicians, and communities that inspire us.

Acknowledgement

I owe much of the memory of the early symposia to the thoughts and writings of my predecessors as chairs of the Study Group on Applied Ethnomusicology, Svanibor Pettan and Klisala Harrison, its vice chairs, Samuel Araújo and Adriana Helbig, and especially secretaries Britta Sweers and Wei-ya Lin.

References cited

- Adler, Guido. 1885. "Umfang, Methode und Ziel der Musikwissenschaft." *Vierteljahrsschrift für Musikwissenschaft* 1: 5–20.
- Barz, Gregory F., and Timothy J. Cooley. 2008. Eds. *Shadows in the Field: New Perspectives for Fieldwork in Ethnomusicology*. New York: Oxford University Press.
- Harrison, Klisala. 2016. Ed. "Applied Ethnomusicology in Institutional Policy and Practice." Special issue, *Collegium* 21. [Themed issue of the journal].
- Harrison, Klisala, Elizabeth Mackinlay, and Svanibor Pettan. 2010. Eds. *Applied Ethnomusicology: Historical and Contemporary Approaches*. Newcastle upon Tyne: Cambridge Scholars Press.
- Harrison, Klisala, and Britta Sweers. 2012. "Applied Ethnomusicology: Report on the 3rd Biannual Symposium and 5th General Assembly of the ICTM Study Group on Applied Ethnomusicology." *BICTM* 121 (Oct): 49–50.
- Harrison, Klisala, Britta Sweers, and Bernhard Bleibinger. 2015. "Applied Ethnomusicology." *BICTM* 127 (Jan): 22–24.
- Impett, Jonathan. 2017. Ed. *Artistic Research in Music: Discipline and Resistance*. Leuven: Leuven University Press.
- Merriam, Alan P. 1964. *The Anthropology of Music*. Bloomington: Northwestern University Press.
- Pettan, Svanibor. 2008. Ed. "Aplikativna etnomuzikologija / Applied Ethnomusicology." Special issue, *Muzikološki zbornik / Musicological Annual* 44/1. [Themed issue of the journal].
- Pettan, Svanibor, and Jeff Todd Titon. 2015. Eds. *Oxford Handbook of Applied Ethnomusicology*. New York: Oxford University Press.
- Schippers, Huib. 2021. "The Meeting Room as Fieldwork Site: Toward an Ethnography of Power." In *Voices of the Field: Pathways in Public Ethnomusicology*, edited by Leon F. García Corona and Kathleen Wiens, 33–47. New York: Oxford University Press.
- Schippers, Huib, and Catherine Grant. 2016. Eds. *Sustainable Futures for Music Cultures: An Ecological Approach*. New York: Oxford University Press.
- Schippers, Huib, Wei-ya Lin, and Boyu Zhang. 2022. Eds. *Applied Ethnomusicology: Practices, Policies and Challenges*. Beijing: Central Conservatory of Music Press.
- Seeger, Anthony, Adriana Helbig, Klisala Harrison, and Marcia Ostashewski. 2017. "Applied Ethnomusicology: Programme; Business Meeting; Local Arrangements." *BICTM* 133 (Jan): 29–31. [Report of the 5th symposium of the study group].
- Sheehy, Daniel. 1992. "A Few Notions about Philosophy and Strategy in Applied Ethnomusicology." *Ethnomusicology* 36/3: 323–336.
- Titon, Jeff Todd. 1992. "Music, the Public Interest, and the Practice of Ethnomusicology." *Ethnomusicology* 36/3: 315–322.
- UNESCO. 2003. *Convention for the Safeguarding of the Intangible Cultural Heritage*. http://portal.unesco.org/en/ev.php-URL_ID=17716&URL_DO=DO_TOPIC&URL_SECTION=201.html.
- Wong, Deborah. 2008. Personal communication. In: *Twelve Voices on Music Sustainability (video)*. Brisbane: Queensland Conservatorium Research Centre.

ICTM Study Group on Audiovisual Ethnomusicology

Enrique Cámara de Landa and Leonardo D'Amico

The visual dimension of music making: A new challenge for ethnomusicology

The subject of audiovisual ethnomusicology is ethnomusicological film. Although it is a developing concept, audiovisual ethnomusicology is recognized as a very efficient way to represent music through audiovisual means by depicting the lives of musicians, analyzing musical structures, and providing an ethnographic approach to musical performance. The use of audiovisual media has been very helpful in ethnomusicological research, as well as in education and dissemination activities. Audiovisual tools have been demonstrated to be valuable for enhancing and communicating ethnomusicological knowledge, preserving musical systems and cultures, as well as for being a vehicle of cultural transmission and revitalization of styles and musical repertoires, and as a record of musical change in a diachronic perspective.

Ethnomusicological film is able to record the “sound space” (as a physical-acoustic space and as sociocultural space) in which *music makers* and *music users* act and interact as actors of the musical communication in a peculiar sociocultural context. Film can document both the aural and visual dimensions of musical performance and has the capability to show things, people, and events in their physical and temporal context; all such features related to contextualization can best be communicated and represented by *audiovisual* means. This expression is intended to integrate two components: aural perception and visual communication. The term *audio* beside *visual* is a significant factor that discriminates and differentiates the domain of what we can define as “audiovisual ethnomusicology” from other scientific domains related to *visualizing* music, such as musical semiology and musical iconography. In fact, while musical notation and musical pictures (including still photographs) are silent or mute representations of a musical experience, the *sounding image*, as a moving picture with synchronous sound, allows us to document or convey a significant amount of useful information related to a musical performance that, in many cases,

becomes essential to achieve an in-depth knowledge of music in traditional cultures.

Today, audiovisual technologies have offered a decisive contribution to restore the sensitive unity in the representation of events characterized by a multisensory nature. The sound film as a moving picture with synchronized soundtrack is crucial in ethnomusicological studies as it gives visibility to the “actors” of the musical phenomenon in a direct way, whereas a purely written description is unable to convey the visual dimension of the experience. Therefore, visualizing a musical event as a performance, through the audiovisual representation, becomes necessary and complementary to the sound recording and the written text. This is particularly clear in cases where it allows the audience to “see” some contextual aspects of music making, for which the literal description and musical notation are insufficient to allow an adequate representation as a dynamic process of musical action and interaction.

Audiovisual representation of traditional music has many advantages, but it also has some limits: film cannot contain all the information that a written ethnography can convey beyond what can be deduced from a “reading” of the visuals. The film presents clear advantages in representing a musical experience “alive” in its own context, but it cannot portray the “unseen” information of certain events that are hardly conveyed through *sounding images*.

Indeed, there is an intertextual dialogue between the filming process and the more conventional forms of ethnographic investigations. Both in ethnology and ethnomusicology, there is a convergence in considering film ethnography as complementary, and not as a replacement of the written ethnography: “film and written texts should be mutually illuminating; the written text enhances our understanding of what we see, and the visual image makes what we read more comprehensible and meaningful” (Baily 1989:16). Nevertheless, the belief that audiovisual recording has not yet reached full authority or scientific legitimacy equal to written text, still persists. Despite recent technological develop-

ments having imposed an increasing use of the media in ethnomusicological research and dissemination, documentary film is not fully considered a legitimate form of musical ethnography, since academic language remains still anchored mostly to writing.

The main question advanced by the ethno-filmmaker (i.e., ethnomusicologist-filmmaker)—and that encouraged the creation of a “pool” of scholars involved in filmmaking to debate this issue—is: can film convey ethnomusicological knowledge that a written monograph cannot? Or, in other words, how and in what way can moving and *sounding* images teach us about a musical culture?

Beginnings at the Ethnomusicological Film Festival and MusiCam

The process that led to the constitution of a study group focussed on ethnomusicological film is the result of a convergence of two different, but complementary, experiences: the Ethnomusicological Film Festival in Italy, and MusiCam in Spain.

The creation of the first film festival exclusively devoted to the ethnomusicological documentaries represents a milestone in the history of audiovisual ethnomusicology. In 1983, in fact, the FLOG¹ Center for Folk Traditions of Florence, in collaboration with the Maison des Cultures du Monde in Paris, promoted the first Ethnomusicological Film Festival (Rassegna del Film Etnomusicale in Italy, and Festival du Film des Musiques du Monde in France). In 1984, the ethnomusicological film festival became itinerant: it was also organized by the Ateliers d'Ethnomusicologie of Geneva as the Festival du Film des Musiques du Monde, and in London by the Commonwealth Arts Center Cinema as the World Music Film Festival.

The three European cultural centres—Maison des Cultures du Monde, FLOG Center for Folk Traditions, and Ateliers d'Ethnomusicologie—were already well-known in the production and organization of concerts and performances of traditional music and dance from around the world. The decision to establish a film festival devoted entirely to the ethnomusicological documentaries was aimed at providing viewers with a more complete knowledge of musical cultures. Film, in fact, can implement all visual details about the social and cultural contexts of a musical tradition, thereby avoiding the problems of staging such traditions, with resulting consequences such as the de-contextualization of traditional music performances. These festivals have had an important role in the dissemination of ethnomusico-

logical films, since at that time most of them were shot in 16 mm (hence, limited to theatrical distributions and some schools, universities and non-profit organizations). Besides the dissemination purposes, these festivals have stimulated the production of documentary films on traditional music.

It must be also pointed out that in 2004, a conference entitled “Image in ethnomusicology,” organized by the ICTM Italian National Committee, focussed on the use of audiovisual documentation in ethnomusicology, was held in Florence on the occasion of the 22nd Ethnomusicological Film Festival.

In 2010, the Music Department and the research group Miradas Sonoras at the University of Valladolid organized MusiCam, a series of commented screenings of documentary films and audiovisual materials related to ethnomusicological research, on the initiative of three PhD students: Salvatore Rossano (who proposed the name MusiCam—Music + Camera—for the event), Matías Isolabella, and Raquel Jiménez. The goal was to encourage reflection on the use of video as a research and dissemination tool, as well as to engage students in a discussion on the potential for knowledge afforded by the new technologies and the ways in which the several audiovisual languages can be used (and sometimes manipulated) in order to convey specific conceptions of music and musicians from diverse cultures.

Through the critical viewing of relevant films and scholarly literature, the organizers of MusiCam attempted to acquaint course attendees with scholarly ethnomusicological documentation work, as well as to develop specific contents in the field of visual ethnomusicology by arranging the participation of some researchers who have produced films in their respective areas of study. In this way, students were given the opportunity to take part in discussions with outstanding practitioners of ethnomusicological documentation around issues concerning aesthetics, documentation itself, conceptual tools, and technical aspects. The first MusiCam featured the participation—in the form of lectures and screenings—of scholars Jaume Ayats, Enrique Cámara de Landa, Leonardo D'Amico, Mónica de la Fuente, Giovanni Giuriati, Rubén López Cano, Bernard Lortat-Jacob, Susana Moreno Fernández, and Grazia Tuzi.

The initiative's success led its promoters to organize a second MusiCam in 2011, featuring contributions by Mário Correia, Leonardo D'Amico, Héctor Goyena, and Marco Lutzu. In 2012, lectures (again illustrated with audiovisual materials and films) were delivered by Fabio Calzia, Leonardo D'Amico, Marco Lutzu, Ignazio Macchiarella, Nicola Scaldaferrri, and Manuel Velasco (a member of the Samaki Wanne Collective). The organizers (Enrique Cámara de Landa, Matías Isolabella, Raquel Jiménez, Salvatore Rossano, and Grazia Tuzi)

1 Fondazione Laboratori Officine Galileo.



Figure 1. Poster of MusiCam 2014, “International conference on visual ethnomusicology,” Valladolid 2014.

also took part in this third MusiCam, although their contributions did not include film screenings. The 2013 MusiCam featured audiovisual and film screenings, as well as commentaries by Ivan Días, Matías Isolabella, Emiliano Migliorini, and Paolo Vinati. During this MusiCam, the participants decided to submit a proposal to the ICTM for the creation of a study group dedicated to audiovisual ethnomusicology and thus, following the procedure, the fifth MusiCam in 2014 (figure 1) took the form of an international conference. Most of the contents of this event were subsequently published by the University of Valladolid in the book *Ethnomusicology and Audiovisual Communication: Selected Papers from the MusiCam 2014 Symposium*, edited by Enrique Cámara de Landa, Leonardo D’Amico, Matías Isolabella, and Terada Yoshitaka (2016).

The scholarly debate on filmmaking in ethnomusicology

The different theoretical and methodological approaches of representation of traditional musical practices through film have been examined by Steven

Feld (1976), Hugo Zemp (1988), and Artur Simon (1989). In the late 1980s, the problematic relationship between ethnomusicological research and audiovisual representation of music-making in traditional cultures became a topic of interest debated in the scholarly community at several international conferences. In 1988, the ICTM colloquium on “Methods and techniques of film and video-recording in ethnomusicological research” was held in Czechoslovakia: “The purpose of this colloquium was to bring together a number of ethnomusicologists with a commitment to the use of film and video for scholarly purposes, in order to survey and scan what has been done so far” (Baily 1988:193). The conference was attended by influential European ethnomusicologists who were using the audiovisual medium in their research: Oskár Elscheck, Gerhard Kubik, Hugo Zemp, John Baily, and Artur Simon, among others.²

Matters related to an ethnomusicological analysis of filmmaking have been addressed by Zemp (1989; 1990a); the issue of ethics, as well as representation and authority in the production and reception in the ethnomusicological film, were addressed by Zemp (1990b), Titon (1992), Dornfeld (1992), and Wissler (2009); Giuriati (2015) and Scaldaferrri (2015) have dealt with new trends in the use of audiovisual technology in ethnomusicology; and Harbert (2018) laid the foundation for the study and practice of “ciné-ethnomusicology.” In the same years, two books on ethnomusicological films were published in Italy: *Vedere la musica: Film e video nello studio dei comportamenti musicali* (2010) by Giorgio Adamo, and *Filmare la musica: Il documentario e l’etnomusicologia viva* (2012) by Leonardo D’Amico, later followed by a more detailed and comprehensive study on the same subject in *Audiovisual Ethnomusicology: Filming Musical Cultures* (D’Amico 2020).

The constitution of the ICTM Study Group on Audiovisual Ethnomusicology: Its symposia and proceedings

The idea to create a new ICTM study group focused on the use of audiovisual means in ethnomusicology and the ethnomusicological film was born at the 3rd MusiCam in Valladolid (2012), during an informal meeting between Leonardo D’Amico, Enrique Cámara de Landa, and Matías Isolabella. Afterwards, during the 42nd ICTM World Conference in Shanghai (2013), Leonardo D’Amico, Yves Defrance, and Terada Yoshitaka decided to send a first informal request to

² In 1989, the journal *The World of Music* published a special issue on the subject “Film and video in ethnomusicology,” which contains some of the participants’ presentations given at the ICTM colloquium.

ICTM President Salwa El-Shawan Castelo-Branco and Secretary General Svanibor Pettan to establish an ICTM study group concerning visual or audiovisual ethnomusicology. The idea began to take shape during the MusiCam 2014 International Conference on Visual Ethnomusicology held in Valladolid by the Study-Group-in-the-Making. Following this conference, Leonardo D'Amico submitted a request for official recognition, along with the mission statement, to the ICTM Executive Board. It was accepted with a formal letter dated 30 April 2015.

According to the mission statement written by Leonardo D'Amico and Terada Yoshitaka, the Study Group on Audiovisual Ethnomusicology investigates the potentials of audiovisual media in a wide range of ethnomusicological activities: research, preservation, and dissemination.

1. Research

Audiovisual recording has already been considered an indispensable tool in fieldwork and many ethnomusicologists collect audiovisual footage as a tool for analysis and some produce films for sharing research results with colleagues, students and the general audience. The study group will investigate how ethnomusicologists have used this media in their research, and how the use of this media has affected and/or changed their perceptions of music, the method of data gathering, and the rapport with the people and community under study. It will explore the ethics and methodology of using audiovisual media including filmmaking and post-production applications.

2. Preservation/invigoration

Many music and dance traditions are facing extinction due to various reasons. [Although] [a]udiovisual technologies have been used to record music and dance traditions all over the world, reflections on philosophical, ethical, methodological and technical aspects of such efforts have not been sufficient. The study group will discuss why we need to preserve traditions to begin with, what type of preservation has been done and how, what role audiovisual media can play to foster, preserve, reinvigorate, or even to revive disappearing or attenuated traditions. The group will also seek innovative projects to utilize historical audiovisual documents for the same purpose.

3. Dissemination

The research findings in ethnomusicology have been shared primarily in the form of written text with the audiovisual as a supplement or illustration, while the audiovisual media are generally regarded as better equipped to record/document music and dance. The study group will identify the major problems of the textual representation of music and dance and explore the ways in which audiovisual can be effective as primary media to share research findings.³

During its first business meeting, held during the 43rd ICTM World Conference in Astana in 2015, the newly formed study group received an invitation from the University of Ljubljana, Slovenia, to hold the first symposium. A governing body was established with Leonardo D'Amico as chair, Yves Defrance as vice chair, and Matías Isolabella as secretary. The theme of the 1st symposium of the ICTM Study Group on Audiovisual Ethnomusicology (Ljubljana, 24–27 August 2016) was “Sounds and visions: Current directions in audiovisual ethnomusicology.” There were also accompanying concerts, screenings, and workshops. The three sections of the symposium aimed to offer some insights into the main theoretical and methodological approaches adopted by ethno-filmmakers, to compare and share experiences about different strategies for archiving and preserving audiovisual recordings as cultural heritage, and to present new research, as well as to take stock of the current directions in ethnomusicological film production. Selected papers from the Ljubljana symposium were published in *Ethnomusicology in the Audiovisual Time*, edited by Yu Hui, Leonardo D'Amico, and Yves Defrance (2018).

The 2nd symposium was held in Lisbon, 27–30 June 2018, hosted by the Ethnomusicology Institute – Center for Studies in Music and Dance of the Universidade Nova de Lisboa. The symposium, under the general theme “Theories and methods in audiovisual ethnomusicology,” aimed to provide a scholarly venue to reflect widely on the use of audiovisual media as a research tool in ethnomusicology (figure 2). At the same time, the symposium was an occasion for exploring new ways of preserving and disseminating ethnomusicological knowledge and fostering debates on the emerging field of audiovisual ethnomusicology.

The two symposia have provided an excellent opportunity for discussion about the use of audiovisual means as valuable tools for research and the preservation of musical systems and cultures, as a vehicle of cultural transmission and revitalization of styles and musical repertoires, and as a record of musical change in a diachronic perspective.

Since 2018, the ICTM Study Group on Audiovisual Ethnomusicology has established a permanent collaboration with the Intercultural Institute of Comparative Music Studies (IISMC) of the Fondazione Giorgio Cini, Venice, for the project “Eyes on music: Projects on visual ethnomusicology.” Every year, the IISMC offers a research scholarship dedicated to the memory of Diego Carpitella for the production of an audiovisual film of ethnomusicological interest. The growing interest in filmmaking in ethnomusicology is also demonstrated by the recent ICTM Film Prize, awarded annually for an exceptional film or video that contrib-

3 <http://ictmusic.org/group/audiovisual-ethnomusicology>.



Figure 2. Participants at the 2nd symposium of the ICTM Study Group on Audiovisual Ethnomusicology. Lisbon, 2018 (photo by Iñigo Sánchez).

utes significantly to the ICTM mission: “To promote research, documentation, safeguarding, and sustainability of music, dance, and related performing arts, taking into account the diversity of cultural practices, past and present, and scholarly traditions worldwide.”

Audiovisual ethnomusicology in the contemporary “mediascape”

Audiovisual ethnomusicology is being configured as an emerging branch of ethnomusicology, intended to study the audiovisual representations of musical cultures through any audiovisual medium (but particularly in film), within the disciplinary framework of ethnomusicology.

The growing interest in the audiovisual dimension of musical performance practice and the use of film as a medium of presentation and research in ethnomusicology is related to the increasingly wide use of visual ethnographic methods of research and representation, and to technological development of modern visual tools used today in field research. At the same time, postmod-

ern ethnomusicology is oriented mainly to study the *process* of music-making through musical performance in the contemporary “mediascape” (Appadurai 1990).

This study group aims to implement a reflection on visual communication in ethnomusicology and issues concerning the history, approaches, problems, and state of ethnomusicological film studies.

References cited

- Adamo, Giorgi. 2010. *Vedere la musica: Film e video nello studio dei comportamenti musicali*. Lucca: LIM.
- Appadurai, Arjun. 1990. “Disjuncture and Difference in the Global Cultural Economy.” *Theory, Culture and Society* 7: 295–310.
- Baily, John. 1988. “Report on the 7th ICTM Colloquium “Methods and Techniques of Film and Videorecording in Ethnomusicology.” *YTM* 20: 193–198.
- . 1989. “Filmmaking as Musical Ethnography.” *The World of Music* 31/3: 3–20.
- Cámara de Landa, Enrique, Leonardo D’Amico, Matías Nicolas Isolabella, and Terada Yoshitaka. 2016. Eds. *Ethnomusicology and Audiovisual Communication*. Valladolid: University of Valladolid.
- D’Amico, Leonardo. 2012. *Filmare la musica: Il documentario e l’etnomusicologia visiva*. Roma: Carocci.

- . 2020. *Audiovisual Ethnomusicology: Filming Musical Cultures*. Bern: Peter Lang.
- Dornfeld, Barry. 1992. "Representation and Authority in Ethnographic Film/Video: Reception." *Ethnomusicology* 36/1: 95–98.
- Feld, Steven. 1976. "Ethnomusicology and Visual Communication." *Ethnomusicology* 20/2: 293–325.
- Giuriati, Giovanni. 2015. "New Trends in the Use of Audiovisual (and Audio) Technology in Contemporary Ethnomusicology." In *Musical Listening in the Age of Technological Reproduction*, edited by Gianmario Borio, 345–355. Farnham: Ashgate.
- Harbert, Benjamin. 2018. *Follow Me Down: Portraits of Louisiana Prison Musicians*, colour video. Films Media Group. 97 min.
- Scaldaferri, Nicola. 2015. "Audiovisual Ethnography: New Paths for Research and Representation in Ethnomusicology." In *Musical Listening in the Age of Technological Reproduction*, edited by Gianmario Borio, 373–392. Farnham: Ashgate.
- Simon, Artur. 1989. "The Eye of the Camera: On the Documentation and Interpretation of Music Cultures by Audiovisual Media." *The World of Music* 31/3: 38–55.
- Titon, Jeff Todd. 1992. "Representation and Authority in Ethnographic Film/Video: Production." *Ethnomusicology* 36/1: 89–94.
- Yu, Hui, Leonardo D'Amico, and Yves Defrance. 2018. Eds. *Ethnomusicology in the Audiovisual Time*. Hangzhou: Zhejiang University Press.
- Wissler, Holly. 2009. "Grief-Singing and the Camera: The Challenges and Ethics of Documentary Production in an Indigenous Andean Community." *Ethnomusicology Forum* 18/1: 37–53.
- Zemp, Hugo. 1988. "Filming Music and Looking at Music Film." *Ethnomusicology* 32/3: 393–427.
- . 1989. "Filming Voice Technique: The Making of 'The Song of Harmonics.'" *The World of Music* 31/3: 56–83.
- . 1990a. "Visualizing Music Structure through Animation: The Making of the Film 'Head Voice, Chest Voice.'" *Visual Anthropology* 3/1: 65–79.
- . 1990b. "Ethical Issues in Ethnomusicological Filmmaking." *Visual Anthropology* 3/1: 49–64.

ICTM Study Group on Ethnochoreology

Elsie Ivancich Dunin and Catherine E. Foley

Comprehensive histories of the Study Group on Ethnochoreology were written by Anca Giurchescu (2005; 2014) for symposia of the study group celebrating its fortieth anniversary, held in 2002 in Szeged, Hungary, and its fiftieth anniversary, held in 2012 in Limerick, Ireland. In this chapter, however, rather than marking 1962 as the beginning of the study group, we mark 2017 as the seventieth anniversary of events in a continuum of “dance” within the International Folk Music Council / International Council for Traditional Music (IFMC/ICTM). Our research draws from the above histories, relevant literature, the IFMC/ICTM *Bulletins*, correspondence in the ICTM Archive in Canberra, Australia,¹ and our own personal experiences and exchanges with colleagues in the Study Group on Ethnochoreology.

The establishment years of the IFMC began with dance persons long associated with the English Folk Dance and Song Society (EFDSS), such as the pivotal founder Maud Karpeles, along with Douglas Kennedy, director of the EFDSS from 1924. Both served in IFMC executive positions from 1947 into the 1960s. They embodied experience of an institutionalized model of the EFDSS in the 1930s with an outreach to invite scholars as “foreign corresponding members” to form an advisory group that would promote comparative dance studies (see chapter on “Maud Karpeles: Her Contribution to Dance Research and the Council” by Foley et al. in this volume). As IFMC’s honorary secretary until retirement in 1963, Karpeles had maintained correspondence with all music and dance members of the Council. Among key dance researchers were Felix Hoerburger (Federal Republic of Germany), Roger Pinon (Belgium), sisters Danica and Ljubica Janković (Serbia, Yugoslavia), and Gertrude Kurath (USA) (Dunin 2014).

Although founded in 1947 with a proposed title “International Folk Music (Dance and Song) Council,” the parentheses in the title were dropped, with an

understanding that “Folk Music” encompassed the inclusion of dance and song. The events in the period from 1947 to 1960 show that dances and studies of dances were integrated into the activities of the earliest IFMC conferences. Festivals of music and dance accompanied many of the early conferences and according to Karpeles, “the festivals also serve a scientific purpose in that they provide scholars with demonstrations of living folk music which might not otherwise be readily available to them” (Karpeles 1957:17).

The more notable of these festivals were the 1st Folk Dance and Song Festival coinciding with the 2nd IFMC Congress² in Venice, Italy, in 1949; the 4th IFMC Conference with a national festival held in Opatija, Yugoslavia in 1951; a performance of English folk dances presented at the 5th IFMC Conference in London, UK, in 1952; the 6th IFMC Conference held in conjunction with the 2nd International Folk Dance and Song Festival in the Basque country in Biarritz, France, and Pamplona, Spain, in 1953;³ the 8th IFMC Conference with the 3rd International Folk Dance and Song Festival held in Oslo, Norway in 1955; a regional festival in Sinaia, Romania, occurring with the 12th IFMC Conference in 1959; and the 15th IFMC Conference in Gottwaldov coinciding with the 4th International Folk Dance and Song Festival in Gottwaldov, Czechoslovakia in 1962. It is at this conference/festival in 1962 that the anticipated Folk Dance Commission, announced in 1960 by Felix Hoerburger, was realized.⁴ However, the Folk Dance Commission

1 We thank our colleague, Jeanette Mollenhauer, for her assistance in accessing materials for us in the ICTM Archive in Canberra, Australia.

2 Note that the 1949 event was called a “congress”; subsequently the term was usually “conference” or “international conference,” with “world conference” becoming standard only in 1991.

3 According to Wang, Kurosawa stated that “twenty countries participated in the Festival, including those from Europe (Andorra, Belgium, Britain, Finland, France, Germany, Holland, Ireland, Italy, North Ireland, Norway, Scotland, Sweden, Spain, Switzerland, and Yugoslavia), the United States, and Asia (Indonesia, Japan, Turkey)” (Wang 2018:77).

4 See the chapter on “Maud Karpeles: Her Contribution to Dance Research and the Council” by Foley et al. in this volume for further information on Karpeles and the early history of the Council.

was not a beginning marker for the current Study Group on Ethnochoreology—as celebrated in our fortieth and fiftieth anniversaries—but a trial step to bring back greater awareness of dance into the conferences beyond what was observed through the festivals.

In 1950, the IFMC held its third conference in the USA at Bloomington, Indiana, the first IFMC meeting outside Europe. Four papers with dance topics in the USA were presented: Gertrude Kurath presented on Iroquois Indian rites; Elizabeth Burchenal presented on regional types and origins of folk dances in the USA; Sarah Gertrude Knott presented on the National Folk Festival in the United States; and Olcott Sanders presented on the Texas cowboy square dance. It was a rare opportunity for these dance scholars, along with Maud Karpeles, to meet and to share ideas and time together. Although correspondence with Maud Karpeles continued among them during the rest of the 1950s, and in relation to the subject of a “dance commission,” most dance researchers in the USA or Canada did not attend IFMC conferences or meetings in Europe until the 1970s due to the high cost of trans-Atlantic ship travel combined with many necessary days of travel time, and vice versa for travellers from Europe to North America. Lists later compiled by Karpeles of potential membership of the “dance commission” were names located primarily in more accessible “Western” European countries, thus confining the membership from a truly international perspective.

The active dance researchers in Eastern Europe of the post–Second World War socialist Soviet block of countries were restricted for political reasons to travel beyond their borders into Western Europe. However, the first Eastern European Soviet bloc country to host an IFMC conference was Romania in Sinaia and Bucharest in 1959, followed by Gottwaldow in Czechoslovakia in 1962, and by Budapest in Hungary in 1964. Therefore, a working interrelationship within the Eastern bloc was facilitated by IFMC conferences. Based on her overall knowledge of the membership and close awareness of the Council’s calendar, Karpeles’s correspondence in the ICTM Archive in Canberra reveals her strategizing the timing of how and when to announce the “dance commission” at the conference in Vienna in 1960.

Dance-notation systems and beginnings of the Dance Commission

Rudolf von Laban introduced his graphic-based notation system at a dance congress in Essen, Germany, in 1928. Attending this presentation was František Pospíšil, an anthropologist from Brno, Czechoslovakia. During the 1920s, Pospíšil filmed sword dances in

Europe for comparative studies, and was also interested in native American dance forms in the southwestern area of the USA. He is the earliest anthropologist to use film for comparative dance studies and also to suggest “an attempt to note choreography of the South-West Indians by means of kinetographs after the manner of Rud. V. Laban” (Pospíšil 1932:240). The Laban system was endorsed in 1940 by the Dance Notation Bureau (DNB) in New York City to preserve choreographies and to collaborate with dance companies to reconstruct dance works. By the 1950s, the Laban system had been introduced into academic dance curricula in the USA, and notated theatrical dances could be contracted from the DNB for reconstruction by faculty and students for public performance.⁵

Working in isolation, dance researchers from many countries had developed unique notation systems rooted primarily in their own dance culture. For example, the sisters Ljubica and Danica Janković developed a system in Serbia in the 1930s, and they used it in their eight volumes of *Narodne igre* (Folk dances), the first volume of which was published in Belgrade in 1934. Notation systems were also created by other researchers to describe dances in their own countries and were usually referred to by their creators’ names. For example, there was the Jelena Dopuđa system in Bosnia and Herzegovina (1951); the Vinko Žganec and Ivan Ivančan systems in Croatia (1950, 1951); and the Živko Firfov system in Macedonia (1953). In 1955, these, along with the Laban system⁶ utilized in Yugoslavia were reviewed at a National Folklore Congress meeting, held in Bjelašnica, Bosnia and Herzegovina of the Socialist Federal Republic of Yugoslavia (Dopuđa 1958). The general consensus at the 1955 meeting was the acceptance of the Knust Kinetography-Laban system,⁷ and thereafter, it was proposed that researched

5 Choreographies were contracted as would be a play or musical in a theatre, or a music composition contracted for a concert. As a university student in 1956, Elsie Ivancich performed the lead role of the Eldress in a reconstructed Laban score of *The Shakers*, a 1931 work by modern dance choreographer Doris Humphrey. The theatrical performance with a full cast took place at the University of California, Los Angeles.

6 Each notation system, such as the Laban system, was referred to by the creator’s surname.

7 Albrecht Knust was a German choreographer, dancer, and collaborator with Laban in developing the notation system that was originally introduced in 1928. By 1948 Knust published his improvements as Laban Kinetography. In the 1940s the most commonly used term in the USA and England was Labanotation, but in Germany and other parts of Europe where German was a common second language, the system was known as Kinetography Laban. During the 1955 national folklore meeting in Yugoslavia, multiple terms were used to identify the “Laban system”: Labanotation (Labanotacija), Kinetography (kinetografija), Laban’s Kinetography, or Knust’s Laban Kinetography. By 1959 (and continuing into the present), the International Council of Kinetography Laban (ICKL) was founded in England to clarify and standardize this singular

dances be published in that system (see Dunin and Ruyter 1981:2). Within Yugoslavia, this was a significant step towards utilizing a graphic system that was not reliant upon differing Slavic languages and written scripts within one country.

Anca Giurchescu, however, in her forty-year anniversary documentation of the study group (2005) lists different systems created subsequently in the Eastern European Soviet bloc of countries. This indicates that many dance researchers / collectors / choreographers at the time were producing their own methods for documenting and describing movement for their own local dances in their own languages with rudimentary graphic indications such as arrows, stick figures, timing of stepping with the music, and handholds of groups. Usually the method describing the movement was also identified by the name of the creator. For example, Kiril Haralampiev devised a method to record his own Bulgarian choreographies in 1956; Štefan Tóth devised another method to document Slovak dances in 1956; while in their 1958 co-authored book in Bulgaria, Raina Katzarova used her system to describe her collected dances, and Kiril Djenev used his system to describe his Bulgarian choreographies. Vera Proca-Ciortea co-devised the “Romanotation” system in Romania in 1956. This was a shorthand system for describing dances in Romania (Giurchescu 2005:252). Due to Felix Hoerburger’s insistence, a conference on dance notation was organized by the Institut für Deutsche Volkskunde in Dresden (German Democratic Republic), in 1957. Most of the papers presented discussed Labanotation, while Vera Proca-Ciortea demonstrated the Romanian shorthand notation. At this meeting, it was also agreed that Labanotation should become the common system of notation in folk dance research (Reynolds 1988:3). Therefore, unrelated to one another, two conferences in Europe, one held in Bosnia and Herzegovina of the Socialist Federal Republic of Yugoslavia in 1955, and the other in Dresden of the German Democratic Republic in 1957 affirmed the use of Kinetography-Laban as a common notation system for dance research.

Already active in the Federal Republic of Germany in 1957 and 1958, a Folk Dance Study Group, led by Felix Hoerburger, coordinated the collection, practise, and study of folk dance (*BIFMC* 17, Apr 1960:6). In 1959, Hoerburger again proposed the use of Kinetography-Laban for documenting dances and any corporeal movement:

I believe that amongst the existing dance notations the Kinetography (Labanotation) developed by Rudolf von Laban offers a solution. This system is not restricted to one particular national or historical style of dancing,

notation system. Thereafter in Yugoslavia and other European countries, the “Laban system” was generally referred to as Kinetography-Laban.

but makes possible the writing down of any corporeal movement. (Hoerburger 1959:73)

Unfortunately, with “dance” not visible in the name of the IFMC, dance appeared to dance scholars to be less important than music and song within the organization. To rectify this perceived omission, the establishment of a “commission” was a topic of discussion in Maud Karpeles’s correspondence (relevant documentation preserved in the ICTM Archive). Ongoing correspondence between Karpeles and Hoerburger in the late 1950s was centred on forming a larger international group, referred to as a Dance Commission or Folk Dance Commission. By May 1960, Karpeles had sent letters to dance researchers and organizations in Europe and the USA requesting comments on the formation of such a commission. She also suggested to Hoerburger that he take on a chair position at the IFMC conference in Vienna in July 1960 to introduce the proposal for the formal establishment of a Dance Commission. Hoerburger agreed and made the announcement at the conference, after which there was much exchange of correspondence. In February 1961, Karpeles circulated another letter internationally to dance researchers known to her, institutionalized folk-dance organizations, and research centres. The letter states:

The Executive Board has long been aware that folk dance, both as regards its study and its practice, has played a relatively minor role in the Council’s programme as compared with folk song. To remedy this situation the General Assembly decided at its meeting held in Vienna on July 24, 1960, to set up a Folk Dance Commission. (Karpeles circular letter February 1961; ICTM Archive MS 10007, series 4, file 69)

In the proceedings of the IFMC conference in Québec, Canada, in 1961, tasks of the IFMC Dance (Folk Dance) Commission were further clarified: (1) to define the concept of “folk dance,” ensuring that all should be referring to the same thing; (2) to survey the situation in countries by means of a questionnaire; (3) to prepare a guidebook with specialists, monographs, and select bibliographies; (4) to disseminate a universally accepted dance notation (Laban notation); and (5) to prepare a large-scale bibliography and folk dance handbook (Hoerburger 1962:161–162).

The inaugural meeting of the Folk Dance Commission was held at the next IFMC conference in Gottwaldov, Czechoslovakia, in July 1962. Largely based on the 1961 proposals, the agenda was prepared by Hoerburger and Karpeles, and sixteen countries were represented: Austria, Belgium, Bulgaria, Czechoslovakia, Denmark, Finland, France, FRG, Hungary, Israel, the Netherlands, Poland, Romania, the UK, the USA, and Yugoslavia. The scholars from these representative countries had been invited to participate in the meeting, thus making it an exclusive or closed group. Appointed by the

IFMC's Executive Board, the Dance Commission was to consist of representatives of dance organizations, institutions, and individuals. To coordinate activities, the commission internally appointed its own bureau of officers, the first of whom were Felix Hoerburger (chair; FRG), Roger Pinon (secretary; Belgium), Vera Proca-Ciortea (Romania), and Douglas Kennedy (UK) as a representative of the Executive Board (*BIFMC* 22, Oct 1962:16, 23–27). The commission was empowered to appoint working groups, which is how a smaller Folk Dance Terminology Group came into existence in 1963 (see below).

Although Karpeles retired from her honorary secretary position in 1963—a position that had kept her in correspondence with all IFMC members—she was awarded an IFMC honorary president position for life on the Executive Board (*BIFMC* 24, Oct 1963:1–2). Therefore, with her knowledge and experience, she continued to recommend on all matters related to the study and practice of folk dance at the following IFMC conferences and meetings as well as determinations on ad hoc groups.

The Dance Commission, with its proposed invited members strategy, was very short-lived. Changes in the constitution of the Folk Dance Commission were proposed at the IFMC conference held in Jerusalem in 1963:

The former Dance Commission was thought to be not sufficiently representative. Accordingly, the Board decided that meetings for the discussion of matters relating to the dance should be open to all members. In 1963 the Dance Commission was terminated: the Folk Dance Committee takes the place of the Commission's Bureau. (*BIFMC* 26, Oct 1964:13)

Also, at the same conference, “Premises for a Folk Dance Terminology” was presented by the Romanian dance scholar Vera Proca-Ciortea (*BIFMC* 24, Oct 1963:22–23), a follow-up from Hoerburger's Commission proposal in 1961 on the need to define “folk dance.” At the 1964 world conference, held in Budapest, the newly named Folk Dance Committee proposed “the formation of Study Groups (such a group had already been formed to study the problem of dance terminology and was working actively under the leadership of Mrs. Proca-Ciortea)” (*BIFMC* 26, Oct 1964:17).

After 1964, IFMC world conferences were generally no longer annual, but biennial. Nevertheless, the IFMC Dance Committee's Subgroup on Dance Terminology (again a name change), remained active with meetings in 1965 and 1966, held in East Germany, Czechoslovakia, and Slovenia and Macedonia in Yugoslavia (*BIFMC* 28, Jul 1966:22).⁸

8 11–17 January 1965 in Geltow, German Democratic Republic; 12–14 July 1965 in Strážnice, Czechoslovakia; 6–13

In 1967, the IFMC Executive Board discontinued the Folk Dance Committee, but reappointed the Terminology Group with again a changed name: Study Group on Dance (Choreology) Terminology, continuing under the leadership of Vera Proca-Ciortea (*BIFMC* 31, Nov 1967:26).

For the 1972 *Bulletin of the International Folk Music Council*, which marked the twenty-fifth anniversary of the IFMC, the Study Group on the Terminology of Choreology (“Folk Dance” was no longer in its title) reported that its work over ten years was by correspondence and periodical meetings. Its last meeting in Wiepersdorf, in the German Democratic Republic (East Germany) in 1972, brought to a close a phase of identifying the development of choreology as a science. According to Giurchescu, “dance structural units had been defined and hierarchically organised, compositional rules and dance form-models were established, and the structural relationship between dance and music illuminated” (Giurchescu 2005:256). This resulted in the production of the “Syllabus der Volkstanzanalyse” (Syllabus for folk-dance analysis). In the 1972 *Bulletin* it was stated that the next step for the study group was the translation of the “Syllabus der Volkstanzanalyse” into eight languages (*BIFMC* 41, Oct 1972:44–45). The English language version of the syllabus became available in the 1974 *YIFMC* (IFMC Study Group for Folk Dance Terminology 1974), translated by William C. Reynolds.⁹

In 1976, the study group title was Analysis of Folk Dance (*BIFMC* 49, Oct 1976). At the tenth working meeting of the European ethnochoreologists held in Zaborów, Poland, in 1976, led by Grażyna Dąbrowska, the theme was directed to the classification of European folk dances and their group and solo formations. In contrast to earlier work gatherings, each participant was to prepare his/her paper on dance form for publication in German, and the next meeting in 1979 was to be open to participants from USSR, Scandinavia, and Western Europe (*BIFMC* 51, Nov 1977:32–33).

By April 1977, the name of the closed group was changed to Study Group on Ethnochoreology, chaired by Proca-Ciortea, and this name has continued to the present. The history and metamorphosis of name changes for this dance research group have reflected different moments in its history. Beginning in the late 1950s, Maud Karpeles's ideal was to include dance researchers more fully within the IFMC by the establishment of a Folk Dance Commission (sometimes short-

September 1965 in Celje and Velenje, Slovenia (Yugoslavia); September 1966 in Dojran, Macedonia (Yugoslavia); and January 1967 in Potsdam, East Germany.

9 This *Yearbook* volume, officially from 1974, was actually published in 1975.

ened to Dance Commission or simply Commission in correspondence during the 1950s). This was not formally introduced until 1960, with Felix Hoerburger as chair. The commission with an internal bureau of four invited members was replaced by the Folk Dance Committee, followed by a closed subgroup on Folk Dance Terminology, chaired by Vera Proca-Ciortea in 1963. In 1967, this smaller group was renamed the Study Group on the Terminology of Choreology. This name remained until 1972, with a short-term change to Study Group on Analysis of Folk Dance. A fledgling Study Group on Ethnochoreology in 1977—accessible by invitation only and with a closed membership—had been encouraged by Karpeles and the IFMC Executive Board to open to a wider IFMC membership since 1963 (see above). It was not, however, until 1979 that the meetings became truly open.

Membership growth and change

From its inception in 1963, the small Terminology Group was exclusively Eastern and Central European with members who held professional positions in state-supported dance research, folk-dance performance ensembles, and ethnological institutes in Bulgaria, Czechoslovakia, East Germany, Hungary, Poland, and Romania. Furthermore, the Eastern European model for research was the collection of a dance product that was representative of national identity (Giurchescu and Torp 1991), so that the restricted Terminology Group, with hundreds of collected dances, had a common interest to study the structure of their dance material.

All members of the Terminology Group were fluent in their national languages with German or French as second or third languages. German was the most common language emanating from the pre-Second World War educational systems. As a skilled dancer, researcher, notator, organizer, fluent in German, and known to Felix Hoerburger since the 1950s, Vera Proca-Ciortea was well qualified to be recognized in the leadership role of this select closed group, serving twenty years as chair from 1963 through to 1983. However, due to personal circumstances, she could not attend the last two working sessions during her tenure. In 1976, the meeting was organized by Grażyna Dąbrowska in Zaborów, Poland (*BIFMC* 51, Nov 1977:32–33). In 1979, the meeting was organized by Rosemarie Ehm-Shulz in East Germany (*BIFMC* 56, Apr 1980:7–9). This last working session was opened to a wider membership in accordance with the earlier recommendation of Karpeles and the IFMC Executive Board.

At the beginning of the 1970s, both European and American structural linguistics and semiotics influenced studies in dance. At the IFMC's 22nd conference in

Bayonne, France, in 1973, there was a face-to-face meeting between the American anthropologist Adrienne Kaeppler, Vera Proca-Ciortea, and Anca Giurchescu. Kaeppler presented her paper "Theory and method for the structural analysis of the Tonga dance system by applying a linguistic model" at the conference (see Kaeppler 1972), and Proca-Ciortea and Giurchescu were there as representatives of the Study Group on Terminology of Choreology working on dance structure and form analysis. In their first discussion, Kaeppler and Giurchescu realized that in spite of the differences between the dance cultures they studied and between the theoretical perspectives they adopted, basic ideas and even the use of terms were similar. This realization led to productive interchanges in the development of the study group after 1988.

Through Executive Board encouragement from 1979 into the mid-1980s, there was an expansion of membership within the Study Group on Ethnochoreology. At the IFMC's 25th conference in Oslo, Norway, in 1979, members of the Northern Association for Folk Dance Research joined with Egil Bakka and Jan Peter Blom from Norway; Roderyk Lange (originally from Poland) from the British Channel Islands; Irene and Juno Sjøberg from Sweden; Kari Bergholm and Pirkko Liisa Rausmaa from Finland; Sigridur Valgeirsdottir from Iceland; and Henning and Ida Urup from Denmark.

The year 1979, with enlarged Scandinavian participation in the IFMC, was also the year that two other persons independently settled in Denmark and became important to study-group history. One was Anca Giurchescu, who defected with her family from Romania to Copenhagen, Denmark.¹⁰ Without Romanian archives and her original files and materials, Giurchescu nevertheless learned another language, continued with field research in Denmark, and contributed to the Council. The other person to move to Denmark was William (Bill) C. Reynolds, an American recreational folk dancer and student during the turbulent years of the 1960s at the University of California, Berkeley. After being introduced to a dance-notation system at the university, Reynolds came to Europe to learn more about Kinetography-Laban. As he was fluent in German, Reynolds became the translator of the above-mentioned 1972 "Syllabus of the Study Group for Folk Dance Terminology" (1974). Continuing with his passion for folk dance and notation, he was invited by Albert Knust to edit the English language text of his *Dictionary of the Kinetography Laban* published in 1979. Reynolds married a Danish folk dancer in 1980 and settled in Denmark, continuing his research on

¹⁰ Before defecting, Giurchescu worked professionally at the Institute of Ethnography and Folklore in Bucharest, Romania.

human-movement analysis, and interacting with other Scandinavian dancers and researchers into the 1980s.

Study-group expansion from the 1980s

The year 1981 became a major time marker: “Folk Music” was replaced with “Traditional Music” in the Council’s new name—International Council for Traditional Music (still without “dance” in its title). In addition, the functions of the ICTM’s Secretariat office moved to Columbia University (New York City), where the office remained until the move to the University of California, Los Angeles, in 2001. In the 1980s, air travel across long distances and between continents had become commonplace, but correspondence and communication needs continued with a paper-trail postal-system. The 27th ICTM World Conference was hosted at Columbia University, New York, in 1983, and would have been an opportune time to involve the active dance researchers in the USA and Canada with those of the ICTM, but the Study Group on Ethnochoreology with Proca-Ciortea as chair was inactive in 1983. In the USA, dance research had been growing with the American Folklore Society, attracting dance-research presentations from the 1960s. The Committee on Research in Dance, later renamed Congress on Research in Dance (CORD), held a seminal anthropology and dance conference in 1972; the conference was co-chaired by Allegra Fuller Snyder and Joann Kealiinohomoku. A joint meeting of CORD with the Society for Ethnomusicology was held in San Francisco in 1974, while Cross-Cultural Dance Resources (CCDR) was founded by Kealiinohomoku in 1982, and her seminal article, “An Anthropologist Looks at Ballet as a Form of Ethnic Dance,” originally published in 1970, was reprinted in 1983.

However, with Scandinavian scholars expanding the dance membership of the Council at the 25th ICTM World Conference in Oslo in 1979, the previously closed-group association was changing. Inheriting the Eastern European folk-dance terminology group from Proca-Ciortea in 1983, Rosemarie Ehm-Schulz from East Germany attended the 28th ICTM World Conference in 1985, which was jointly hosted in Stockholm, Sweden, and Helsinki, Finland. Ehm-Schulz was encouraged by Lisbet Torp and other Scandinavian scholars to plan a study-group meeting in her city of Neubrandenburg (GDR) in 1986, with an open membership and a range of topics. Nine researchers from six countries attended the meeting. The paper, “Trends of contemporary folk dance research,” presented by Roderyk Lange, was significant because since his defection from Poland to the British Channel Islands in 1967, almost twenty years earlier, he had continued with research, writing, notating, and editing his own journal—*Dance Studies*—

rather independently. At the end of the 1986 meeting in Neubrandenburg, it was decided that future activities of the study group would be organized by Ehm-Schulz as chair with two additional co-chairs: Lange (British Channel Islands) and Torp (Denmark). They were to begin a planning process toward the next study-group gathering that was to take place after the 29th ICTM World Conference.

The 29th ICTM World Conference in East Berlin in 1987 became a turning point towards an open Study Group on Ethnochoreology. With personal encouragement to many dance researchers by Giurchescu, the meeting was attended by twenty-five dance researchers from thirteen countries, presenting sixteen papers. With the anticipation of a meeting in Copenhagen the following year, there was much informal discussion among the dance researchers about future directions, research topics, length of meetings, comparative studies, experiences, coordinating languages, and more. Ongoing communication between international meetings was problematic, and William C. Reynolds, living in Denmark, offered to put together a newsletter before the Copenhagen meeting, with a first issue at the beginning of 1988. Elsie Ivancich Dunin volunteered to gather recent bibliography by current members to include in each newsletter. But this suggestion was not realistic: the first issue of the newsletter became an eight-page document, and including a bibliography as well was considered too costly to send by postal mail.

The 1988 study group establishes governance and rules of order

From 1960 to 1988, the leadership and governance of the dance contingent of the Council was passed from generation to generation rather loosely. From 1960 to 1966, the Folk Dance Commission was chaired by Felix Hoerburger (FRG). From 1962 to 1983, the closed Folk Dance Terminology Group, with varying names, was chaired by Vera Proca-Ciortea (Romania). From 1983 to 1986, the Study Group on Ethnochoreology was chaired by Rosemarie Ehm-Schulz (East Germany); and from 1986 to 1988, a ruling board was created with three members: Ehm-Schulz as chair, and Roderyk Lange and Lisbet Torp as co-chairs (see appendix 1). At the study group’s 15th symposium in Copenhagen, Denmark, in 1988 (figure 1), there was another shift in the governance, with Torp becoming chair and Ehm-Schulz co-chairing with Lange. All three agreed to step down and stand for ordinary election when a carefully thought-out constitution had been put together by an ad hoc committee made up of Elsie Ivancich Dunin (Croatia/USA), Judy Van Zile (USA), and Anca Giurchescu (Denmark).



Figure 1. ICTM Study Group on Ethnochoreology symposium in Copenhagen, 1988
(photo by Jerry Bergman, courtesy of Lisbet Torp).

This threesome—Dunin, Van Zile, and Giurchescu—was concerned about recommending by-laws supporting a rotating leadership with three officers: chair, vice-chair, and secretary. Each officer would be elected for a four-year term, with the option of being re-elected for a second four-year term. The timing of the terms of the three officers would be staggered, so that every two years there was election or re-election of one or two of the officers. Hence, the total governing board would consist of the three elected officers; the newsletter editor, also elected for four years, but with an unlimited number of terms; and a biennial symposium chair who would serve until the completion of proceedings after the symposium. The overall meetings were to be guided by *Robert's Rules of Order*. The ad hoc committee presented the by-laws at the study group's symposium in Budapest, Hungary, in 1990, for a vote of approval, and Lisbet Torp became the first chair, beginning a four-year term.

A formal study-group election took place at the next symposium in Nafplion, Greece, in 1992, with Torp (Denmark) continuing her four-year term as chair of the study group, and Egil Bakka elected as vice-chair. After Torp completed her second term in 1998, Giurchescu was elected chair and served two terms from 1998 to 2006; then László Felföldi (Hungary) was elected chair and served from 2006 to 2014; and then Catherine Foley (Ireland) was elected chair serving two terms from 2014 to 2022 (see appendix 1 for a full list of elected study-group officers). After twenty-six years, revised study-group by-laws were approved at the 30th symposium in Szeged, Hungary, in 2018.

Since 1988, symposia of the Study Group on Ethnochoreology have been regularly organized every second year, in alternation with ICTM world confer-

ences (see appendix 2).¹¹ Study-group members present papers in the framework of symposia themes, of which there are usually two.¹² Roundtables dedicated to ethnochoreology have also been organized at world conferences (for example, Hiroshima in 1999, Rio de Janeiro in 2001, and Limerick in 2017), aiming to bring together dance scholars from all over the world and to improve the mutual exchange of knowledge and experience. Study-group members have also presented individual papers, led dance workshops, and coordinated panels for presentation at ICTM world conferences. Furthermore, the study group generally holds business meetings at biennial symposia and world conferences.

Sub-study groups

An important feature of the study group was initiated at the symposium in Budapest, Hungary, in 1990. This initiative was the creation of sub-study groups: research groups, which focus on specific areas of interest and relevance to the membership of the study group. These groups have since played an important role within the study group, and usually correspond and meet between biennial symposia. Each sub-study group is organized by a leader with any number of participants, and with an open time frame for length and frequency of meetings. Announcements and reports of sub-study group activities are presented at business meetings held during symposia. These are also published in the ICTM *Bulletins*. The earliest proposed sub-study groups were: Dance

11 Appendix 2 consists of a list of locations where Study Group on Ethnochoreology symposia have taken place and a list of publications by the study group.

12 One theme is generally selected by the membership at business meetings during symposia, while the second theme is generally selected by the hosting institution.

Structure Analysis; Field Research Theory and Methods; Dance Revivals; Dance Iconography; and Dance and Film. Other sub-study groups have included Dance–Music Relationships; Dance in the Muslim World; and Dance, Migration, and Diaspora. Currently, in 2020, there are five sub-study groups within the Study Group on Ethnochoreology: Nineteenth Century Round Dances (Egil Bakka, secretary); Field Research Theory and Methods (Daniela Stavělová, secretary); Dance and Ritual (Chi-fang Chao, secretary); Movement Analysis (Siri Maeland and János Fügedi, co-secretaries); and Dance, Gender, and Power Relations (Linnea Helmersson and Cornelia Gruber, co-secretaries).

Some research results from sub-study groups have been presented in the form of roundtables, as projects, or as experiences during symposia meetings, and are therefore recorded in symposia proceedings. The working results of some sub-study groups have been substantial enough to be published in book form, such as the studies of the Sub-study Group on Dance Structure Analysis, the Sub-study Group on Dance Iconography, and the Sub-study Group on Nineteenth Century Round Dances (see a publications list in appendix 2).

Study-group proceedings and publications

A record of the study group's symposium in Copenhagen, Denmark, in 1988, was made in the form of proceedings edited by Lisbet Torp and, importantly, this set a model as a record for each subsequent study-group symposium. A record of the full meeting continued to be produced in a consistent format and with English editorial support for presentations by those whose primary language was not English. Usually, funding for these proceedings was made available from the country and research institution that sponsored the symposium.¹³

The *ICTM Dance Newsletter for Research in Traditional Dance* began in January 1988 and continued for sixteen years, thanks to the dedicated work of William C. Reynolds as editor. Two issues a year were prepared in Denmark. In general, the content comprised reports on activities of the study group and sub-study groups, presentations of new members, institutions, current bibliography, abstracts of doctoral dissertations, reports and announcements of conferences, book reviews, personal news, and upcoming events. Reynolds, unfortunately, did not live to see the last issue, but in his honour, num-

ber 24 (2004) was completed by Elsie Ivancich Dunin in time for the study group's symposium in Monghidoro, Italy, in 2004.

Rather than continuing communications within the study group with a hard-copy newsletter, delivered by postal service (which took up to a week and longer for trans-Atlantic delivery), the Study Group Board¹⁴ accepted the suggestion to change to an email list, since, by the early twenty-first century, many of the members had adapted their lives to the Internet and World Wide Web. By 2003, most (but not all) of the communications with each member was by email. Working as an archivist in the Center for Folklife and Cultural Heritage at the Smithsonian Institution, where Adrienne Kaeppler also worked as curator of Oceanic Ethnology, Stephanie Smith offered to set up an online ETNOKOR email list, which has continued to serve the communication needs of the study group since 2004.

In 2013, Placida Staro set up a closed group Facebook account for members of the ICTM Study Group on Ethnochoreology. Here announcements of meetings, photographs, and additional audiovisual media can be readily shared by the membership.

In addition, the ICTM website and the *Bulletin* continue to be primary sources of information for all ICTM members and its study groups.

Birth of the publication: *Dance Research: Published or Publicly Presented by Members of the Study Group on Ethnochoreology*

During the 1980s, it became clear to Reynolds and Dunin that a compiled listing of bibliographies—one of the objectives in the Dance Commission's proposals in 1962—would take too much space in the *Newsletter*, and that the amount of material might warrant its own separate publication. In 1987, the year of the ICTM's world conference in East Berlin, Germany, Dunin was completing a reference-format system for dance with Carol de Alaiza at UCLA, referred to as the DdA system (short for *Dunin de Alaiza*). Both Dunin and de Alaiza were dance researchers with field experiences, where knowledge about dancers, dancing, and dances was accumulated by participant observation, interviewing, and analyzing body movement. Both also had experience researching materials in several languages in other

13 The proceedings as a full record of the symposium programmes from the 26th, 27th, and 28th symposia held in Třešť, Czech Republic (2010), Limerick, Ireland (2012), and Korčula, Croatia (2014), respectively, were reviewed and accepted into the international Web of Science Thomson Reuters Conference Proceedings Citation Index.

14 The Study Group Board generally consists of the elected chair, vice chair, and secretary together with a publications officer, and two ex-officio members made up of the chair of the organizing committee of a symposium (until the symposium proceedings have been published) and the chair of the next symposium.

countries, where referencing and library-catalogue information differed in format from that generally used in the USA.

Referencing style formats recommended in classes in California universities or by publishers of scholarly writings tended to relegate field-gathered or body-learned knowledge to footnotes, rather than as knowledge cited alongside published works in the geographical and cultural areas of investigation. A university dance student's knowledge about dancing was not only from the published written form, but was also acquired from a wide range of dancing resources in classrooms, studios, workshops, performances, films, art galleries, lectures, and other direct experiences.

With the initiation of the student-organized *UCLA Dance Ethnology Journal* in 1977, de Alaiza and Dunin pursued an in-depth overview and comparison of referencing systems that would be appropriate to recommend as a style format for dance-research writings. Not being satisfied with existing systems, they instead created a reference citation with six basic fields of information that was consistent for any type of textual referencing, as well as for sources of knowledge from experiential contexts or oral communication, and put into an internationally friendly format that does not use abbreviations.

By 1987–1988, Dunin was ready to test and evaluate the six-field format style of the *DdA Reference Format for Dance*. She compiled an international array of published and publicly presented research by members of the newly reformed Study Group on Ethnochoreology. Rather than requesting members to figure out the system, Dunin simply suggested that all send their own listings in the format they were accustomed to, and Dunin applied their information into the DdA six-field format. The 1991, 1995, and 1999 editions of the *Dance Research* volumes included over 2,500 listings from members in thirty countries. With more advanced electronic spreadsheet programs, subsequent issues included an index of geographical and subject keywords. After fourteen years and into the beginning of the twenty-first century with the 2003 volume compiled by Tvrtko Zebec (Croatia), most study-group members had become connected to the Internet, as also evidenced by the ETNOKOR email list being established in 2004. Zebec recommended that the study-group bibliography be transferred to an online system with a platform already in place at the Institute of Ethnology and Folklore Research in Zagreb. In this way, study-group members could enter their own listings and search for any listings via author names or keywords. Although functioning, the online system has not been utilized by members as fully as the printed copies that had deadlines for submission and contact

with an editor or manager, who took responsibility for the published and publicly presented listings.

ICTM Yearbooks

Although individual members of the study group have published articles in various volumes of the *Yearbook for Traditional Music*, two issues—volume 23 (1991) and volume 33 (2001)—were dedicated to dance studies. Anca Giurchescu, Adrienne Kaepler, and Lisbet Torp were guest editors of the first issue, while the second was edited by Kaepler. Articles were drawn from oral presentations in biennial symposia, and which had been recorded in *Proceedings*. Organizers of symposia, who had put together their proceedings, made recommendations of papers to be included in the *Yearbook*. The authors in the 2001 *Yearbook* came from thirteen countries with a wide variety of theoretical and methodological approaches, and interestingly a majority of the authors did not use English as their primary language.

Language and international membership growth

At the fortieth-year anniversary event in Szeged, Hungary, in 2002 (figure 2), Lisbet Torp recalled the issue of language in the early days of the study group:

I remind you of the severe language problems that we were striving to overcome in the late 1980s and for several years to come. The working language of the pioneers had been German and partly French. With the opening of the Study Group to scholars from all over the world, many of whom felt more comfortable communicating in English and most of whom had very little or no knowledge of German, it took the will power and efforts of everybody to bridge the language barrier and to keep the Study Group together.

Some of our older colleagues threw themselves into English language studies at a mature age, such as Grażyna Dąbrowska. Others, such as Helene Eriksen spent hours and hours interpreting back and forth from English, German and Slavic languages, even working overnight with the pronunciation of colleagues before they presented their papers to the rest of us. (Torp 2005:276)

In organizing the fortieth anniversary event in 2002, Lisbet Torp brought together early members of the study group from Eastern Europe: Anca Giurchescu, Eva Kröschlová, Grażyna Dąbrowska, Roderyk Lange, and Sunni Bloland (an American dance researcher, on scholarship in Romania in 1967 to learn Romanian dances). Torp also invited thoughts by the next generations (beginning in the 1980s) of the study group, representing a greater international membership: Judy Van Zile (USA), Marianne Bröcker (Germany), Mohd



Figure 2. ICTM Study Group on Ethnochoreology, 22nd symposium. Szeged, 2002 (photo by Kurt Larsen, courtesy of Lisbet Torp).

Anis Md Nor (Malaysia), and Tvrtko Zebec (Croatia) (see Torp 2005).

For the fiftieth anniversary of the study group, organized by Catherine Foley at the University of Limerick in Ireland, July 2012, the older generation of Eastern European members of the study group were again invited to participate in the symposium; these included Grażyna Dąbrowska, Anca Giurchescu, Anna Ilieva, Eva Kröschlová, Roderyk Lange, and Anna Shtarbanova. However, Anca Giurchescu was the only one able to make the journey at the time. The symposium in Limerick, which lasted one week, attracted nearly a hundred members from twenty-five nations/regions including Bulgaria, Canada, China, Croatia, Czech Republic, Denmark, Finland, France, Germany, Greece, Hungary, India, Ireland, Italy, Malaysia, the Netherlands, Norway, Romania, Serbia, Slovenia, Sweden, Taiwan, Turkey, the UK, and the USA (figure 3). The symposium was indeed international, and included formal paper presentations based on two themes: 38 individual papers and one roundtable concerned the theme of dance and place; and 18 individual papers were presented on the theme of dance and festival. There were no parallel sessions, a feature of the study-group symposia that provided the opportunity for delegates to hear and to engage in all paper presentations as well as other programmed events such as dance-film sharings, dance workshops, excursions, sub-study group meetings, and a business meeting. A publication of the proceedings was made available in *Dance, Place, Festival* (Dunin and Foley 2014).

The study group and developments of university programmes in the fields of ethnochoreology and dance anthropology

The 1990s onwards witnessed an increase in membership in the study group. New members, coming from Western Europe, Canada, the USA, and Asia-Pacific were introduced to the study group by existing members. Some of these new study-group members held doctorates in ethnochoreology or related fields, and contributed to the establishment of master's programmes in ethnochoreology and dance anthropology at numerous universities.¹⁵ For example, Mohd Anis Md Nor established an ethnochoreology programme in Malaysia at the University of Malaya in 1990, offering BA and MA programmes; Catherine Foley established an MA ethnochoreology programme at the University of Limerick in Ireland in 1996, the first master's programme in ethnochoreology at any university in Europe; Georgiana Gore established an MA in dance anthropology at the Université Blaise Pascal, Clermont Ferrand, in France in 2001; Andrée Grau established an MA in dance anthropology at the University of Roehampton in London in

¹⁵ Prior to the establishment of master's programmes in ethnochoreology / dance anthropology at a number of universities from the 1990s, study group members participating in the formalised 1988 symposium, Allegra Snyder and Elsie Ivancich Dunin at the University of California, Los Angeles (UCLA), and Judy van Zile at the University of Hawai'i at Manoa, had already developed courses and curricula in Dance Ethnology in the USA during the 1970s.



Figure 3. ICTM Study Group on Ethnochoreology, 27th symposium. University of Limerick, 2012 (photo courtesy of Catherine Foley).

2005; and an Erasmus funded MA *Choreomundus: International Masters in Dance Knowledge, Practice, and Heritage* was established collaboratively by Egil Bakka, László Felföldi, Georgiana Gore, and Andrée Grau in 2013 between their four universities. All the above master's programmes continue at present, and undergraduate teaching in these fields in these universities, and others, also exists.

There has also been an increase in doctoral studies in ethnochoreology and dance anthropology in the last twenty years, and these have contributed to dance, cultural, and societal knowledge, and to academic developments in these fields. In the IFMC's "Report of the Folk Dance Commission" in 1962, a stated goal was: "To join efforts for raising the study of dance at an academic level in as many countries as possible" (Hoerburger 1962:22). The above developments in ethnochoreology are evidence of advances in the field; the Study Group on Ethnochoreology provided, and continues to provide, an important professional network for scholars to meet, to share knowledge, and to potentially collaborate.¹⁶

16 An example of the collaborative nature of the membership of the study group in advancing the field was the "New Ethnochoreologists" Erasmus funded, ten-day intensive seminars held in Trondheim, Norway between 2003 and 2013. The seminars brought students in Europe together to share and learn from invited ethnochoreologists who were teaching university programmes in the field and were members of the study group. The collaborating and participating universities included: University of Szeged, Hungary; De Montford University, UK; Roehampton University, UK; University of Limerick, Ireland; University de Blaise-Pascal Clermont Ferrand, France; University of Gothenberg, Sweden; the Lithuanian Academy of Music, Vilnius, Lithuania; the Academy of Performing Arts, Prague, Czech Republic; the University of Athens, Greece; and Ege University, Izmir, Turkey. Also, prior to 2003, a "Young Ethnochoreologists" seminar was hosted by László Felföldi in Budapest, Hungary, in 1997; by Theresa Buckland in the University of Surrey, UK,

Presently the Study Group on Ethnochoreology is one of the oldest and largest study groups in the ICTM, with 243 members from 53 countries/regions.¹⁷ It is also an important professional network for scholars—mature and novice—in the field of ethnochoreology.¹⁸ The spirit of the initial group, however, continues. Anca Giurchescu, in her fiftieth anniversary account of the study group in *Dance, Place, Festival* (Dunin and Foley 2014) stated:

We succeeded to maintain the atmosphere and the working style we prized so much: relaxed, open, collaborative, never competitive. Scientific probity, intellectual generosity and mutual respect are qualities that I believe will always characterise the Study Group on Ethnochoreology. (Giurchescu 2014:304)

Currently, ethnochoreologists within the study group no longer confine themselves solely to studies related to structural analysis of dance and human movement.¹⁹

in 1999; by Georgiana Gore at the Université Blaise Pascal, Clermont Ferrand, France, in 2001.

17 As of July 2020, the 53 representative countries/regions of the membership of the Study Group on Ethnochoreology are: Argentina, Armenia, Australia, Austria, Belgium, Brazil, Bulgaria, Canada, China, Croatia, Czech Republic, Denmark, Ecuador, Estonia, Faroe Islands, Finland, France, Georgia, Germany, Greece, Guadeloupe, Hungary, India, Indonesia, Ireland, Italy, Japan, Kazakhstan, Korea, Lebanon, Lithuania, Malaysia, Malta, Mexico, the Netherlands, New Zealand, North Macedonia, Norway, the Philippines, Poland, Portugal, Republic of Korea, Romania, Russia, Serbia, Singapore, Slovenia, Sweden, Switzerland, Taiwan, Turkey, Uganda, the UK, and the USA.

18 Further information on the ICTM's Study Group on Ethnochoreology, including an application for membership, is available on the study group's website: <http://ictmusic.org/group/ethnochoreology>.

19 As was recommended by Felix Hoerburger and others in the 1950s, Labanotation has been used by a number of ethnochoreologists and dance anthropologists in their research. For example, see Kaepler and Dunin's *Dance Structures* (2007), an



Figure 4. Some participants of the ICTM's Study Group on Ethnochoreology during the virtual roundtable on "Ethnochoreology in a time of physical / social distancing," July 2020 (photo courtesy of Selena Rakočević).

They also embrace epistemological and methodological developments in the field, and focus on issues and concerns in diverse communities of dance practice. These issues may include identity formation and embodiment; colonialism, decolonization, and postcolonialism; tourism, festivals, and cosmopolitanism; the anthropology of the senses; power and the politics of knowledge; dance and change; applied ethnochoreology, and more. In 2020, due to the COVID-19 pandemic, the 31st symposium at Klaipeda, Lithuania, was postponed to July 2021. Taking advantage of technological advancements, and using Microsoft Teams, an online roundtable meeting addressing the theme "Ethnochoreology in a time of physical / social distancing" took place on 20–21 July 2020, with technical support from the Faculty of Music, University of Arts in Belgrade, Serbia (figure 4). The study group also experienced its first-ever online business meeting on 21 July 2020. The Study Group on Ethnochoreology thus continues to adapt and to engage with issues of social and cultural significance and to develop its professional network and field internationally.

edited volume with contributions from Egil Bakka, Theresa Jill Buckland, László Felföldi, Catherine E. Foley, Anca Giurchescu, Frank Hall, Adrienne L. Kaeppler, Maria Koutsouba, Eva Kröschlová, Irene Loutzaki, Andriy Nahachewsky, Mats Nilsson, Mohd Anis Md Nor, Arzu Öztürkmen, Lisbet Torp, and Judy Van Zile.

The members of the study group are holders of a more than seventy-year old history within the Council, constructed through the efforts of many individuals who endeavoured to make the field of dance visible within international scholarly discourses and institutions. This endeavour continues, as is made evident in a statement by Catherine Foley as a candidate in the ICTM's 2017 Executive Board elections:

I will endeavour to enhance the work of the ICTM and to represent dance on the [executive] board towards strengthening its visibility within the organisation, its study groups, and ... related international organisations. (Catherine Foley, *BICTM* 134, Apr 2017:9)

References cited

- Dopuda, Jelena. 1958. "Problemi kinetografije." *Rad Kongresa folklorista Jugoslavije na Bjelašnici 1955. i u Puli 1952*: 11–34. Zagreb: Saveza udruženja folklorista Jugoslavije.
- Dunin, Elsie Ivancich. 2014. "Emergence of Ethnochoreology Internationally: The Janković Sisters, Maud Karpeles and Gertrude Kurath." *Muzikologija* (Institute of Musicology of the Serbian Academy of Sciences and Arts, Belgrade) 17: 197–216.
- Dunin, Elsie Ivancich, and Catherine E. Foley. 2014. Eds. *Dance, Place, Festival: 27th Symposium of the International Council for Traditional Music (ICTM) Study Group on Ethnochoreology 2012*. Limerick: ICTM Study Group on Ethnochoreology and the Irish World Academy of Music and Dance, University of Limerick.

- Dunin, Elsie Ivancich, and Nancy Lee Chalfa Ruyter. 1981. *Yugoslav Dance: An Introduction and List of Sources Available in United States Libraries*. Palo Alto: Ragusan Press.
- Giurchescu, Anca. 2005. "History of the ICTM Study Group on Ethnochoreology." In *Dance and Society, Dancer as a Cultural Performer: 22nd Symposium of the ICTM Study Group on Ethnochoreology, Szeged, Hungary, 2002*, edited by Elsie Ivancich Dunin, Anne von Bibra Wharton, and László Felföldi, 252–266. Budapest: Akadémiai Kiadó, European Folklore Institute.
- . 2007. "A Historical Perspective on the Analysis of Dance Structure in the International Folk Music Council (IFMC) / International Council for Traditional Music (ICTM)." In *Dance Structures: Perspectives on the Analysis of Human Movement*, edited by Adrienne L. Kaepler and Elsie Ivancich Dunin, 3–18. Budapest: Akadémiai Kiadó.
- . 2014. "A Short History of the ICTM Study Group on Ethnochoreology." In *Dance, Place, Festival: 27th Symposium of the International Council for Traditional Music (ICTM) Study Group on Ethnochoreology 2012*, edited by Elsie Ivancich Dunin and Catherine E. Foley, 297–306. Limerick: ICTM Study Group on Ethnochoreology and the Irish World Academy of Music and Dance, University of Limerick.
- Giurchescu, Anca, and Lisbet Torp. 1991. "Theory and Methods in Dance Research: A European Approach to the Holistic Study of Dance." *YTM* 23: 1–10.
- Hoerburger, Felix. 1959. "The Study of Folk Dance and the Need for a Uniform Method of Notation." *JIFMC* 11: 71–73.
- . 1962. "Proposals for the Work of the IFMC Dance Commission." *JIFMC* 14: 161–162.
- IFMC Study Group for Folk Dance Terminology. 1974. "Foundations for the Analysis of the Structure and Form of Folk Dance: A Syllabus." *YIFMC* 6: 115–135. Translated by William C. Reynolds.
- Kaepler, Adrienne. 1972. "Method and Theory in Analyzing Dance Structure with an Analysis of Tongan Dance." *Ethnomusicology* 16/2: 173–217.
- Kaepler, Adrienne, and Elsie Ivancich Dunin, 2007. Eds. *Dance Structures: Perspectives on the Analysis of Human Movement*. Budapest: Akadémiai Kiadó.
- Karpeles, Maud. 1957. "The International Folk Music Council: Its Aims and Activities." *Ethnomusicology* 1/9: 15–19.
- Kealiinohomoku, Joann. 1983. "An Anthropologist Looks at Ballet as a Form of Ethnic Dance." In *What Is Dance?*, edited by Roger Copeland and Marshall Cohen, 533–549. Oxford: Oxford University Press. [Originally published in 1969–1970].
- Pospíšil, František. 1932. *Ethnological Material from the South-West of the U. S. A.* Brno: Pospíšil.
- Reynolds, William C. 1988. "Dance in the ICTM." *ICTM Dance Newsletter for Research in Traditional Dance* 1/1: 3.
- Torp, Lisbet. 2005. "Fortieth Anniversary of the ICTM Study Group on Ethnochoreology." In *Dance and Society, Dancer as a Cultural Performer: 22nd Symposium of the ICTM Study Group on Ethnochoreology, Szeged, Hungary, 2002*, edited by Elsie Ivancich Dunin, Anne von Bibra Wharton, and László Felföldi, 251–278. Budapest: Akadémiai Kiadó, European Folklore Institute.
- Wang, Ying-Fen. 2018. "IFMC, Masu Genjiro, Kurosawa Takatoma, and Their Recordings of Taiwanese Music." *YTM* 50: 71–90.

Appendix 1: Study Group Roles, 1960–2020

	<i>chair</i>	<i>vice-chair</i>	<i>secretary</i>	<i>symposium organizer / programme chair</i>	<i>communications</i>	<i>dance research</i>
<i>Folk Dance Commission, 1960–1966</i>	Felix Hoerburger		Roger Pinon (secretary), Douglas Kennedy, Vera Proca-Ciortea			
<i>Folk Dance Terminology Group, 1962–1983</i>	Vera Proca-Ciortea					
1976				Grażyna Dąbrowska		
1979				Rosemarie Ehm-Shulz		
<i>Study Group, 1983–1986</i>	Rosemarie Ehm-Shulz					
1986–1988	Rosemarie Ehm-Shulz	Roderyk Lange, Lisbet Torp				
<i>Study Group on Ethnochoreology, 1988</i>	Lisbet Torp	Rosemarie Ehm-Shulz, Roderyk Lange		Lisbet Torp / Anca Giurchescu	Newsletter editor: William C. Reynolds (1988)	Dance Research compiler: Elsie Ivancich Dunin (1989)

1990	Lisbet Torp			László Felföldi / Anca Giurchescu, Lisbet Torp	William C. Reynolds	
1992	Lisbet Torp	Egil Bakka	Anca Giurchescu	Irene Loutzaki / Lisbet Torp	William C. Reynolds; associate editor: Andriy Nahachewsky	Elsie Ivancich Dunin (1991)
1994	Lisbet Torp	Egil Bakka	Anca Giurchescu	Grażyna Dąbrowska / Anca Giurchescu, Lisbet Torp	William C. Reynolds; associate editor: Andriy Nahachewsky	
1996	Lisbet Torp	Egil Bakka	Anca Giurchescu	Daniela Stavělová / Theresa Buckland, Egil Bakka	William C. Reynolds	Elsie Ivancich Dunin (1995)
1998	Anca Giurchescu	Egil Bakka	Theresa Buckland	Arzu Özturkmen / Irene Loutzaki	William C. Reynolds	
2000	Anca Giurchescu	Elsie Ivancich Dunin	Theresa Buckland	Elsie Ivancich Dunin/ Marianne Bröcker	William C. Reynolds	Elsie Ivancich Dunin, Tvrtko Zebec (1999)
2002	Anca Giurchescu	Elsie Ivancich Dunin	Theresa Buckland	László Felföldi / Elsie Ivancich Dunin, Georgiana Gore	William C. Reynolds	
2004	Anca Giurchescu	Theresa Buckland	Tvrtko Zebec	Placida Staro / Barbara Sparti, Helene Eriksen	William C. Reynolds; Elsie Ivancich Dunin	Tvrtko Zebec, Iva Niemčić (2003)
2006	László Felföldi	Theresa Buckland	Tvrtko Zebec	Csilla Köncei / Anca Giurchescu	ETNOKOR Stephanie Smith	
2008	László Felföldi	Theresa Buckland	Tvrtko Zebec	Mohd Anis Md Nor, Hanafi Hussin / Mohd Anis Md Nor	Stephanie Smith	
2010	László Felföldi	Theresa Buckland	Anne von Bibra Wharton	Daniela Stavělová / Irene Loutzaki	Stephanie Smith	
2012	László Felföldi	Placida Staro	Anne von Bibra Wharton	Catherine Foley / Colin Quigley	Stephanie Smith	Elsie Ivancich Dunin
2014	Catherine Foley	Placida Staro	Anne von Bibra Wharton	Elsie Ivancich Dunin / Irene Loutzaki	Stephanie Smith	Elsie Ivancich Dunin
2016	Catherine Foley	Placida Staro	Anne von Bibra Wharton	Kendra Stepputat / Mohd Anis Md Nor	Stephanie Smith	Elsie Ivancich Dunin
2018	Catherine Foley	Placida Staro	Andriy Nahachewsky	Sándor Varga / Georgiana Gore, Daniela Stavělová	Stephanie Smith	Tvrtko Zebec
2020	Catherine Foley	Siri Maeland	Andriy Nahachewsky	Dalia Urbanavičienė / Selena Rakočević, Anne von Bibra Wharton	Stephanie Smith	Tvrtko Zebec

Appendix 2: A list of the Study Group on Ethnochoreology symposia and meetings (including available information on names of organizers, programme chairs, and symposia themes)

1960: 1st meeting, Vienna, Austria

Felix Hoerburger, organizer

1962: 2nd meeting, Gottwaldov, Czechoslovakia

1964: 3rd meeting, Budapest, Hungary

1965: 4th meeting, Geltow, GDR

Kurt Peterman, organizer

1965: 5th meeting, Strážnice, Czechoslovakia

1965: 6th meeting, Celje, Slovenia, Yugoslavia

1966: 7th meeting, Dojran, Macedonia, Yugoslavia

Vera Proca-Ciortea, organizer

1967: 8th meeting, Potsdam, GDR

Vera Proca-Ciortea, organizer

1972: 9th meeting, Wiepersdorf, GDR

Vera Proca-Ciortea, organizer

1976: 10th meeting, Zaborów, Poland

Grazyna Dabrowska, organizer

1979: 11th meeting, Neustrelitz, GDR

Erich Stockmann, organizer

1980: 12th meeting, Stockholm, Sweden

Old couple dance forms of Europe; Classification of dances

1985: 13th meeting, Stockholm, Sweden / Helsinki, Finland

Rosemarie-Ehm-Shulz, organizer

1986: 14th meeting, Neubrandenburg, GDR

Rosemarie-Ehm-Shulz, organizer

Problems and methods of dance research today

1988: 15th symposium, Copenhagen, Denmark²⁰

Lisbet Torp, organizer and programme chair

The dance event: A complex cultural phenomenon

1990: 16th symposium, Budapest, Hungary

László Felföldi, organizer; László Felföldi and Anca Giurchescu, programme co-chairs

Dance transmission and diffusion; Implement dances

1992: 17th symposium, Nafplion, Greece

Irene Loutzaki, organizer; Lisbet Torp, programme chair

Dance in its socio-political aspects; Dance and costume

1994: 18th symposium, Skierniewice, Poland

Grazyna Dąbrowska, organizer; Anca Giurchescu and Lisbet Torp, programme co-chairs

Ritual and ritual dances in contemporary societies – based on case studies; Dance and music relationship

1996: 19th symposium, Třešt, Czech Republic

Daniela Stavělová, organizer; Theresa Buckland and Egil Bakka, programme co-chairs

Dance and style; Children and traditional dancing

1998: 20th symposium, Istanbul, Turkey

Arzu Özturkmen, organizer; Irene Loutzaki, programme chair

Traditional dance and its historical sources; Creative process in dance: Improvisation and composition

2000: 21st symposium, Korčula, Croatia

Elsie Ivancich Dunin, organizer; Marianne Bröcker, programme chair

Sword dances and related calendrical dance events; Revival: Reconstruction, revitalization

2002: 22nd symposium, Szeged, Hungary

László Felföldi, organizer; Elsie Ivancich Dunin and Georgiana Gore, programme co-chairs

Dance and society; Re-appraising our past, moving into the future: Research on dance and society; The dancer as a cultural performer

2004: 23rd symposium, Monghidoro, Italy

Barbara Sparti and Placida Staro, co-organizers; Placida Staro, programme chair

Invisible and visible in dance; Crossing identity boundaries

2006: 24th symposium, Cluj, Romania

Csilla Könczei with committee, organizers; Anca Giurchescu, programme chair

From field to text; Dance and space

2008: 25th symposium, Kuala Lumpur, Malaysia

Mohd Anis Md Nor and Hanafi Hussin, co-organizers; Mohd Anis Md Nor, programme chair

Transmitting dance as cultural heritage; Dance and religion

2010: 26th symposium, Třešt, Czech Republic

Daniela Stavělová, organizer; Irene Loutzaki, programme chair

Dance, gender, and meanings; Contemporizing traditional dance

2012: 27th symposium, Limerick, Ireland

Catherine Foley, organizer; Colin Quigley, programme chair

Dance and place; Dance and festival

2014: 28th symposium, Korčula, Croatia

Elsie Ivancich Dunin, organizer; Irene Loutzaki, programme chair

Dance and narratives; Dance as intangible and tangible cultural heritage

2016: 29th symposium, Graz, Austria

Kendra Steppatut, organizer; Mohd Anis Md Nor, programme chair

Dance and the senses; Dancing and dance cultures in urban contexts

²⁰ The 1988 symposium was the first formal and open symposium with proceedings. The format of this symposium continues into the present with the biennial symposia. The previous meetings of the study group had differing titles and occurred in a less regular and structured manner.

2018: 30th symposium, Szeged, Hungary

Sándor Vargo, organizer; Georgiana Gore and Daniela Stavělová, programme co-chairs
Dance and politics; Dance and age

In July 2020 a Virtual Roundtable was held due to the postponement of the 31st symposium

Selena Rakočević and Anne von Bibra Wharton, co-organizers

Ethnochoreology in a time of physical/social distancing

Technological support was received from the Faculty of Music, University of Arts in Belgrade, Serbia.

The first online business meeting of the study group also took place on 21 July 2020. Elections occurred using an online platform designed specifically for elections.

2021: 31st symposium, Klaipėda, Lithuania

(due to the COVID-19 pandemic, the symposium had to be postponed from 2020 to 2021)

Dalia Urbanavičienė, organizer; Selena Rakočević and Anne von Bibra Wharton, programme co-chairs

Dance and economy; Dance transmission

Study-group publications (chronologically listed; symposia proceedings are not included)

- IFMC Study Group for Folk Dance Terminology. 1974. "Foundation for the Analysis of the Structure and Form of Folk Dance: A Syllabus." *YIFMC* 6: 115–135. Translated by William C. Reynolds.
- Dąbrowska, Grażyna, and Kurt Petermann. 1983. Eds. *Analyse und Klassifikation von Volkstänzen* [Analysis and classification of folk-dances]. Warsaw: Polish Academy of Science, Art Institute of Warsaw. (Conference report of the 10th working meeting of the International Folk Music Council Study Group for Folkdance Terminology held in Zaborów, Poland.)
- Reynolds, William C. 1988–2004. Ed. *ICTM Dance Newsletter for Research in Traditional Dance*. Egtved, Denmark: Study Group on Ethnochoreology.
- Dunin, Elsie Ivancich. 1989, 1991, 1993. Compiler and ed. *Dance Research: Published or Publicly Presented by Members of the Study Group on Ethnochoreology*. Los Angeles: International Council for Traditional Music; UCLA Department of Dance.
- Kaeppler, Adrienne, Anca Giurchescu, and Lisbet Torp. 1991. Guest eds. *YTM* 23. (Special issue on dance including articles by Egil Bakka, Theresa Jill Buckland, Elsie Ivancich Dunin, Anca Giurchescu, Andrée Grau, Adrienne Kaeppler, Owe Ronström, Tilman Seebass, and Lisbet Torp).
- Dunin, Elsie Ivancich. 1995. Compiler and ed. *Dance Research: Published or Publicly Presented by Members of the Study Group on Ethnochoreology*. Zagreb: International Council for Traditional Music; Institute of Ethnology and Folklore Research.
- Dunin, Elsie Ivancich, and Tvrtko Zebec. 1999. Compilers and eds. *Dance Research: Published or Publicly Presented by Members of the Study Group on Ethnochoreology*. Zagreb: International Council for Traditional Music; Institute of Ethnology and Folklore Research.
- Kaeppler, Adrienne. 2001. Guest ed. *YTM* 33. (Special issue on dance with articles by Egil Bakka, Marianne Bröcker, Theresa Jill Buckland, Elsie Ivancich Dunin, László Felföldi, Anca Giurchescu, Georgiana Gore, Andrée Grau, Anna Ilieva, Adrienne L. Kaeppler, Irene Loutzaki, Andriy Nahachewsky, Mohd Anis Md Nor, Arzu Öztürkmen, and Colin Quigley).
- Zebec, Tvrtko. 2003. Compiler and ed. *Dance Research: Published or Publicly Presented by Members of the Study Group on Ethnochoreology*. Iva Niemčić, assistant editor. Zagreb: International Council for Traditional Music; Institute of Ethnology and Folklore Research.
- Kaeppler, Adrienne, and Elsie Ivancich Dunin. 2007. Eds. *Dance Structures: Perspectives on the Analysis of Human Movement*. Budapest: Akadémiai Kiadó. (Articles by Egil Bakka, Theresa Jill Buckland, László Felföldi, Catherine E. Foley, Anca Giurchescu, Frank Hall, Adrienne L. Kaeppler, Maria Koutsouba, Eva Kröschlová, Irene Loutzaki, Andriy Nahachewsky, Mats Nilsson, Mohd Anis Md Nor, Arzu Öztürkmen, Lisbet Torp, and Judy Van Zile).
- Sparti, Barbara, and Judy Van Zile. 2011. Eds. *Imaging Dance: Visual Representations of Dancers and Dancing*. Hildesheim: Georg Olms Verlag. (A result of research by the Sub-study Group on Iconography; articles by Elsie Ivancich Dunin, László Felföldi, Nancy G. Heller, Adrienne L. Kaeppler, Irene Loutzaki, Arzu Öztürkmen, Barbara Sparti, and Judy Van Zile).
- Dunin, Elsie Ivancich, and László Felföldi. 2011. Compilers and eds. *DVD ICTM International Council for Traditional Music Study Group on Ethnochoreology Proceedings 1988–2008*. Hungary: "Heritage Culture" Educational E-Library.
- Stavělová, Daniela. 2013. "Vlčnovská jízda králů pohledem současného výzkumu (experimentu) / The Ride of the Kings from the Point of View of Contemporary Research (Experiment)." *Národopisná revue* 2013/1: 3–14.
- Stavělová, Daniela. 2015. "The Ride of the Kings in Vlčnov from the Perspective of Contemporary Research." *Národopisná revue* 2015/5: 47–64. (A result of the research of the Sub-study Group on Field Research Theory and Methods).
- Mellish, Liz, and Selena Rakočević. 2015. Eds. *Dance, Field Research, and Intercultural Perspectives: The Easter Customs in the Village of Svinita*. Pančevo, Serbia: Kulturni Centar Pančevo. (A result of the research of the Sub-study Group on Field Research, Theory, and Methods; articles by Anca Giurchescu, Nick Green, Liz Mellish, Selena Rakočević, and Sara K. Schneider; foreword by Elsie Ivancich Dunin).
- Bakka, Egil, Theresa Jill Buckland, Helena Saarikoski, and Anne von Bibra Wharton. 2020. Eds. *Waltzing through Europe: Attitudes towards Couple Dances in the Long Nineteenth-Century* (A result of the research of the Sub-study Group on 19th Century Round Dances; contributing authors: Egil Bakka, Theresa Jill Buckland, László Felföldi, Dorota Gremlicová, Silje Kapper, Ivana Katarinčić, Rebeka Kuněj, Iva Niemčić, Mats Nilsson, Helena Saarikoski, Daniela Stavělová, Jörgen Torp, Anne von Bibra Wharton, and Tvrtko Zebec.) Open Book Publishers. <https://www.openbookpublishers.com/product/995>.

ICTM Study Group on Global History of Music

Razia Sultanova

Historical studies of music have almost always restricted themselves to specific geographically or culturally defined areas, but music is pursued in relation to the music of other areas and cultures, resulting in a global network of cross-cultural relationships largely neglected by conventional musical historiography. The Study Group on Global History of Music aims to trace such an approach to continue this work, bringing together musicologists and ethnomusicologists in an attempt to add value to work currently underway in both disciplines, and to get out of Euro- and US-centric approaches. Additionally, it will provide a space for historical musicologists within ICTM, which would be an additional advantage.

The mission of the ICTM Study Group on Global History of Music is to encourage, promote and support scholars and performers investigating music in a global context. We are concerned not only with previously neglected musical traditions, but also with how music and related sound genres have intersected cross-culturally and become entangled with each other. The study

group will bring together researchers from around the world to share and develop their research, to contribute to the gradual shift away from a Eurocentric and nationalistic history of music towards one that meets the challenges of globalization.

On 15 March 2019, our Study-Group-in-the-Making held an international, one-day symposium on the subject “Modernization of musical traditions: Global perspectives,” hosted at the invitation of Salwa El-Shawan Castelo-Branco at the Instituto de Etnomusicologia – Centro de Estudos em Música e Dança of the Nova University of Lisbon (figure 1). Presentations were delivered by five musicologists and seven ethnomusicologists. Although coming from different continents and countries, and representing distinct training systems, they were united by a mutual interest in the historical study of music. Particularly valuable contributions to our symposium were the three keynote papers by Nicholas Cook, David Erving, and Keith Howard.



Figure 1. ICTM Study-Group-in-the-Making on Global History of Music symposium. Lisbon, 2019 (photo by Razia Sultanova).

My report on the Lisbon symposium was unanimously supported by the members of the Executive Board at their 118th meeting on 10 July 2019 in Bangkok, leading to the establishment of the new ICTM Study Group on Global History of Music. The Sichuan Conservatory of Music in Chengdu, China, has invited our study group to have its first symposium online over three days in May 2021. As the main subject of the symposium is “Mobility and transcultura in music and performance in global civilizations,” we are delighted that our two keynote presentations will be delivered by Tan Sooi Beng (Universiti Sains Malaysia) and Edwin Seroussi (The Hebrew University of Jerusalem).

Executives of the study group are Razia Sultanova (UK, chair), Xiao Mei (China, vice chair), and Margaret Walker (Canada, secretary).

ICTM Study Group on Historical Sources

Susanne Ziegler and Ingrid Åkesson

Introduction

During its more than fifty-year history, the Study Group on Historical Sources, one of the oldest study groups in ICTM, has organized twenty-two symposia in different European countries, and has been active in world conferences and publishing. Since its first meeting in 1967, when the study group was designated as the Studiengruppe zur Erforschung und Edition älterer Volksmusikquellen vor 1800 (Study group concerned with research and editing of historical sources of folk music before 1800) within the International Folk Music Council (IFMC), the subject matter, as well as the background and interest of the membership, has changed substantially. In general, the history of the study group clearly reveals the shift in focus from folk music in Europe to traditional music worldwide, a shift that became evident with the change of the name of the Council itself in 1981. Today, we can observe a growing interest in historical studies worldwide, and historical studies form a substantial part in the daily work of ethnomusicologists. The study of manifold kinds of historical sources in ethnomusicology has gained worldwide interest, thanks to the UNESCO programme “Memory of the World” and programme on intangible cultural heritage. Hence, ways to meet the demand for historical sources of different musical cultures, and discussions on questions of availability, access, publication, and dissemination are still among the tasks of the study group.

The history of the study group has already been described several times: by Wolfgang Suppan (1991a), Hartmut Braun (1994), Doris Stockmann (1994), and Susanne Ziegler (2010b). In this chapter, we summarize the activities for more than half a century, with references to these earlier studies; we will consider what has been achieved and what has been difficult, and likewise present our thoughts about the tasks and goals of the study group on its way to the future.

History of the Study Group on Historical Sources, symposia, publications

The idea of bringing together colleagues who would devote their efforts exclusively to the study of historical sources came into discussion in 1964, during the 17th IFMC World Conference in Budapest. In 1965, a Committee on Comparative and Historical Ethnomusicology was founded, headed by Erich Stockmann, with the following three subgroups:

- Historical research on African music
- Research into historical sources (European folk music)
- The systematization of folk songs.

In 1967, these subgroups were officially recognized as study groups; the Study Group on Research into Historical Sources is the only one which has survived until today and is now the Study Group on Historical Sources.¹

The first meeting of the Studiengruppe zur Erforschung und Edition älterer Volksmusikquellen vor 1800 took place in Freiburg im Breisgau, Germany, in November 1967. This meeting was initiated by a group of musicologists who were specialized in European folk music, namely Walter Wiora (FRG), at that time also an EB member of the IFMC, Benjamin Rajeczky (Hungary), and Wolfgang Suppan (Austria). Their primary aim was to set up a systematic study of available written documents of folk music in Europe. The material, deriving from different sources, would be prepared and

¹ Until 1997, the study group has been named differently and inconsistently, in German, as well as in English, depending on the author. Within the study group, German was long the official language, with English only being used in IFMC/ICTM material. The German title “Studiengruppe zur Erforschung und Edition älterer Volksmusikquellen vor 1800” was later changed: “vor 1800” was omitted, as well as “Edition,” and “älterer” changed to “historischer” (cf. Braun 1994:15). Seldom has the full title been used; rather mostly an abbreviated form. Since 1997, the English version, Study Group on Historical Sources of Traditional Music, was officially recognized and is now valid in the abbreviated form Study Group on Historical Sources.

edited in order to enable historically oriented research. Meetings in Czechoslovakia (1970),² Hungary (1972),³ and Poland (1975)⁴ followed. From 1978 to 1986, conference proceedings were published in German under the general title *Historische Volksmusikforschung* (Historical research in folk music) within the series *Musikethnologische Sammelbände*, edited by Suppan and others. A bibliography of all papers published until 1988 can be found in Suppan (1991a, 1991b).

Among the main topics at the first meeting were lesser-known verbal sources from the Middle Ages, such as law texts and materials that were other than music, the continuity of historical processes from comparing written sources with examples of living oral tradition, and the intermingling of folk song and spiritual song. Interdisciplinary work was sought and successfully achieved; the meetings were regularly attended by participants from other related fields of study, such as music history, literature, history, jurisprudence, and dance.

In general, the initial meetings of the study group exclusively dealt with European folk music. However, at the 5th meeting in Seggau in 1977, two non-European colleagues from Japan participated for the first time, but did not deliver papers. Only one paper went beyond Europe, presenting ethnohistorical sources on the music of Ethiopia (Baumann 1978). In the final discussion of the next meeting in Medulin, Yugoslavia, in 1979, the participants agreed to focus their efforts on the time before 1800; on the other hand, they further agreed that later and contemporary traditions should be studied.

Papers from both meetings were published: those from Seggau in Suppan and Mauerhofer (1978), and those from Medulin in Mauerhofer and Bezić (1981). With very few exceptions, there was no doubt and no discussion that the material to be studied should be European folk music. The official German name of the group, Studiengruppe zur Erforschung und Edition historischer Volksmusikquellen, did not change until 1988. After 1976, it was used in an abbreviated form: Studiengruppe zur Erforschung historischer Volksmusikquellen (Study group on historical sources of folk music). Not surprisingly, non-European colleagues did not engage with this group. The leading figures at that time were music historians, rather than ethnomusicologists: Walter Wiora, German music historian and initiator of the study group; Benjamin Rajeczky, chair of the study group (1967–1988), a Hungarian music

historian and folk music scholar; and Wolfgang Suppan, Austrian musicologist, and vice chair of the study group (1967–1988). Rajeczky and Suppan organized regular study-group meetings in different European countries and published papers given at these meetings. One of the disadvantages at the time was the predominant use of German language in conferences and publications, so that participants who could not speak German had no chance of involvement.

In the 1980s, the focus of research shifted from central Europe to the periphery. The meeting in Cyprus (1982) concentrated on two topics: historical sources enlightening the relationship between the Orient and the Occident, and ethnic music in the Eastern Mediterranean. The papers were published in Mauerhofer (1985) and Suppan (1986).

In the mid-1980s, ethnomusicology in Europe underwent a substantial shift. Musicology-oriented comparative musicology became outdated, and European universities adopted the discipline of ethnomusicology, with its Anglo-American-based profile, and a stress on social and conceptual aspects, in addition to the music itself.

Time for change had also come for the study group. After a six-year break, a study-group symposium was held in Sweden in 1988. It concentrated on three topics: “Music in the North,” “Ballad melodies,” and “Itineraries.” Unfortunately, the papers were not published. New chairs were elected: Doris Stockmann, renowned German ethnomusicologist (figure 1), and Hartmut Braun of the Deutsches Volksliedarchiv in Freiburg. A comprehensive survey of the activities of the study group up to 1988 was given by Stockmann and Braun at a study-group meeting during the ICTM world conference in Schladming, Austria, in 1989. Braun reported on the history of the study group, including detailed information about former study-group meetings, and Stockmann defined topics and perspectives for the future. Both papers were read in German and later published (Braun 1994; Stockmann 1994).

The next symposium of the study group, chaired by Stockmann and Braun, was held in Göttingen, Germany, in 1991 and concentrated on two topics: “Epos and musical narration in Europe and outside of Europe: Historical sources and living traditions” and “A critical view of historical sources on folk music.” Due to the broad nature of the first topic, Doris Stockmann succeeded in recruiting not only specialists in European folk music, but also several ethnomusicologists who offered papers on non-European music (cf. Stockmann and Erler 1994). It was the first time in the work of the study group that regions outside of Europe were included and that historical sources were largely compared with living traditions.

2 Twelve papers were published in “Benjamin Rajeczky Septugenario sacrum,” *Studia Musicologica Academiae Scientiarum Hungaricae* 13 (1971): 177–306.

3 Sixteen papers were published in *Studia Musicologica Academiae Scientiarum Hungaricae* 15 (1973): 3–320.

4 The papers were published in Bielawski, Mauerhofer, and Suppan (1979).



Figure 1. Doris Stockmann (1929–2006), chair of the ICTM Study Group on Historical Sources from 1988 to 2000. Innsbruck, May 2000 (photo by Susanne Ziegler).

By opening up the meeting to specialists outside of Europe, who all happened to be ethnomusicologists, a separation between the disciplines of folkloristics and ethnomusicology became apparent. Therefore, it became more and more difficult to find topics that would be appropriate for a broader circle of participants. The topics of the meeting in Copenhagen in 1995 included “Traditional music between urban and rural communities” and “Music and working.” Both topics again opened the horizon for papers on non-European music, including Africa (Andreas Meyer), Yemen (Jürgen Elsner), Turkey (Ursula Reinhard), and the Republic of Georgia (Ziegler). It became evident that the group’s interest was shifting to new regions, away from European folk music towards non-European countries. The proceedings of the 11th meeting in Copenhagen were the first to be published in English (Stockmann and Koudal 1997).

The next meeting, held in Dion, Greece, in 1997, focussed again on music of the East Mediterranean, but due to organizational problems, no colleagues from non-EU countries were able to attend the meeting. In Dion, historical sound recordings were recognized as new kinds of historical sources within the scope of the study group, thanks to the increasing research and publishing activities in the Vienna and Berlin Phonogramm-Archives. Members also agreed on renaming the study group from “Study Group on Historical Sources of Folk Music” to “Study Group on Historical Sources of Traditional Music,” thus following the general line

of the mother organization.⁵ In Dion, Hartmut Braun resigned, and Rudolf Brandl, professor of ethnomusicology at Göttingen University, was elected as vice chair.

The 13th meeting in Innsbruck in 2000 concentrated on “Change of style in traditional music” and “Laments.” Doris Stockmann retired from chairing the study group, and Susanne Ziegler (Germany) took over this responsibility, from 2000 until 2002 with Rudolf Brandl, from 2002 until 2010 with Bjørn Aksdal (Norway), and from 2010 until 2018 with Ingrid Åkesson (Sweden). A publication of the meetings in Dion (1997) and Innsbruck (2000) was ready for printing, but due to lack of financial support, it could not be published in this form; it is only available on CD-ROM (Stockmann and Ziegler 2004).

A change of chairs in a study group is always a challenge. After 2000, the membership changed, as older colleagues stopped participating and new members entered the group. English was accepted as the only conference language, and more colleagues from outside Europe took part in the biennial meetings. In addition, the focus of interest shifted; the former concentration on folk music in Europe gave way to a broader understanding of historical concerns in ethnomusicology. Due to Ziegler’s work in the Berlin Phonogramm-Archiv and contacts with colleagues working on similar material, the audio aspect of historical sources became ever more prominent. Thus, one topic at subsequent symposia was always devoted to historical sound recordings, which interested many colleagues, but was less relevant

⁵ The IFMC changed its name to International Council for Traditional Music in 1981.

for others. Several years were necessary to rebuild the group, but through the efforts of engaged colleagues, it was possible to organize study-group symposia every two years. Unfortunately, no reports were published between 2002 and 2006.

In September 2002, the study group met in Münster, Germany. One of the topics was devoted to historical recordings, the other to the role of musicians in a historical perspective. For the first time, two colleagues from Africa were among the twenty participants. The 15th study-group meeting took place in Seggau, Austria, in 2004. Again, historical recordings were in focus: commercial versus archival recordings and their heterogeneity were discussed in twelve papers. Eight papers dealt with the relationship between instrumental and vocal interpretation in historical perspective.

The next symposium was arranged in Berlin in 2006, providing insight into the various activities of the Berlin Phonogramm-Archiv. Twenty-five participants from Europe, but also from Argentina and Israel, took part, and historical sources were discussed in a broad spectrum. The first topic—“Preventing the ‘loss’ of tradition”—offered the chance to discuss the role of archives as a source for reconstruction and revitalization. The second topic—“Repertoires and their characteristics”—addressed the interchange and mutual influences between traditional music and the record industry in respect to repertoire.

The 2008 symposium was held at the Centre for Swedish Folk Music and Jazz Research in Stockholm. The topic was “Historical sources and source criticism,” which was discussed from several viewpoints. Proceedings with the same title were edited by Susanne Ziegler and published in cooperation with the Centre in 2010 (Ziegler 2010a).

The 18th symposium was arranged in 2010 in Vilnius by the Lithuanian Academy of Music and Theatre. The topic was “Methodological approaches to historical sources in ethnomusicology.” The discussions of this topic included multidisciplinary perspectives, which is understandable in a group focusing on different kinds of historical source material, from antiquity up to sound recordings just a few years old. Ingrid Åkesson (local organizer for the Stockholm symposium) was elected co-chair after Bjørn Aksdal, and stayed on until 2018. Working at the Centre for Swedish Folk Music and Jazz Research, an institution situated at the crossroads between ethnomusicology, folklore studies / ethnology, vernacular literature, and cultural studies, her scholarly profile includes cross-disciplinary work, as well as a problematizing approach to traditional and archival material.

Continuing discussions of multidisciplinary work resulted in one of the two topics for the Vienna symposium in 2012, hosted by the Austrian Academy

of Science and especially the Phonogrammarchiv: “Multidisciplinary approaches to the study of historical sources of traditional music.” This topic attracted a number of participants, a couple of them using musical sources within disciplines other than ethnomusicology. The cross-disciplinary nature of historical source material, which has already been a focus of the study group at earlier meetings, is thus an asset for introducing wider perspectives into our study group, and into ethnomusicological discussion in general. To some extent, the symposia have therefore been open to individual participants outside the ICTM, which turned out to be beneficial for the discussions.

The other topic in Vienna was “Historical sources and contemporary fieldwork in ethnomusicology—relationship, dialogue, mutual benefit.” Here, the intention was to further stimulate discussion between ethnomusicologists concentrating on fieldwork, those working in archives and collections, and those who do both kinds of work. Both topics resulted in lively and constructive discussions.

In 2014, the study-group symposium was hosted by the Instituto de Etnomusicologia – Centro de Estudos em Música e Dança of the University of Aveiro in Portugal. This university institution contains a music archive; thus, it exceeds the boundary between these two kinds of institutions. In contrast to earlier meetings, the organizers decided to focus the discussion on one topic only: “Individual memory—collective history: Historical sources as an interface and meeting-point.” The intention was to open up aspects such as cultural heritage, challenges and possibilities on the Internet, and the potential dialogues between different individual cultural memories and expressions from different times and places. A great number of participants attended, a couple of panels were organized, and there was plenty of discussion.

A selection of peer-reviewed articles, based on re-written papers from the Vienna and Aveiro symposia, were edited and published by the joint efforts of Susanne Ziegler, Ingrid Åkesson, Gerda Lechleitner (host for the Vienna symposium), and Susana Sardo (host for the Aveiro symposium). The book was published in 2017 in hardback and as an e-book: *Historical Sources of Ethnomusicology in Contemporary Debate*. The topics of these two symposia had in common a focus on dialogue, interface, and multidisciplinary perspectives, so it was appropriate to collect articles from both symposia in the same publication.

In 2016, Susanne Fürniss at the National Centre for Scientific Research (CNRS), Musée de l’Homme in Paris, invited the study group (figure 2). Two partly overlapping topics were chosen, one with a concentrated scope (“Evaluation of historical sound recordings”) and



Figure 2. Participants of the 21st symposium of the ICTM Study Group on Historical Sources: (*front row*) Baia Zhuzhunadze (Georgia), Hande Sağlam (Austria), Vanessa Paloma Elbaz (France/Morocco), Ingrid Åkesson (Sweden), Susanne Fühniss (France); (*2nd row*) Janika Oras (Estonia), Rastko Jakovljević (USA), Drago Kunej (Slovenia), Pál Richter (Hungary), Gerda Lechleitner (Austria), Anja Brunner (Austria), Judith Haug (Germany), Matthias Boström (Sweden); (*3rd row*) Pargon Siritipa (Thailand/Spain), Miriam Roving Olsen (France), Jean Lambert (France), Franz Lechleitner (Austria), Tala Jarjour (USA), Jörg Sapper (Germany); (*back row*) Pedro Aragão (Brazil), Shai Burstyn (Israel), Rémy Jadinon (Belgium), Estelle Delavennat (France), Susanne Ziegler (Germany), Kisito Essele (France/Cameroon), Olga Velichkina (France), Jérémy Gardent (France). Paris, March 2016 (photo courtesy of Susanne Ziegler).

one more open (“The study of history through oral and written sources on music”). Both topics were well in accordance with the work of the hosting institution, as well as of many members of the study group. A scholarly committee made a selection among the great number of contributed abstracts; still, the symposium included many participants. The programme allowed good time for constructive and friendly discussions.

Upon invitation of the Musicological Institute of the Hungarian Academy of Sciences, the 2018 symposium took place in Budapest. The only, but broad, topic was “The inside and the outside, or who is the Other? Different perspectives on historical sources of ethnomusicology.” The symposium was like coming back to the roots of our study group, and again folk music was present in many papers, mostly without much problematization. Also, problems of dominance and imbalance in the relationship between, for example, European collectors and musicians from colonized areas were touched upon only in a few papers. Thus, several of the organizers’ proposals were not present in the discussion. Elections were held and Gerda Lechleitner (Austria) was elected the new chair and Susana Sardo (Portugal) co-chair. There will henceforth be room for

new topics and perspectives at future study-group symposia. The study-group symposium planned to take place in May 2020 in Almaty, Kazakhstan, unfortunately had to be cancelled because of the COVID-19 pandemic. The programme committee, consisting of Gerda Lechleitner (Austria), Susana Sardo (Portugal), and Miguel A. García (Argentina), with Lera Nedlina from the Kurmangazy Kazakh National Conservatory as local organizer, proposed two topics: “Innovative approaches to sources for ethnomusicological research” and “What does the archive store?” The symposium has been postponed until November 2021.

The study group has also been present at various ICTM world conferences, for example in Stockholm/Helsinki (1985), East Berlin (1987), Schladming (1989), Berlin (1993), Rio de Janeiro (2001), Sheffield (2005), Vienna (2007), Durban (2009), St. John’s (2011), and Limerick (2017). In Sheffield in 2005, Ziegler organized a panel entitled “The ICTM Study Group on Historical Sources of Traditional Music: History and presence,” with papers given by herself, Gerda Lechleitner, Mathias Boström, Kendra Stepputat, and Ardian Ahmedaja. In Vienna in 2007, the title of the panel was “The Memory of the World and the role of

historical sources for the world's musical traditions"; Gerda Lechleitner, Miguel A. García, Gila Flam, and Susanne Ziegler presented their current research on that topic. In Limerick in 2017, Ingrid Åkesson organized a panel, related to historical source material, with the title "Real-life or virtual affinity—Community and legacy created through singing," with papers given by herself, Janika Oras, and Taive Särg.

ICTM world conferences have offered the possibility to provide insight in the ongoing discussion about historical sources. Many colleagues have become interested and joined the group. In general, preference has always been given to organizing regular symposia in order to facilitate contacts between colleagues and to foster discussion among those interested in historical source material. We have succeeded in organizing symposia every two years, but have not always been able to publish conference proceedings or peer-reviewed edited books.

Summary and perspectives

A survey of the membership during the years 2000–2018 shows that it has fluctuated. A few members may be regarded as the hard core, but most of the participants in our symposia only attend intermittently, if the topics are interesting for their current work (including occasional participants from other disciplines, as mentioned above). In academia generally, fewer people continue to participate in the same group for a long time, as projects tend to dominate our work. The Study Group on Historical Sources is—like several other groups, such as the groups studying musical instruments, minorities, applied ethnomusicology, audiovisual issues, music archaeology, education, etc.—based on thematic issues, while other study groups give preference to regional studies. However, historical studies can be discussed as well in a regional context.⁶ Regional music traditions, on the other hand, are considered important in many of the "new" nations, such as the republics formed on the territory of former Yugoslavia and the former Soviet Union. They all show interest in their specific historical sources, which are often kept outside of the respective countries in other places, such as the archives in Berlin, Vienna, London, St. Petersburg, and several in the United States. So, searching for historical sources and possibly creating one's own "national archive" is a goal of great importance for recently independent nations.

Looking back at the history of the study group in more recent years, we have seen an increased international representation, including France and the British Isles,

the Baltic States, North and South America, Israel, and the Iberian Peninsula, thus redirecting the former focus on Central, Northern, and Southeastern Europe. Topics have been formulated with the intent to open up for more diverse paper presentations, and more facets of historical research have been discussed. European folk music is no longer exclusively the focus of the study group; other themes have gained a prominent place in our discussions. Some of these contrast archival sources and fieldwork, archives as creations of historical fieldwork, the revitalization of archival material in current performance, issues concerning the digitization of archives, and broader aspects of historical sources of music. The changes that took place between 2000 and 2018 correspond with a general change within ethnomusicology. In Germany, the birth-place of the study group, as well as in many other countries, numerous colleagues study urban or popular music, migration, the music of minorities, music in diaspora, etc. Traditional music is studied from new perspectives and with the use of new theories. Archivists focus on digitization and accessibility, but they also problematize cultural heritage and ask new questions concerning the perspectives of collectors versus performers, what kinds of material is lacking in collections, etc. The nature, value, and use of historical sources of music must continue to be discussed as a global topic, from different perspectives and with the application of contemporary theories and methods.

References cited

- Baumann, Max Peter. 1978. "Ethnohistorische Quellen zur Musik Äthopiens aus schriftlichen Zeugnissen von 1500 bis 1800." In *Historische Volksmusikforschung: Kongress-Bericht Seggau 1977*, edited by Wolfgang Suppan and Alois Mauerhofer, 19–50. Musikethnologische Sammelbände, 2. Graz: Akademische Drucks- und Verlagsanstalt.
- Bielawski, Ludwik, Alois Mauerhofer, and Wolfgang Suppan. 1979. Eds. *Historische Volksmusikforschung: Bericht über die 4. Arbeitstagung der Studiengruppe zur Erforschung und Edition historischer Volksmusikquellen im International Folk Music Council vom 7. bis 12. April 1975 in Kazimierz Dolny*. Kraków: Polskie Wydawnictwo Muzyczne.
- Braun, Hartmut. 1994. "Zur Geschichte der Studiengruppe zur Erforschung historischer Volksmusikquellen." In *Historische Volksmusikforschung*, edited by Doris Stockmann and Annette Erler, 15–22. *Orbis Musicarum*, 10. Göttingen: Edition Re.
- Mauerhofer, Alois. 1985. Ed. *Historische Volksmusikforschung—Tagungsbericht Limassol 1982: Referate der 7. Tagung der Studiengruppe zur Erforschung und Edition historischer Volksmusikquellen des International Council for Traditional Music/UNESCO*. Musikethnologische Sammelbände, 7. Graz: Akademische Verlagsanstalt.
- Mauerhofer, Alois, and Jerko Bezić. 1981. Eds. *Historische Volksmusikforschung—Kongress-Bericht Medulin 1979: Referate der 6. Sitzung der Studiengruppe zur Erforschung und Edition historischer Volksmusikquellen*. Musikethnologische Sammelbände, 5. Graz: Akademische Verlagsanstalt.
- Stockmann, Doris. 1994. "Arbeitsperspektiven der Study Group on Historical Sources of Folk Music." In *Historische*

⁶ The Study Group on East Asian Historical Musical Sources was founded in 2006, but there was no contact between the two groups. It has since been discontinued.

- Volksmusikforschung*, edited by Doris Stockmann and Annette Erler, 9–13. Orbis Musicarum, 10. Göttingen: Edition Re.
- Stockmann, Doris, and Annette Erler. 1994. Eds. *Historische Volksmusikforschung: Studiengruppe zur Erforschung historischer Volksmusikquellen im ICTM—Beiträge der 10. Arbeitstagung in Göttingen 1991*. Orbis Musicarum, 10. Göttingen: Edition Re.
- Stockmann, Doris, and Jens Henrik Koudal. 1997. Eds. *Historical Studies on Folk and Traditional Music: ICTM Study Group on Historical Sources of Folk Music. Copenhagen Report 1995*. Copenhagen: Museum Tusulanum Press.
- Stockmann, Doris, and Susanne Ziegler. 2004. Eds. *Historische Forschungen zu traditioneller Musik: Sammelbände der Study Group on Historical Sources of Traditional Music im ICTM. Beiträge der 12. und 13. Arbeitstagung in Dion 1997 und Innsbruck 2000*. 448 pp. (on CD-ROM).
- Suppan, Wolfgang. 1986. Ed. *Musikethnologische Sammelbände* 8.
- . 1991a. “Publications and Activities of the ICTM Study Group on Historical Sources of Folk Music.” *YTM* 23: 189–194.
- . 1991b. Ed. “Verzeichnis der Tagungen und der gedruckten Referate der Historischen Studiengruppe im International Council for Traditional Music, 1967–1988.” In *Schladminger Gespräche zum Thema Musik und Tourismus*, edited by Wolfgang Suppan, 285–292. Musikethnologische Sammelbände. 12. Tutzing: Hans Schneider.
- Suppan, Wolfgang, and Alois Mauerhofer. 1978. Eds. *Historische Volksmusikforschung—Kongress-Bericht Seggau 1977: Referate der 5. Sitzung der Studiengruppe zur Erforschung und Edition historischer Volksmusikquellen*. Musikethnologische Sammelbände, 2. Graz: Akademische Druck- u. Verlagsanstalt.
- Ziegler, Susanne. 2010a. Ed. *Historical Sources and Source Criticism: Proceedings of the 17. Meeting of the ICTM Study Group on Historical Sources of Traditional Music held in Stockholm, Sweden, May 2008*. Skrifter från Svenskt Visarkiv, 29. Stockholm: Svenskt Visarkiv.
- . 2010b. “Historical Sources in the History of Ethnomusicology—a Critical Review.” In *Historical Sources and Source Criticism: Proceedings from the 17th International Conference in Stockholm, Sweden May 21–25, 2008*, edited by Doris Stockmann and Susanne Ziegler, 15–30. Skrifter från Svenskt visarkiv, 29. Stockholm: Svenskt Visarkiv.
- Ziegler, Susanne, Ingrid Åkesson, Gerda Lechleitner, and Susana Sardo. 2017. Eds. *Historical Sources of Ethnomusicology in Contemporary Debate*. Newcastle-upon-Tyne: Cambridge Scholars Publishing.

Appendix: List of ICTM Study Group on Historical Sources symposia

no.	year	place	publication
1	1967	Freiburg im Breisgau (FRG)	(no publication)
2	1970	Brno (Czechoslovakia)	<i>Studia Musicologica Academiae Scientiarum Hungaricae</i> 13 (1971): 177–295
3	1972	Sárospatak (Hungary)	<i>Studia Musicologica Academiae Scientiarum Hungaricae</i> 15 (1973): 3–320
4	1975	Kazimierz Dolny (Poland)	Bielawski, Mauerhofer, and Suppan 1979
5	1977	Seggau (Austria)	Suppan and Mauerhofer 1978
6	1979	Medulin (Yugoslavia)	Mauerhofer and Bezić 1981
7	1982	Limassol (Cyprus)	Mauerhofer 1985; Suppan 1986
8	1988	Göteborg (Sweden)	(no publication)
9	1989	Schladming (Austria)	(papers by Doris Stockmann and Hartmut Braun appear in Stockmann and Erler 1994)
10	1991	Göttingen (Germany)	Stockmann and Erler 1994
11	1995	Copenhagen (Denmark)	Stockmann and Koudal 1997
12	1997	Dion (Greece)	Stockmann and Ziegler 2004
13	2000	Innsbruck (Austria)	Stockmann and Ziegler 2004
14	2002	Münster (Germany)	(not published)
15	2004	Seggau (Austria)	(no publication)
16	2006	Berlin (Germany)	(no publication)
17	2008	Stockholm (Sweden)	Ziegler 2010
18	2010	Vilnius (Lithuania)	(no publication)
19	2012	Vienna (Austria)	Ziegler et al. 2017 (joint publication for Vienna and Aveiro)
20	2014	Aveiro (Portugal)	Ziegler et al. 2017 (joint publication for Vienna and Aveiro)
21	2016	Paris (France)	(no publication)
22	2018	Budapest (Hungary)	(forthcoming)
23	2021	Almaty (Kazakhstan)	(postponed from 2020)

ICTM Study Group on Iconography of the Performing Arts

Zdravko Blažeković

Images of musical instruments and music-making have been used in research of music history since the time of the Renaissance painters and antiquarians who were trying to understand and revive music of classical antiquity. And yet, it was only in the 1970s that music iconography significantly advanced as a discipline in its methodology and application in music scholarship. One reason for such a late development was the technical difficulty of working with images. When we look back in time, it is easy to find among writings of the eighteenth-century music historians references about their desire and need to study images. But without finding aids for the control of images and easy access to them in published reproductions, it was hard, if not impossible, to do their meaningful comparative research, not to mention the prohibitive expense if authors wanted to include them with their published articles.

Ernst Ludwig Gerber listed in the appendix to his *Neues historisch-biographisches Lexikon der Tonkünstler* over six hundred portraits of musicians meant to supplement the biographical entries presented on the preceding pages of the lexicon (Gerber 1812–1814). But what good was this list to his readers when he was unable to reproduce individual portraits? In 1906, the German musicologist Hugo Leichtentritt (1874–1951) published an article asking in its title “Was lehren uns die Bildwerke des 14.–17. Jahrhunderts über die Instrumentalmusik ihrer Zeit?” (What do paintings from the 14th to 17th centuries teach us about the instrumental music of their time?) (Leichtentritt 1906). His narrative about pictures is accompanied with no reproductions, and we wonder today if there is anything that Leichtentritt’s readers could have learned from described pictures that they were not able to see along with the text.

The situation regarding accessibility of music-related visual material started changing in a forceful way when American musicologist Barry S. Brook (1918–1997) initiated in 1971 the Répertoire International d’Iconographie Musicale (RIdIM). The goal of RIdIM—established under the auspices of the International Musicological Society (IMS); the International Association of Music Libraries, Archives and Information Centres (IAML);

and the Comité international pour les musées et collections d’instruments et de musique (CIMCIM)—was to provide complete and easy bibliographic insight into the vast resources of music iconography around the world. This initiative was part of his grand vision to

bring together documentation [for music research] via an international network of data banks, operated by computers in conjunction with ultra-microforms, video screens, and advanced audio systems, all transmitted by satellite. [This knowledge base] would encompass recorded sound, printed and manuscript music, literature about music, musical iconography, materials for music education, and would be concerned with art music, folk music, and popular music in all genres and media, in all periods and countries. (Brook 1978)

Brook understood that although visual sources cannot supply information about music itself, they do provide an invaluable account about music-making as a social activity and its music experience among certain groups, including extinct traditions. As people visually represented their activities and expressed their beliefs since the earliest times, the range of themes and contexts in which images can document music activities of the past is endlessly broad. They provide clues about the morphology of musical instruments and their dissemination; performance practice and instrumental playing techniques; contexts of performance, including performance space, audience, and reception; combination of performing forces, in particular repertoires or social functions; biographical information on musicians and their likenesses; social, commercial, and intellectual history of music; as well as, the role of music in associated performing arts such as dance and music theatre. As dance is a kinetic art, visual sources rarely provide information about succession of movements, but they can inform about a single dance position; physical expression of the dancer; dancer’s portrayal; props used and costume worn during the performance; and location, context, audience, and symbolism of dance performance.

The 1970s was an extremely important period for the development of the research of iconographic sources. Along with the initiation of the cataloguing of images

made under the auspices of the RIdIM and its host institution, the Research Center for Music Iconography (RCMI) of the City University of New York Graduate Center, Brook organized in New York eight conferences on music iconography.¹ He was convinced that without a scholarly interpretation of images, it would be impossible to produce viable cataloguing entries; and in return, without well-organized and exhaustive catalogues, scholars cannot have easy access to these sources. These conferences were relatively small, but every year they brought together the key scholars working with visual sources in music history. This was the place where the discipline started taking its shape through discussions on methodological issues. Also, during the 1970s, some ground-breaking monographs on music iconography came out within only a few years of each other, thereby establishing the discipline in a number of European countries (Kos 1972; Kuret 1973; Seebass 1973; Geiser 1974; Hammerstein 1974; Mirimonde 1974, 1975–1977; Leppert 1977; Chailley 1978).

In the early 1980s, Brook's engagement with the research of visual sources for music history gradually declined, and the Research Center for Music Iconography stopped organizing RIdIM's conferences after 1980. The only two of RIdIM's conferences organized during the 1980s were held in Mainz in 1982 and Paris in 1987.

From 1985 to 2001

To eliminate the void that came about by not having regular scholarly meetings, Tilman Seebass—helped by Erich Stockmann and Dieter Christensen—established in 1985 the ICTM Study Group on Music Iconography (of Traditional Music) with a mission to advance the research of visual sources relevant for music history, performance practice, musical life, and organology. The first vice chair of the group was Tsuge Gen'ichi 柘植 元一 from Japan, and its secretary was Onno Mensink from the Netherlands, who organized the group's first symposium in 1986 at the Gemeentemuseum in The Hague. For a short time at the very beginning, the group had in its name the qualifier marking its focus on “traditional music.” Already with first symposium of the new study group, Seebass broadened the circle of scholars from the earlier RIdIM's network, bringing into the loop ethnomusicologists and also attracting younger scholars that were succeeding the generation of RIdIM's founders.

During the 1990s and early 2000s, Seebass was the key person organizing the research network in music iconography.



Figure 1. Tilman Seebass and Nicoletta Guidobaldi. Ravenna, 2006 (photo courtesy of Nicoletta Guidobaldi).

ography. In many ways the ICTM study group under his leadership was the key catalyst and medium that facilitated advancements in the research of music iconography. Seebass received his doctorate in 1970 from the Universität Basel with a thesis about the Utrecht Psalter (Seebass 1973). After graduation, he undertook ethnomusicological fieldwork on Athos (Greece), in Indonesia (Bali and Lombok), and in Tyrol, which gave him insights into research methodology of both historical musicology and ethnomusicology. In the field of music iconography, he has written on topics concerning Greek antiquity, medieval music instruments and illustrations of music theory, representations of Italian folk music in paintings by Léopold Robert, iconography of dance, and symbolism in paintings by Titian and Giorgione. Discussions of methodology of iconographic research are inherent in all these studies, as well as in his important general articles on music iconography written for *The New Grove* (Seebass 2001) and for *Die Musik in Geschichte und Gegenwart* (Seebass 1997). From 1977 through 1993, he was professor at Duke University in Durham, North Carolina (USA), and from 1993 until his retirement in 2007, professor and head of the musicological department at the Universität Innsbruck (figure 1). After leaving ICTM in the mid-2000s, he shifted his interests to the International Musicological Society (IMS), which elected him vice president (2002–2007) and subsequently president (2007–2012).

During Seebass's leadership, the Study Group on Music Iconography held the following symposia:

1. Methods in musical iconography. The Hague, the Netherlands, 10–13 June 1986;
2. North-Mediterranean folk music in the visual arts. Orta San Giulio, Italy, 24–29 May 1988;
3. The spirit of Greek music in the visual arts of antiquity. Thessaloniki, Greece, 21–25 May 1990;

¹ Programmes and abstracts of the most important conferences on music iconography, beginning in 1973, are available at <http://www.musiciconography.org/conferences/> (accessed 12 Apr 2020).

4. Music in the visual arts of Central Asia before 1700. Bukhara, Uzbekistan, 24–29 September 1990;
5. Image and reality in the presentation of musical processions, 1660–1775. Bad Köstritz, Germany, 5–9 August 1993;
6. Music images and the Bible. Jerusalem and Ramat Gan, Israel, 29 December 1994 – 3 January 1995;
7. Myth and reality in dance pictures. Innsbruck, Austria, 13–18 June 1995;
8. Music and dance in pictures of popular and courtly feasts (Southern Europe, 1500–1750). Sedano (Burgos), Spain, 15–20 May 1996;
9. Music and images of music in the Mediterranean world, 300 BC – AD 300. Dion and Thessaloniki, Greece, 15–20 September 1998;
10. L'iconografia musicale: Mito e storia. Bologna, Italy, 10 March 2001.

The need for the accessibility of images and their scholarly control, which gave birth to RIdIM, also influenced the early discussions in the study group's symposia. Seebass invited the art historian Leendert D. Couprie (b. 1938) of the Universiteit Leiden to The Hague symposium. Couprie was on the team of Henri van der Vaal (1910–1972), who since the 1950s was developing ICONCLASS, a classification system designed for iconography represented in Western art. In his report about the symposium, Laurence Libin mentioned that one evening of the symposium was devoted to discussion of iconographic documentation, and computer application and software for indexing (Libin 1986).

The discussions concerning cataloguing were a continuation of Seebass's earlier interest to refine the RIdIM cataloguing system. When Barry Brook and his team developed RIdIM's first cataloguing system in the early 1970s, the advising experts were predominantly interested in Western painting, sculpture, and applied arts. The early cataloguing practice soon demonstrated that traditional arts and artistic media, which provided information about traditional musics from around the world, were not adequately considered in these discussions. Therefore, at the 1979 RCMI/RIdIM conference in New York, Seebass led a roundtable session dedicated to the representation of music in the visual arts of non-Western cultures (Kopp 1979). About ten days later, he sent a letter to Timothy Rice, the chair of the programme committee that year for the meeting of the Society for Ethnomusicology, which was planned for Montréal (10–14 October 1979). Seebass wrote to Rice:

I made some suggestions, how to improve the system, and Barry Brook and I think now that it is time to get a wider circle of ethnomusicologists involved and discuss the problem. We wonder if the SEM would be ready to schedule a seminar or round table dealing with this topic at the Montreal congress. (Seebass 1979a)

And indeed, in his paper “The RIdIM card and musical iconography of nonwestern cultures” (Seebass 1979b), Seebass demonstrated his suggestions for changes in RIdIM cataloguing. Concurrently, Brook introduced these changes at the IAML meeting in Salzburg. Obviously, the implementation of Seebass's suggestions into the RIdIM cataloguing rules in 1979 was not the end of his interest in these issues, and he continued the development of the cataloguing methods in order to accommodate different aspects of representations appearing in traditional visual arts and non-Western art. At the end of the report about the study group's meeting in The Hague, Seebass added a note saying that

during the meeting, Prof. Couprie (Leiden), Dr. [Magda] Kyrova and Dr. [Onno] Mensink agreed to develop a system of description for images with musical content, on a world-wide basis. They will choose 100 sample pictures and describe them according to both the RIdIM and the revised ICONCLASS system. First drafts of the descriptions are to be sent to the steering committee of the Study Group and other interested scholars for critique and suggestions in late Spring 1987. (Libin 1986)

This report was discussed in the study group's meeting at the 1987 ICTM World Conference in Berlin. In the discussion chaired by Seebass, Couprie, Terence Ford, Monika Holl, Kyrova, and Gunji Sumi 郡司 すみ were participants. Eventually, ICONCLASS was rejected because it dealt with historical subjects in Western art without sufficient references to music and musical instruments around the world. The study group here provided in the most direct way, the intellectual space for a discussion about methods for indexing visual sources relevant for studies of music and supported activities of RIdIM.

Being on the crossroad between history studies, art history, sociology, anthropology, ethno/musicology, dance studies, archaeology, classical philology, and many other disciplines, methodological principles of iconographic research cannot be merely transferred from any of these disciplines, but rather, they have to be developed on their own, always in a relation to the investigated subject, the medium of the work, and the cultural context in which the object had been produced. As each study group's symposium moved from one geographic area to another, the general themes of the symposia changed according to the local iconographic material. In Orta San Giulio, the focus was dedicated to Mediterranean folk music; in Thessaloniki, to Greek antiquity; in Bukhara, to Central Asian art from before 1700; in Innsbruck, to issues of realism in representations. The first meeting in 1986 was dedicated generally to methods in musical iconography. Later on, with thematic and geographic shifts, each symposium shed light on an application of different research methods that came out from the studied material. This approach significantly strengthened

the discipline, often bringing into the network music scholars who were otherwise not working with visual sources. The study group has on occasions also collaborated with other ICTM study groups. The 1994–1995 symposium in Jerusalem and Ramat Gan—examining biblical topics concerning artefacts from Israel, Syria, Asia Minor, Mesopotamia, and Egypt—was organized together with the Study Group on Music Archaeology; and the 1995 symposium in Innsbruck—examining images of dance—with the subgroup on dance iconography of the Study Group on Ethnochoreology.

In his 1995 report about the study group's activities, Seebass said: "What surprised me at the meetings of Jerusalem and Innsbruck was, that there still seems to be undiminished need for methodological guidance" (Seebass 1995). However, the same report indicates that participation in the study group's symposia was by invitations that were sent to "those colleagues of whom we assume on the basis of their publications that they are interested, and particularly those who have not been at our recent meetings" (*ibid.*). Inviting to symposia specialists on specific topics who otherwise were not working with iconographic sources may have been a reason for the constant need to return to methodological discussion, but this practice also provided an opportunity to further refine the methodology with each new topic. Participation in the symposia by invitation ensured learned discussions, but at the same time created a sense of study group's exclusivity, excluding younger people and scholars from outside of Europe who might not be studying the topic of the conference. To compensate for closing the participation at the symposia to invited guests, the study group organized at world conferences in Berlin (1987), Schladming (1989), Madrid (IMS, 1992), and Nitra (1997) open sessions in which presentations were limited to five minutes, each discussing one or two images.

Throughout this period, the study group has never produced symposia proceedings. Only selected papers were individually published in *Imago Musicae: International Yearbook of Musical Iconography*, which Barry Brook, at the time president of RIdIM, had founded in 1984 as the "official organ of the International Repertory of Musical Iconography," and appointed Seebass as its editor. With the founding of the Study Group on Music Iconography, ICTM also became nominally involved with RIdIM and from 1987 through 1992 had three liaison officers representing the Council (Tilman Seebass, Erich Stockmann, and Tsuge Gen'ichi). From 1990 through 2005, the masthead of *Imago Musicae* indicated that the yearbook was published under the joint auspices of RIdIM and ICTM. The three ICTM liaison officers also served for a period of time on the journal's editorial board.

Although Seebass did not officially step down from the leadership of the study group until the world conference in Sheffield (2005), the study group became dormant after the 2001 symposium in Bologna. In an email of 15 April 2005, Seebass notified study-group members and ICTM members with iconographic interests that he was stepping down as the chair and "unless a successor is found ... we will terminate the STG. Despite several attempts I have not been able to find a successor myself, so please communicate among each other and with me on this matter." Seebass left the ICTM soon afterwards, and in 2006 established a new Study Group for Music Iconography operating within the framework of the International Musicological Society.

From 2012 to the present

Without Tilman Seebass's successor, the study group was dormant through the 2000s, until Svanibor Pettan, at that time a vice president of ICTM, suggested during the 2009 world conference in Durban that I take its leadership and revive its symposia. By that time, the old network of scholars has disintegrated, and it was necessary to restart the organization from the ground up. My immediate thought was that the group should become more global regarding its topics, symposia locations, and the involvement of participants. Except for meetings in Bukhara in 1990 and Jerusalem in 1994–1995, the old study group held all its meetings in Europe, and its focus concerned mainly music represented in the Western art. The first decision in that direction was to change the name to Study Group on Iconography of the Performing Arts, as many Asian traditions perceive music in a symbiosis with dance and theatre. Also, dance and traditional music theatre prominently feature in research subjects from the entire network of the ICTM. The Executive Board approved this change of name at its meeting in St. John's, Canada, in the summer of 2011. Such a global mission of the group in many ways influences the choice of topics for the symposia. It is always beneficial to focus the discussion on a specific and precisely defined topic. But then, many scholars working on unrelated subjects and in different geographic regions are excluded from participation. Therefore, it is important to balance the symposium's framework to accommodate a wide spectrum of participants and, at the same time, provide common discussion points. The other challenge for this study group is attracting art history scholars who normally do not belong to the ethno/musicological network. The presence of such heterogeneity of expertise and research methodology is critically important for the advancement of the discipline, but it is generally difficult to achieve. Since the study group's revival, seven symposia have been organized:



Figure 2. Participants of the study group's 11th symposium. Yungang Grottoes near Datong, Shanxi Province, October 2012 (photo courtesy of Zdravko Blažeković).

11. Images of music making and cultural exchanges between the East and the West. China Conservatory of Music, Beijing, 26–31 October 2012;
12. Neoclassical reverberations of discovering antiquity. Istituto per i Beni Musicali in Piemonte and Archivio di Stato di Torino, Turin, Italy, 6–9 October 2014;
13. Decoration of performance space: Meaning and ideology. Fondazione Giorgio Cini, Venice, 16–20 May 2016;
14. Images of music-making and its trans-cultural exchanges. Xi'an Conservatory of Music, Xi'an, China, 27–31 October 2016;
15. Iberian music crossroads through the ages: Music-making in its transcultural exchange. Societat Catalana de Musicologia and Institut d'Estudios Catalans, Barcelona, 17–19 October 2018;
16. Music in popular theater and ritual. Universidad de la Republica Uruguay, Salto, 23–26 October 2019;
17. Objects and images of music in public and private art museums. Centro de Estudos de Sociologia e Estética Musical (CESEM), Universidade NOVA de Lisboa, Lisbon and Alpiarça, because of COVID-19 postponed to 7–9 October 2021.

The first symposium, held at the China Conservatory of Music 中国音乐学院, is particularly important because it significantly advanced the discipline in China (Blažeković 2013). The central forces in the

organization of the symposium were Li Mei 李玫 of the Music Research Institute at the Chinese National Academy of Arts and Liu Yong 刘勇, professor at the China Conservatory of Music. This was the first conference in China exclusively dedicated to the research of visual sources for music (figure 2). As a consequence, the Research Group for Music Iconography 音乐图像学分会 was founded in 2013 within the Society for Chinese Music History 中国音乐史学会 (Li Peijian and Dong Xin 2014).

The Chinese Research Group used to organize its conferences biennially, but now does so annually, and it publishes proceedings (Li Rongyou 2013, 2016). Four years after the first symposium in Beijing, the study group returned for its second meeting in China, held jointly with the Chinese Research Group. Chinese scholarship is generally more descriptive than interpretive, sources are rarely presented in their historical context, and access to Western literature on the methodology of research is limited. The study of visual sources for music in China now has a very prosperous future, but because of linguistic difficulties, the conference of the Chinese Research Group hosted exclusively local scholars, which was not beneficial to the exchange of ideas and research methods. This still makes the organization of joint meetings attracting scholars from Europe and North America a necessity.



Figure 3. Participants of the study group's 15th symposium. Palau de la Música Catalana in Barcelona, October 2018 (photo courtesy of Zdravko Blažeković).

The symposium in Turin (2014) focussed on the eighteenth-century advances in archaeology—particularly the discoveries of Herculaneum (1738), Pompeii (1748), and Stabiae (1749)—and their reflections on research and representation of classical antiquity in Italy, which not only overwhelmed the European travellers at the time, who were on their Grand Tours with its history, beauty, and monuments, but for several centuries also served as the key mediator of the knowledge about ancient Greek culture and arts. The symposium in Venice (2016) put light on theatrical architecture, addressing the dynamics occurring between the performance, the spectators, and the theatrical space. The symposium in Barcelona (2018) looked into globalization attempts initiated from the Iberian Peninsula. Home of Spanish, Catalan, Portuguese, Basque, and Galician peoples, the peninsula has been both conquered by powers coming from elsewhere and, by generating its own forces, exploring and conquering regions and cultures from South America and the Caribbean to the Philippines, India, Malacca, and Macao (figure 3). Proceedings with selected papers presented at the symposia of the study group, held since 2012, have been published in *Music in Art: The International Journal for Music Iconography* (Blažeković 2013, 2015, 2017).

Conclusion

The influence that the study group exercised on the research of visual sources for music history and traditions since its founding is significant. When it was formed in 1986, research on music iconography was sporadic, mainly focussed on representations of music-making in Western art and depictions of instruments. During the first period of the study group, under the leadership of Tilman Seebass (1985–2001), its network of scholars advanced the research methodology and broadened the scope of the research to sources for folk-music practices, dance traditions, depictions discovered in archaeological excavations, and music of the Mediterranean antiquity. Now in its second period, the goal is to advance the research of sources in Asia and Latin America that were not included in the network until the most recent times. Each geographic area has different kinds of visual sources and artistic media, and the study group's symposia make possible the development of the specific methodological practices they require. Concerning past efforts, through the activities of its study group concerned with the study of visual sources, ICTM must get credit for providing a stable and continuous scholarly context for the advancement of the discipline and its methodologies, and creating an intellectual space in which scholars have an opportunity to test and develop their ideas.

References cited

- Blažeković, Zdravko. 2013. Ed. "Images of Music-making and Cultural Exchange between the East and the West." *Music in Art* 38/1–2: 5–168.
- . 2015. Ed. "Neoclassical Reverberations of Discovering Antiquity." *Music in Art* 40/1–2: 5–272.
- . 2017. Ed. "Decoration of Performance Space: Meaning and Ideology." *Music in Art* 42/1–2: 5–251.
- Brook, Barry S. 1978. *Master Plan for the Implementation of the World Inventory of Sources of Music Information*. New York: [published by author].
- Chailley, Jacques. 1978. *Jérôme Bosch et ses symboles: Essai de décryptage*. Bruxelles: Académie Royale de Belgique.
- Geiser, Brigitte. 1974. *Studien zur Frühgeschichte der Violine*. Bern: P. Haupt.
- Gerber, Ernst Ludwig. 1812–1814. "Anhang welcher Nachrichten von Bildnissen, Büsten und Statuen berühmter Tonlehrer und Tonkünstler, besgleichen von Abbildungen berühmter Orgelwerke und ein Register der Erfindungen zur Verbesserung der Kunst und der Instrumente enthält." In *Neues historisch-biographisches Lexikon der Tonkünstler*, by E. L. Gerber, vol. 4, col. 661–770. Leipzig: J. G. I. Breitkopf.
- Hammerstein, Reinhold. 1974. *Diabolus in musica: Studien zur Ikonographie der Musik im Mittelalter*. Bern: Francke Verlag.
- Kopp, Leslie. 1979. "Seventh International Conference on Musical Iconography, Roundtable Discussion, Saturday, May 5, 1979." *RIIdIM/RCMI Newsletter* 4/2: 11–16.
- Kos, Koraljka. 1972. *Musikinstrumente im Mittelalterlichen Kroatien: Beitrag zur allgemeinen Organographie der Musikinstrumente und zur mittelalterlichen Musikgeschichte*. Zagreb: Muzikološki zavod, Muzička akademija.
- Kuret, Primož. 1973. *Glasbeni instrumenti na srednjeveskih freskah na Slovenskem* [Musical instruments on medieval frescos in Slovenia]. Ljubljana: Slovenska matica.
- Leichentritt, Hugo. 1906. "Was lehren uns die Bildwerke des 14.–17. Jahrhunderts über die Instrumentalmusik ihrer Zeit?" *Sammelbände der Internationalen Musikgesellschaft* 7/3: 315–364.
- Leppert, Richard D. 1977. *The Theme of Music in Flemish Paintings of the Seventeenth Century*. 2 vols. München: Emil Katzbichler.
- Li Peijian 李沛健 and Dong Xin 董鑫. 2014. 传统与现代接轨是中国音乐图像学的发展之道: 2013杭州首届中国音乐图像学国际学术研讨会综述 [The relationship between tradition and modernity in Chinese music iconography: The first international symposium on Chinese music iconography in Hangzhou, 2013]. *Renmin yinyue / People's music* 人民音乐 4/612: 74–76.
- Li Rongyou 李荣有. 2013. Ed. 2013中国音乐图像学国际学术研讨会暨中国音乐史学会音乐图像学分会成立大会论文集 [Proceedings of the 2013 international symposium on music iconography and the inaugural meeting of the Group for Music Iconography of the Zhongguo Yinyueshi Xuehui]. Hangzhou 杭州: Hangzhou Shifan Daxue 杭州师范大学.
- . 2016. 大汉故里观图论乐: 中国音乐图像学学会第二届年会暨学术研讨会文集 [Appreciating images and discussing music: Proceedings of the second annual conference of the Society for Chinese Music Iconography]. Beijing: Zhongguo Wenlian Chubanshe 中国文联出版社.
- Libin, Laurence. 1986. "ICTM Study Group on Iconography of Traditional Music." *BICTM* 69: 12–14.
- Mirimonde, Albert Pomme de. 1974. *Sainte-Cécile: Métamorphose d'un thème musical*. Genève: Minkoff.
- . 1975–1977. *L'iconographie musicale sous les rois Bourbons: La musique dans les arts plastiques, XVII^e–XVIII^e siècles*. Paris: A. et J. Picard.
- Seebass, Tilman. 1973. *Musikdarstellung und Psalterillustration im früheren Mittelalter: Studien ausgehend von einer Ikonologie der Handschrift Paris Bibliothèque Nationale fonds latin 1118*. 2 vols. Bern: Francke Verlag.
- . 1979a. Letter to Timothy Rice of 15 May 1979. Archives of the Research Center for Music Iconography, The Graduate Center, City University of New York.
- . 1979b. "The RIIdIM Card and Musical Iconography of Nonwestern Cultures." Manuscript in the archives of the Research Center for Music Iconography, The Graduate Center, City University of New York.
- . 1995. "Study Group: Iconography." *BICTM* 87: 13–14.
- . 1997. "Musikikonographie." In *Die Musik in Geschichte und Gegenwart: Personenteil*, edited by Ludwig Finscher, vol. 6, 1319–1343. Kassel: Barenreiter; Stuttgart: Metzler.
- . 2001. "Iconography." In *The New Grove Dictionary of Music and Musicians*, edited by Stanley Sadie, vol. 12, 54–71. London: Macmillan.

ICTM Study Group on Maqām

Alexander Djumaev

Formation history

A strong interest to study *maqām* (pl. *maqāmāt*)—the classical music of the Islamic world—appeared before the formation of the Study Group on Maqām in the framework of ICTM. This interest existed inside other study groups and among ICTM researchers/members. Some researchers presented papers about various *maqām* musics during ICTM conferences and symposia devoted to traditional music. Articles, reviews, and news on this topic were published in the *Yearbook for Traditional Music* and *ICTM Bulletins*. Thus many specialists studied the phenomenon of *maqām*, even though this work was not undertaken as part of the activities of an independent ICTM study group.

A turning point in the history of studying *maqām* happened in 1987. In October that year, the third symposium of the International Music Council titled “Living traditions of peoples of Near East and Middle East in modern musical culture” took place in Samarkand (Uzbekistan, USSR). Like previous Samarkand symposia in 1978 and 1983, this one was devoted to the professional music of oral tradition and its core part—*maqāmāt*. A group of participants concerned with *maqām* raised the idea of coordinating their efforts in studying this phenomenon in different countries of the Near and Middle East, Northern Africa, and Southern Europe. On the one hand, initiators took into account the necessity of characterizing the historical and regional peculiarities that had developed in these traditions; but on the other hand, they recognized the importance of highlighting the general traits and processes of development that were common amongst them.

The main initiator in establishing a Study Group on Maqām was the well-known German ethnomusicologist Jürgen Elsner (b. 1932), a specialist on Arab *maqām* and professor at the Institute of Musical Studies of the Humboldt University in Berlin (German Democratic Republic). A person having identical ideas was Uzbek–Soviet ethnomusicologist Fayzulla M. Karomatov (1925–2014), chief of the Department of Contemporary Music and Folklore of the Institute

of Arts Researches of the Ministry of Culture of Uzbekistan.¹ In order to develop common approaches to studying *maqāmāt*, these two scholars, representing Western and Eastern traditions of knowledge, co-authored an article about *maqām* that surveyed various notions of *maqāmāt* in European and Oriental traditions and methods of studying it in different regional and national musical cultures (Karomatov and Elsner 1984). Both became co-chairs of the Study Group on Maqām when it was established.²

The first meeting took place in 1988 in Berlin, where the Study Group on Maqām was constituted and at the same time acknowledged officially by the ICTM Executive Board. From that time until now, ten study-group symposia have been held in different places around the world.

The term and notion of *maqām*

What does *maqām* mean in the context of contemporary musical cultures and ethnomusicological understanding, including the points of view of ICTM members and the Study Group on Maqām? There are various opinions, views, and conceptions about *maqām*, held by musicians and ethnomusicologists in different countries over many decades. Although the word *maqām* and its plural form *maqāmāt* can be encountered in medieval written sources in Arabic, Persian, Tajik, Turkic, and other languages, as a special musical term, it appeared in European musicology at the beginning of the twentieth century. A key problem recognized by some scholars is how to “overcome” and unite the variety of meanings of the *maqām* phenomenon in different regional and ethno-national traditions, and develop a unifying, common understanding. For the first time

1 Cf. brief information about Karomatli (Djumaev 2015) and a more detailed article by Elsner and him (2016). Note that the names Karomatov and Karomatli refer to the same scholar. In this chapter, I use one or the other form, depending on which was used in the quoted publication. He officially changed his name from Karomatov to Karomatli in 1995.

2 Karomatov was co-chair until 2011.

in the framework of activities of the Study Group on Maqām, this problem was raised and deeply explored theoretically by Jürgen Elsner in his papers and articles.³ The idea of the *maqām* principle suggested by Elsner received detailed development in his contribution “Some remarks on the interregional dimension of the *maqām* principle.”⁴ Summarizing the results of studying *maqām*, Elsner described the contemporary level of our understanding of this complicated phenomenon and its obscure and unstudied sides:

In the past several decades, music traditions founded on the *maqām* principle have increasingly experienced worldwide attention and appreciation. This fact became particularly apparent when [the] *maqām* music-making tradition in various countries was recognized in the UNESCO list of Intangible Cultural Heritage of Humanity. Major achievements have been observed in research outcomes undertaken on this musical heritage. Among others, significant monographic studies, comparative investigations and conferences have brought about quite a lot of knowledge and insights into the history of the music cultures of North African countries, the Near and Middle East, Central and Southeast Asia in particular and into the *maqām* music-making tradition in general. These outcomes are remarkable and motivating, and yet there is still a lot in the dark that requires in-depth studies to find out facts, evaluations and classifications in the primary viewpoint. Many local and regional classical music traditions of the respected countries as well as the folk genres, integrated or fused into them, are either not yet collected or meagrely studied and vaguely described. Furthermore, enlightenment and comprehensive study of the history of specific regional traditions are actually still in their infancy. The importance of the elucidation of their original roots and basis, for instance, in terms of interregional suggestions and acquisitions—except for the barely differentiated international comparisons of factual and historical circumstances—has not yet been given due attention. (Elsner 2014:1)

In its narrow sense, the term *maqām* (pl., *maqāmāt*) designates the Arabic *maqāms*. But at the same time, it is broadly used by musicologists as a common term for all similar classical musical traditions with local ethnic and regional diversities. Each of these traditions has its own written form according to ethno-national pronunciation and phonetic rules: *maqom* and *maqomot* in

Central Asia (specifically in Uzbekistan and Tajikistan), *mugham* and *mughamat* (in Azerbaijan), *muqam* and *muqamat* (in Xinjiang, China, among Uyghur people), etc. The nearest analogies are Indian *ragas* and *Sufyana kalam* or *Sufyana musiqi* (in Kashmir), which had close historical ties with some regional *maqāmāt* forms, specifically with Bukharian *Shashmaqām*.

Each regional and ethno-national tradition of *maqāmāt* has its own history of development, system of terminology, notions, etc. They reflect individual peculiarities formed over many centuries. But at the same time, all of them have much in common. For example, in Central Asia, *maqāmāt* create an important subject in Soviet and post-Soviet musicological studies, with their own contradictory histories. An ongoing special interest in this topic is found in Tajikistan and Uzbekistan, which are the main owners and keepers of this tradition in the region. Other areas deal with *maqāmāt* as objects for comparative studies with their own national musical tradition (in Kazakhstan) or as a small (rather than a leading) part of their heritage (in Turkmenistan).

From the 1950s, Soviet musicologists in Uzbekistan and Russia (such as, Viktor M. Beliaev, Fayzulla Karomatov, Tamara S. Vyzgo) introduced to their studies on Uzbek *maqāms* a new definition: “professional music of oral tradition.” This notion was popular in academic musicological works during the Soviet period, and is nowadays used to a certain degree by authors writing in Russian in the territory of the former USSR. In the 1960s and 1970s, the term *maqāmāt* (and *maqomot* and *maqom* in national phonetic transcriptions) was used with a very broad meaning designating “genres of *maqomat*” or “cycles of *maqomat*” for the “republics of the Soviet East” or “peoples of the Soviet East” (Karomatov 1978:10–11). The same meaning with an even broader application of the term *mughamat* originated during the same period in Azerbaijan and the Caucasus region. In the 1980s, the term *maqāmāt* occupied its more precise, regional space in Central Asia, and this meaning still survives today. The term covers various traditions and schools of *maqom* music, spread throughout the region of Soviet and post-Soviet Central Asia, basically in Uzbekistan and Tajikistan. According to contemporary musicological understanding, *maqom* art includes the following well-known kinds of regional *maqom* music: the Bukharian *Shashmaqom*, Khorazmian *maqoms*, Fergana-Tashkent *maqoms*, Uzbek (or all-national) *Shashmaqom* (in Uzbekistan), *Shashmaqom* (all-national) in Tajikistan, and others (cf. Matyakubov 2013:5; Djumaev 2018b).

More recently, *maqāmāt* has become an important official symbol of national cultural identity in independent Uzbekistan and Tajikistan. It received priority status in the current national cultural policy in the both states.

3 His report on the first meeting of the Study Group on Maqām which took place from 28 June to 2 July 1988 in Berlin was under the title “Zum *Maqām*-Prinzip: Tongruppenmelodik als Grundlage und Baustien musikalischer Produktion / The *Maqām* Principle: Melodics of tonegroups and building stone for musical production,” and was published in the proceedings of the conference (Elsner 1989b). In the 1970s, Elsner started to develop the idea of the *maqām* principle, for the first time, on the basis of Egyptian *maqām*.

4 Presented at the International Seminar and Special Lectures, “Synthesis of raga and maqam in Kashmiri musical culture,” held in Srinagar, India, 20–21 June 2013. This article has remained unpublished. I am very much obliged to Jürgen Elsner for sending it to me and allowing to use it (email to author, 23 November 2019).

New national state programmes for the development of this kind of art were adopted. UNESCO supported several projects for its development and preservation, and proclaimed it as intangible cultural heritage (cf. Djumaev 2018b). At the same time, there are many unclear and unstudied points in the historical past and at present concerning *maqāmāt* throughout the Islamic world and beyond—in the new centres of *maqām* music in the USA, Israel, and European countries.

Conferences and symposia

Up until now, the Study Group on Maqām has held ten symposia (meetings and conferences), focusing on various aspects of the subject. The majority of the proceedings have been published by the host organizations in different countries. Some symposia were briefly described in reports of the study group and published in *Bulletins*. Consequently, I will not consider the details of all events, but instead refer to existing materials (reports, proceedings in printed or electronic formats).

The first meeting of the Study Group on Maqām took place from 28 June to 2 July 1988 in Berlin with the topic “Maqām – rāga – melodic lines: Conceptions and principles of musical production.” About thirty scholars from different countries presented their papers on various aspects of the topic. The published proceedings of the meeting, edited by Jürgen Elsner (1989a), contain seventeen articles demonstrating wide views and approaches to the various *maqām* traditions. We can mention some titles of the articles published in this volume to give an idea of the content of the meeting: “The *Maqām* Principle: Melodics of Tonegroups as Base and Building Stone for Musical Production” (Jürgen Elsner), “‘International *Segāh*’ and Its Nominal Equivalents in Central Asia and Kashmir” (Harold Powers), “The Modal System of Azerbaijani Art Music” (Jean During), “Some Islamic Non-Arabic Elements of Influence on the Repertory of *al-Maqām al-‘Irāqī* in Bagdad” (Scheherazade Qassim Hassan), “Afghan Regional Melody Types and the Notion of Modes” (Hiromi Lorraine Sakata), “The *Maqām* Principle and the Cyclic Principle in the Uzbek-Tajik *Shashmaqam*” (Angelika Jung), “Musical Determinants of *Maqām* in *Sufyana Kalam* of Kashmir” (Jozef Pacholczyk), and “Is There a Muslim *Raga* Phenomenon in Hindustani Music?” (Regula Burckhardt Qureshi).⁵

The second “working meeting” of the study group took place once more in Germany, in Gosen near Berlin on

23–28 March 1992, with the general theme “Regional traditions of *maqām* in history and present time.” The proceedings were published in two volumes, thanks to the efforts of editors Jürgen Elsner and Gisa Jähnichen (1992). They consist of twenty-nine scholarly articles, with critical comments. The majority of *maqām* traditions of the Islamic world were considered during the meeting. About half of papers were presented by scholars from the former Soviet Union. This happened for the first time in what has become a tradition of the study group. As a result, many reports were devoted to Central Asian traditions of *maqāmāt* (especially *Shashmaqām* in Uzbek and Tajik versions), Uyghur *muqams*, and Azerbaijani *mughams*.

The third symposium of the study group was held in Tampere and Virrat, Finland, on 2–5 October 1995, upon invitation from the Department of Folk Tradition of the University of Tampere (figure 1). The selected topic was “The structure and idea of *maqām* in different regions East and West: Historical approaches.” A short report and a list of presentations were given in the *Bulletin* (Elsner 1995). The proceedings of the meeting were later published by the host institution (Elsner and Pennanen 1997). In his editor’s preface, local coordinator Risto Pekka Pennanen marked some features of scholarly content of the volume and how it was distinct from previous meetings:

The studies vary greatly in both approach and scope, but they focus mostly on the history of *maqām* musics. There are themes such as history of music theory, change in a music culture in a historical period, and comparative analysis of historically related music cultures.

This volume places an emphasis on geographical areas and music cultures that have not been extensively dealt with in the two previous meetings of the study group in Berlin (1988) and Gosen (1992). There are Ottoman classical traditions and fusion music based on Ottoman, Western and local Balkan musics. (Pennanen 1997:6)

The fourth symposium of the study group took place from 18 to 24 October 1998 in Istanbul, Turkey, with the main topic “The *maqām* traditions of Turkic peoples.” The conference was arranged by invitation of the director of the Conservatory of the Technical University in Istanbul, the composer Yalçın Tura. Two dozen scholars from eleven countries participated in the meeting with the papers mainly connected with the *maqām* music of Turkic peoples (cf. Elsner 1999). For the first time in the scholarly activity of the Study Group on Maqām, the Turkic “component” of the *maqām* phenomenon was especially considered by the international community of *maqām* researchers. The proceedings were published by the host institution and included twenty-one papers by participants and three papers which were not presented at the meeting (Elsner and Jähnichen 2006).

5 The volume starts with Elsner’s article in both German and English; the German title is “Zum maqam-Prinzip: Tongruppenmelodik als Grundlage und Baustein musikalischer Produktion”. The articles published in Russian have summaries in German.



Figure 1. Participants of the third symposium of the ICTM Study Group on Maqām. Tampere, October 1995 (photo courtesy of Risto Pekka Pennanen).

The fifth symposium of the study group was held in Samarkand and Bukhara, Uzbekistan, from 26 to 30 August 2001, in the framework of the third international music festival “Sharq taronalari” with support from UNESCO. The main topic was “International comparison of *maqām* and related phenomena.” The meeting gathered many scholars from the former Soviet republics, European countries, USA, Near and Middle East (cf. Elsner 2001). The proceedings of the symposium were published in Tashkent (Elsner and Jähnichen 2008).

The sixth symposium of the study group took place from 24 to 29 September 2006 at Urumqi, the capital of Xinjiang, China, on the invitation of the Ministry of Culture of the People’s Republic of China and the Government of the Xinjiang Uyghur Autonomous Region. The main topic was “*Muqām* in Xinjiang/China and outside:: History and present.” The programme included two additional topics: “Manifestation of *maqām* in different countries and regions” and “Preservation and transmission of *maqām* in the 21st century.” There were 75 participants from nine countries. As noted by Jürgen Elsner in his report:

The most important point of the Urumqi *maqām* meeting was the voluminous information on local and regional varieties of the *muqām* and the multifarious studies on it done by Chinese and Uyghur scholars. (Elsner 2007:37)

The proceedings were apparently published by the host.

The seventh symposium took place from 15 to 17 March 2011 in Baku, the capital of Azerbaijan. It was a part of the 2nd international musicological symposium on *mugām* within the framework of the international festival “Space of *mugām*” (14–21 March 2011). The main topic was “The *mugām* of Azerbaijan and related traditions in Middle East” (cf. Elsner 2011). Twenty-two scholars from twelve countries presented their papers during the meeting. As noted in the report on the symposium:

The discussion was dedicated to questions of the relationship between the *maqām*-principle and the *mugām*, to the construction and formation of *mugām* music, to the evidences of personal style in *mugām* performing arts. Proceeding this way, the result of the conference was very impressive. (Elsner 2011:42)

The eighth symposium of the study group took place from 8 to 11 November 2012 in Sarajevo, Bosnia and Herzegovina, upon the invitation of the Academy of Music in Sarajevo and the Musicological Society of the Federation of Bosnia and Herzegovina. The symposium took place at the Academy of Music in conjunction with the 8th international symposium “Music in society” (cf. Elsner 2013). The general topic of the symposium was “*Maqām*: Historical traces and present practice in Southern European music traditions.” This topic expanded the usual themes and problems mostly connected with regions of Central Asia, and the Near and Middle East. The twelve contributors “offered new insights and knowledge on some aspects of the influence



Figure 2. A group of participants of the ninth symposium of the ICTM Study Group on Maqām. Ankara, December 2014 (photo by Alexander Djumaev).

of Ottoman music culture in the Mediterranean region and especially in parts of the Balkans” (Elsner 2013:77).

The ninth symposium was held in collaboration with the Study Group on Music in the Arab World. It took place from 17 to 21 December 2014 upon the invitation of the Turkish Ministry of Culture and Tourism and the Yildirim Beyazıt University Conservatory for Turkish Music in Ankara (figure 2). The general topic of the joint symposium was “*Maqām* traditions between theory and contemporary music making.” Thirty-three papers were presented by scholars in different forms: lectures, presentations, and panel discussions. The proceedings were published by the host, the Yildirim Beyazıt University Conservatory for Turkish Music, consisting of twenty-one papers giving a picture of the main scholarly interests in this topic (Elsner, Jähnichen, and Güray 2016). I was elected as chair of the study group at this symposium.

The tenth symposium took place from 28 June to 1 July 2018 in Shaki, Azerbaijan, upon the invitation of the Union of Composers of Azerbaijan and its chair, People Artist of Azerbaijan Franghiz Ali-zadeh, and the head of the Executive Authority of Shaki region, Elkhan Usubov (figure 3). The local organizer was an ICTM member and active member of the Study Group on Maqām, Suraya Agayeva, an Azerbaijani musicologist and senior researcher at the National Academy of Sciences of Azerbaijan. The symposium was held in the framework of the traditional Shaki “Silk road” ninth international music festival. The general topic was “The *maqām/mugām* traditions and the global changes in

the contemporary world.” In proposing this theme, we took into account that current dynamics of change in the contemporary world demand a new, special attention to *maqām/mugām* traditions. As other cultural and humanitarian values, *maqām/mugām* traditions are in a historic period of turmoil. Various factors influence directly and indirectly the authentic music traditions, thereby developing positive and negative tendencies. All of these tendencies should be studied by the international community of *maqām/mugām* researchers. Thirteen scholars presented their papers during two days, and participated in discussions with other participants and guests of the symposium (cf. Djumaev 2018a). The proceedings of the symposium are being prepared for publication by the host.

Our eleventh symposium, under the title “*Maqāmāt* in the history of Islamic civilization: Interrelations and interactions,” was planned for May 2020 in St. Petersburg at the Russian Institute for the History of the Arts of the Ministry of Culture of the Russian Federation. But, unfortunately, due to the situation with the COVID-19 pandemic, this event had to be postponed. It is planned to be online on 11–13 November 2021, hosted by the same institute in Saint Petersburg. The symposium abstracts will be published by the Ibn Sina Islamic Culture Research Foundation (in Moscow), and the host plans a publication resulting from the event.



Figure 3. Participants of the tenth symposium of the ICTM Study Group on Maqām. Shaki, June 2018 (photo courtesy of Alexander Djumaev).

References cited

- Djumaev, Alexander. 2015. "Fayzulla M. Karomatli (1925–2014)." *BICTM* 127 (Jan): 5.
- . 2018a. "Maqām." *BICTM* 138 (Oct): 31–33.
- . 2018b. "Shashmaqam—Music and Poetry of Central Asia: Interview with Alexander Djumaev." Interviewed by Zaynab Mukhammad-Dost. <http://voicesoncentralasia.org/shashmaqam-music-and-poetry-of-central-asia/>.
- Elsner, Jürgen. 1989a. Ed. *Maqam – Raga – Zeilenmelodik: Konzeptionen und Prinzipien der Musikproduktion*. Materialien der 1. Arbeitstagung der Study Group "Maqām" beim International Council for Traditional Music vom 28. Juni bis 2. Juli 1988 in Berlin. Berlin: Nationalkomitee DDR des International Council for Traditional Music in Verbindung mit dem Sekretariat Internationale Nichtstaatliche Musikorganisationen.
- . 1989b. "Zum maqām-Prinzip: Tongruppenmelodik als Grundlage und Baustein musikalischer Produktion / The Maqām Principle: Melodics of Tonegroups and Building Stone for Musical Production." In *Maqam – Raga – Zeilenmelodik: Konzeptionen und Prinzipien der Musikproduktion*. Materialien der 1. Arbeitstagung der Study Group "maqam" beim International Council for Traditionsl Music vom 28. Juni bis 2. Juli 1988 in Berlin, edited by Jürgen Elsner, 7–39. Berlin: Nationalkomitee DDR des International Council for Traditional Music in Verbindung mit dem Sekretariat Internationale Nichtstaatliche Musikorganisationen.
- . 1995. "Study Group: Maqām." *BICTM* 87 (Oct): 15.
- . 1999. "Study Group: Maqām—4th Meeting." *BICTM* 94 (Apr): 34–35.
- . 2001. "Report of the 5th Meeting of the ICTM Study Group on Maqām." *BICTM* 119 (Oct): 16–18.
- . 2007. "Study Group on Maqām." *BCITM* 111 (Oct): 36–38.
- . 2011. "Maqām." *BICTM* 119 (Oct): 42–44.
- . 2013. "Maqām." *BICTM* 122 (Apr): 77–79.
- . 2014. "Some Remarks on the Interregional Dimension of the Maqām Principle." Manuscript, 52 pp.
- Elsner, Jürgen, and Fayzulla Muzaffarovich Karomatov. 2016. "Maqām Traditions between Theory and Contemporary Music Making." In *Maqām Traditions between Theory and Contemporary Music Making*, edited by Jürgen Elsner, Gisa Jähnichen, and Cenk Güray, ix–xii. Joint Symposium of the ICTM Study Groups "Maqām" and "Music in the Arab World," Ankara, December 2014. Istanbul: Pan Yayıncılık.
- Elsner, Jürgen, and Gisa Jähnichen. 1992. Eds. *Regionale maqam—Traditionen in Geschichte und Gegenwart*. Materialien der 2. Arbeitstagung der Study Group "maqam" des International Council for Traditional Music vom 23. Bis 28. März 1992 in Gosen bei Berlin, vols. 1–2. Berlin: ICTM.
- . 2006. Eds. *Maqam Traditions of Turkic Peoples*. Proceedings of the Fourth Meeting of the ICTM Study Group "Maqam", Istanbul, 18–24 October 1998. Edited in collaboration with Thomas Ogger and Ildar Kharissov. Berlin: Trafo Verlag.
- . 2008. *International Comparison of Maqām and Related Phenomena*. Proceedings of the Fifth Meeting of the ICTM Study Group "Maqam", Samarkand, 26–30 August 2001. Edited in collaboration with Rustambek Abdullaev, Hooman Asadi and John Baily. Berlin: Trafo Wissenschaftsverlag.
- Elsner, Jürgen, Gisa Jähnichen, and Cenk Güray. 2016. Eds. *Maqām Traditions between Theory and Contemporary Music Making*. Joint Symposium of the ICTM Study Groups "Maqam" and "Music in the Arab World," Ankara, December 2014. Istanbul: Pan Yayıncılık.
- Elsner, Jürgen, and Risto Pekka Pennanen. 1997. Eds. *The Structure and Idea of Maqām—Historical Approaches*. Proceedings of the Third Conference of the ICTM Maqām Study Group. Tampere-Virrat, Finland, 2–5 October 1995. Publications of Department of Folk Tradition at the University of Tampere, 24. Tampere: University of Tampere.
- Karomatov, Fayzulla. 1978. "Osnovnye zadachi izucheniya maqomov i mugamov v respublikah Sovetskogo Vostoka" [The main tasks in studying maqams and mugams in the republics of the Soviet East]. In *Makomy, mugamy i sovremennoe kompozitorskoe tvorchestvo: Mezhrespublikanskaia nauchno-teoreticheskaia konferentsia [Maqams, mugams, and*

contemporary composers' creativity; scientific-theoretical conference of Soviet republics], Tashkent, 10–14 June 1975, edited by Dilbar A. Rashidova, 8–19. Tashkent: Izdatel'stvo literatury i iskusstva imeni Gafura Guliyama.

- Karomatov, Fayzulla, and Jürgen Elsner. 1984. "Maqam i maqom" [Maqam and maqom]. In *Muzyka narodov Azii i Afriki* [Music of the peoples of Asia and Africa] vol. 4, edited by Viktor S. Vinogradov, 88–136. Moscow: Izdatel'stvo "Sovetskiy kompozitor."
- Matyakubov, Otanazar. 2013. "Yana 'Khorazm tanbur chizghilari' haqida" [Again about Khorezm tanbur notation]. *O'zbekiston adabiyoti va san'ati* [Literature and art of Uzbekistan] 29 (4220; 19 Jun): 5.
- Pennanen, Risto Pekka. 1997. "Editor's Preface." In *The Structure and Idea of Maqām—Historical Approaches*. Proceedings of the Third Conference of the ICTM Maqām Study Group. Tampere-Virrat, Finland, 2–5 October 1995, edited by Jürgen Elsner and Risto Pekka Pennanen, 6. Publications of Department of Folk Tradition at the University of Tampere, 24. Tampere: University of Tampere.

ICTM Study Group on Mediterranean Music Studies

Ruth F. Davis

The Study Group “Anthropology of Music in Mediterranean Cultures” was founded in September 1992 on the initiative of Tullia Magrini (1950–2005) at the eponymously titled conference organized by the ICTM Italian National Committee at the Fondazione Olga e Ugo Levi di Venezia. Joining the Italian participants were ethnomusicologists Bruno Nettl, Philip Bohlman, and Martin Stokes, anthropologist John Davis, and historical musicologist Iain Fenlon.

My own initiation into the study group came some nine months later, at the 32nd ICTM World Conference in Berlin. I can time it almost to the moment: I had just presented the last paper of a panel in the afternoon of the first day on Wednesday, 16 July 1993. The conference was breaking for coffee and, as we gradually dispersed, I noticed a vibrant, dark-haired person, dressed in white, tentatively approaching me: it was Tullia Magrini, and she was clearly on a mission. Quickly introducing herself, she immediately launched into an animated monologue, of which I caught only the gist: a group of scholars had met the previous year under the auspices of the Fondazione Olga e Ugo Levi in Venice to consider music of the Mediterranean region from various disciplinary perspectives. They would meet again in 1995, this time to discuss past and present trends, all expenses paid. Would I like to join them? Of course I would. And so began my relationship with a person, a city, an institution, and a fluid organizational entity that provided the framework for a succession of scholarly encounters that would transform my intellectual outlook and orientation, opening up new worlds of scholarship, bringing into focus new and necessary connectivities, and introducing me to a community of sympathetic colleagues with whom I would form lasting bonds, both professional and personal, which continue to the present day.

The study group was approved by the Executive Board in June 1993. Its work can roughly be divided into three periods, according to who was chairing it at the time: from 1992 to 2005, it was chaired by Tullia Magrini (figure 1); from 2007 to 2014, by Marcello Sorce Keller; and since 2014, it has been chaired by me. The untimely

death of Tullia Magrini in June 2005 brought about an interim period (2005–2007) in which the study group was forced to regroup as it considered its future without the support of the Levi Foundation.

1992–2005: The Venice years

When Tullia Magrini initiated the study group in 1992, Mediterranean studies (and Mediterranean music studies in particular) were in their infancy, as yet to emerge as established academic fields with their own dedicated institutes, societies, and publishing forums. In this respect, as in so many others, her initiative was pioneering.

Until my initial meeting with Tullia, I had not particularly thought of myself as a scholar of Mediterranean music. I was affiliated at the time with the Study Group on Maqām and, like many scholars of the southern and eastern Mediterranean, my geo-cultural orientation flowed horizontally rather than vertically, from Iberia through the Maghreb, Turkey, the core Arab world, Iran, and the various “stans” of Central Asia. Bringing the Mediterranean into the equation was to join the dots, revealing historical connections between ancient and modern cultures and civilizations, crucial for present-day understanding; acknowledging the centrality of the Middle Sea (and its Seas) for musical transmission and cultural connections; and inspiring a new and enriched relationship with musical historiography and the intellectual history of ethnomusicology.

My initial encounter with Tullia was, as it turned out, typical. It was quickly followed by an extensive correspondence (at first, as I recall, on paper, moving as soon as was technically feasible to email) about my proposed contribution and the logistics of my travel and stay in Venice so that, by the time I first set foot on the vaporetto to take the magical journey (always at night) down the Grand Canal to disembark at Accademia, the stop for the Palazzo Giustinian Lolin, home of the Levi Foundation, I felt I was arriving at a place to which



Figure 1. Tullia Magrini at the 6th meeting of the study group.
Venice, 10 June 2004
(file licensed under the Creative Commons (CC) Attribution 3.0
Unported license <https://creativecommons.org/licenses/by/3.0/>).

I already in some way belonged, and which I already half-knew.

These were the golden years of the study group. The triennial meetings hosted by the Levi Foundation were, in current ICTM terminology, more like colloquia than symposia. Each of the fifteen to eighteen or so participants seated at the long seminar table had been invited personally by Tullia, and we participated as guests of the Levi Foundation, whose hospitality included international travel, accommodation in the adjacent Forresteria, and meals throughout our stay. Each presenter was given a generous slot of some thirty or forty minutes as needed, followed by intensive discussions which continued through long lunch breaks, dinners, and evening strolls.

Tullia's carefully constructed programmes centred on the following topics:

- 1992: Anthropology of music in Mediterranean cultures
- 1995: Past and present: Perspectives for the anthropology of Mediterranean music
- 1998: Music as representation of gender in Mediterranean cultures
- 2001: Trends and processes in today's Mediterranean musical cultures
- 2004: Music in Mediterranean islands.

An additional meeting on the theme "Musicisti del mediterraneo—Storia e antropologia" (Musicians in the Mediterranean—History and anthropology) was held

in 1996 at the University of Bari and the Templars' Hall in Molfetta, in conjunction with the conference and festival on the same theme organized by Dinko Fabris and his colleagues at the University of Bari.

PUBLICATION INITIATIVES, 1993–2006

Alongside this conference schedule, Tullia maintained a consistent flow of publishing initiatives. These spanned a variety of formats, from traditional print journal and edited volume to the then (in 1996) novel multimedia Internet format.

Selected papers from the first two meetings (1992 and 1995) were published in the journal of the Levi Foundation, *Musica e storia*, in 1993 (Magrini 1993) and 1997.

In 1996, Tullia launched the study group's multimedia, peer-reviewed, online journal *Music and Anthropology: Journal of Musical Anthropology of the Mediterranean*, hosted by the University of Bologna. The online format was a pioneering concept for the humanities at the time (including, remarkably, musical scholarship, for which the multimedia format was so obviously appropriate). Edited by Tullia Magrini with the support of an international editorial board and webmaster Giuliana Fugazzotto, *Music and Anthropology (M&A)* ran for eleven annual issues (1996–2006), and included specially commissioned articles and reviews, as well as selected study-group presentations. The final issue 11 (2006) was a special issue on Turkey edited by Martin Stokes. In her foreword to the journal (updated in

2004), Tullia describes its geo-cultural focus and, by implication, that of the study group as a whole:

The “Mediterranean” ... signifies not merely a geographical and historical region, but also a metaphorical entity with constructed and contested boundaries, cultures, and identities. Mediterranean musics offer special challenges to disciplines situated at the intersection of music and anthropology: in this crucial region, musics of all kinds and throughout the world found their origins, came into contact, underwent changes, and often were dispersed, despite maintaining a distinctive identity and evolving as a symbol of difference, local history, and cultural values. By drawing attention to the complex phenomena that characterize Mediterranean musics, *M&A* aims to foster research in the region and to broaden the range of approaches to music and musical practices beyond the region’s borders. (Magrini 2004)

The eleven issues of the journal, as well as programmes and reports of study-group meetings to 2004 can be accessed via the main page: <https://www.umbc.edu/MA/>.

In 2003, Tullia published the edited volume *Music and Gender: Perspectives from the Mediterranean*, in the Chicago Studies in Ethnomusicology Series of University of Chicago Press, based on papers presented at the fourth meeting of the study group in 1998. Her introductory essay “Studying Music in Mediterranean Cultures” is a classic in the musical literature on the Mediterranean.

2005–2007: In memoriam Tullia Magrini

After a protracted illness, Tullia Magrini passed away on 24 July 2005. For many of us, our initial shock and sadness found release in conversations at the ICTM world conference in Sheffield, UK (3–10 August 2005). There was a widely felt need for the study group to reconvene to take stock and consider the options for the future. It was in this context that I proposed the idea of hosting an ICTM colloquium on a theme relevant to the study group at the University of Cambridge. Meanwhile, it emerged that parallel discussions were taking place amongst Tullia’s colleagues at the Levi Foundation and the University of Bologna with a view to hosting a special meeting in her memory. Eventually I established contact with Marcello Sorce Keller, who had been invited to co-ordinate the Italian event, and we agreed that since the memorial meeting was planned for 2007, the Cambridge colloquium should ideally take place a year later, in 2008.

Thus the seventh meeting of the study group, on “Cosmopolitan cities and migrant musics” (based on topics Tullia had been considering for that year), was dedicated to the memory of Tullia Magrini. Held in June 2007, this was to be the last meeting of the study

group hosted by the Levi Foundation. Dignitaries from that institution and representatives from the University of Bologna were joined by ten invited speakers including Bruno Nettl, who delivered the keynote address. At a special roundtable meeting, “Remembering Tullia and planning for the future,” held on the last morning, the study group learnt that due to financial constraints, the Levi Foundation had been forced to reconsider its programme, and would no longer be able to host our meetings. At the same meeting, Marcello Sorce Keller was elected the new study-group chair, and I was elected vice chair.

A book dedicated to the memory of Tullia Magrini, edited by Philip V. Bohlman, Marcello Sorce Keller, and Loris Azzaroni, with contributions from some of Tullia’s close colleagues, was published in 2009 by the publishing house of the University of Bologna.

2007–2014: Cambridge – Malta – Portugal

Thus began a new era for the study group, characterized by renewed and intensive activity, including new venues, new thematic directions, and expanded participation. Between 2008 and 2014, the study group held five meetings in three different countries. These included two colloquia, in Cambridge (2008) and Portel (2011); and three symposia, in Valetta (2010), Lisbon (2012), and Cambridge (2014).

COLLOQUIA IN CAMBRIDGE (2008) AND PORTEL (2011)

In July 2008, I organized the eighteenth ICTM Colloquium “Musical exodus: Al-Andalus and its Jewish diasporas” at Corpus Christi College, University of Cambridge. The colloquium was funded by the Rothschild Foundation’s Jewish Studies in Europe Programme, with support from Cambridge University’s Centre for Research in the Arts, Social Sciences, and Humanities (CRASSH), the Faculty of Music, and Corpus Christi College. The theme was interpreted inclusively, and colleagues who were not specialists in Jewish music were encouraged to contribute. The programme featured eighteen invited presenters, with Stephen Blum as discussant. A highlight of the colloquium was a guided visit to the Taylor-Schechter Cairo Genizah Collection in the Cambridge University Library. A volume taking the name of the colloquium, based on selected presentations with several additional contributions, was published in the series *Europea: Ethnomusicologies and Modernities* in 2015 (Davis 2015).

In December 2011, Marcello Sorce Keller organized the 26th ICTM Colloquium, “Pan-Mediterranean poetic

competitions and their music: Historical perspectives and contemporary practice,” in Portel Town Hall in Portugal. Participants from Portugal, Italy, Malta, and the UK spoke on competitive musical practices in mainland Italy, Sardinia, Corsica, Albania, Portugal, and Brazil, and Salwa El-Shawan Castelo-Branco delivered the concluding remarks.

SYMPOSIA IN VALETTA (2010), LISBON (2012), AND CAMBRIDGE (2014)

In July 2010, the study group moved to Valetta, Malta, at the invitation of Simon Merceica of the Mediterranean Institute, University of Malta, for its eighth symposium on the theme “Musical translations across the Mediterranean.” This was the first meeting of the study group in which participants were responsible for covering their individual expenses. The twenty-one presentations included a keynote by Philip Bohlman with Martin Stokes as discussant, and the meeting was followed by a day trip to the island of Gozo. A special issue of the Institute’s *Journal of Mediterranean Studies* was devoted to selected papers presented at the symposium (Ciantar and Fabbri 2012).

The ninth symposium on the theme “Musical insularity: How it favours conservation, how it triggers innovation” took place in July 2012 in Lisbon, Portugal, at the invitation of Salwa El-Shawan Castelo Branco of INET-MD (Instituto de Etnomusicologia – Centro de Estudos de Musica e Danca), Faculdade de Ciências Sociais e Humana, Universidade Nova de Lisboa. Once again, twenty-one international participants gave presentations.

In June 2014, the tenth symposium on the theme “Mysticism, magic and the supernatural in Mediterranean music” took place in St. John’s College Divinity School, University of Cambridge, at the invitation of Stefano Castelvechi. Allan Marett gave the keynote “Mysticism, magic and supernatural in music beyond the Mediterranean,” and Gary Tomlinson closed the proceedings as discussant.

This period saw two other important developments for the study group.

1. A new name

At the business meeting held at the 41st ICTM World Conference at St. John’s, Newfoundland, in July 2011, the study group approved Marcello Sorce Keller’s proposal to change its name to Mediterranean Music Studies (MMS) to reflect its multidisciplinary orientation. As Marcello explained in his report of the meeting:

The change of name is no simple cosmetic detail. It wishes to suggest that, in the study of Mediterranean music, anthropology, ethnomusicology, and history

are of equal and paramount importance. Moreover the Study Group wishes to be open to all other disciplines and approaches that may contribute to the understanding of musical interactions in the Mediterranean area. (Sorce Keller 2011)

2. A new online journal/website

The second development concerned the study group’s online journal, *M&A: Journal of Musical Anthropology of the Mediterranean*, whose latest issue, edited by Martin Stokes, had appeared in 2006. With Martin’s agreement, the journal was disbanded, and the newly conceived online forum *Mediterranean Music Studies (MMS)* (2010–2014) was launched under Marcello’s editorship with the assistance of study-group colleague and former webmaster for *Music and Anthropology*, Giuliana Fugazzotto. Further support was provided by a new editorial board and a board of advisors. Introducing this new initiative in an essay entitled “MMS in a Nutshell,” Marcello explains: “MMS is not conceived as a journal but, rather, a location where scholarly contributions appear as they become available, when so dependent on multimedia as to make it appropriate to publish them here rather than on paper” (<http://mms.ictmusic.org>). In addition to hosting new, original multimedia contributions, MMS would host multimedia adjuncts to paper publications related to the study group’s activities; information about Mediterranean centres, journals, and research initiatives; and announcements and reports about the study group’s activities (symposia, colloquia, publications, etc).

2014–2020: Naples (2016), Essaouira (2018), Tangier (2020)

At the 2014 symposium in Cambridge, Marcello Sorce Keller announced his intention to step down as chair, and his proposal that I replace him was approved at the business meeting. I was immediately faced with two pressing administrative tasks, which I carried out with the assistance of Cassandre Balosso-Bardin, elected in 2015 as the study group’s first secretary. Both tasks would have been impossible without the indefatigable help and support of ICTM Executive Assistant Carlos Yoder.

1. A study group mailing list

The first task was to compile a list of study-group members and create a mailing list. This involved tracking down and collating the email addresses of all the participants in the symposia and colloquia of the study group since 1992, and inviting those who did not wish to be included to unsubscribe.

2. A new study-group website

Having stepped down as chair, Marcello no longer wished to continue editing and maintaining the study-group website. After exploring various alternative possibilities, we decided to create a new Mediterranean Music Studies website on the main ICTM website in line with the practice of other study groups. Working closely with Carlos Yoder during the summer of 2015, we transferred the material relating directly to the study group from the former MMS website onto the ICTM platform, adapting it and adding new material as necessary. Then, liaising with Marcello, Carlos transferred the old MMS website in its entirety to the ICTM website where it is preserved for archival purposes. It can be accessed via the link <http://mms.ictmusic.org> on the study-group home page.

TOWARDS NORTH AFRICA

On accepting my position as study-group chair, I affirmed my commitment to build on Marcello Sorce Keller's efforts to widen participation in the study group and, in particular, to remedying the almost total lack of representation of colleagues from the Maghreb and much of the eastern Mediterranean. This was not a new idea: it had been raised in previous business meetings. However, factors such as differences in professional cultures, language barriers, and above all, the prohibitive cost for our Maghrebi colleagues of attending conferences in Europe, had as yet proved insurmountable obstacles. Meanwhile, bureaucratic obstacles and political instability in the region, especially since 2011, had so far thwarted our attempts to hold meetings in the Maghreb.

Two international conferences on music of the Maghreb, hosted by colleagues in Tunisia and Algeria, respectively, provided timely opportunities to promote the work of the study group more widely. The first, in December 2014, was organized by Anas Ghrab at the Centre des Musiques Arabes et Méditerranéennes (CMAM) in "Ennejma Ezzahra"—the spectacular Alhambra-style palace built by Rodolphe d'Erlanger in Sidi Bou Said, Tunisia. The second, in December 2015, was organized by Maya Saidani in Constantine, Algeria (Arabic capital of culture for 2015). Meanwhile, despite the enthusiastic support of our Tunisian colleagues, attempts by the study group to convene a symposium at the CMAM were thwarted by changes in the centre's directorship following successive changes of government. (Between 2011 and 2019 Tunisia experienced eleven changes of government under eight different prime ministers.)

In 2015, following an introduction by my former student, Salvatore Morra, I was approached by Dinko Fabris, president of the International Musicological

Society (IMS), with a proposal to host a joint ICTM–MMS / IMS symposium in Naples. Dinko explained that he intended the event to serve as a springboard for the creation of a "sister" Mediterranean music study group for the IMS. In the spring of 2015, he generously invited me to Naples to give a seminar at the Conservatorio San Pietro a Majella, thus creating the perfect opportunity to discuss the logistics of hosting our prospective joint symposium there. At the business meeting held at the 43rd ICTM World Conference in Astana in July 2015, the study group agreed to host the 11th symposium jointly with the IMS in Naples in June 2016. After some discussion the study group decided on the theme "Narratives of movement," which was duly accepted by our IMS partners.

In June 2016, the study group held its 11th symposium and first joint symposium with the IMS in Naples on the theme "Musicians in the Mediterranean: Narratives of movement." The symposium was hosted by the Conservatorio San Pietro a Majella and the Università L'Orientale, with the support of the International Association for Mediterranean and Oriental Studies (ISMEO). The programme committee was co-chaired by Dinko Fabris and myself, with Alessandra Ciucci and Salvatore Morra also representing ICTM. Salvatore, whose home was in Naples, liaised on behalf of the study group with Dinko Fabris, Adriano Rossi, president of ISMEO, and the Neapolitan host institutions.

The programme consisted of eight ICTM panels across the four mornings of the symposium and four ICTM/IMS joint panels, comprising a larger number of shorter presentations, in the afternoons. The study group was represented by more than fifty participants, including two Maghrebi colleagues who were attending for the first time. The panels were interspersed by a series of lunchtime and early evening lecture recitals: these included a recital on the rarely heard *ūd 'arbī* (four-stringed Tunisian lute) by Abir Ayadī, and songs and instrumental music from Anatolia performed by Özlem Doğuş Varlı and Mahmut Cemal Sari. The study group was treated to unprecedented heights of hospitality by our Neapolitan hosts, including exquisitely presented welcoming and farewell concerts and dinners held in various Neapolitan palaces, and a private viewing of Sergio Ragni's Gioachino Rossini collection, housed in the former seventeenth-century palace Villa Belvedere.

The 2016 study-group business meeting was held in parallel with the inaugural meeting of the new IMS study group (which, somewhat confusingly, also took the name Mediterranean Music Studies). At the ICTM study group meeting, Alessandra Ciucci was elected study group vice chair, and Oded Erez was elected secretary, taking over from Cassandre Balosso-Bardin. The study group reaffirmed its commitment



Figure 2. Ruth Davis, André Azoulay, and Alessandra Ciucci during the welcoming speech, 12th symposium of the study group. Essaouira, 19 June 2018 (photo by Lhoussain Simour).

to exploring possibilities to hold the next symposium in the Maghreb.

INTO NORTH AFRICA

The breakthrough came in 2017 thanks to the initiative of Alessandra Ciucci who, working through her research consultant (who prefers to remain anonymous), arranged for the study group to hold the 2018 symposium in Essaouira on the Atlantic coast of Morocco, under the auspices of the Association Essaouira-Mogador. At the beginning of January 2018, Alessandra and I met with André Azoulay, senior adviser to King Mohammed VI of Morocco and father of Audrey Azoulay, director-general of UNESCO, in the king's palace in Rabat. André Azoulay is the founding president of the Association Essaouira-Mogador, an organization dedicated to preserving and promoting Essaouira's rich multicultural heritage, including that of its vanished, yet once majority Jewish population. As part of its commitment to cultural diplomacy, the association hosts an annual cycle of national and international music festivals including the Gnawa World Music Festival in June.

In June 2018, some sixty study-group participants, including twelve colleagues from the Maghreb, met in the beautiful surroundings of Dar Souiri—home of the Association Essaouira-Mogador—for the 12th symposium on “Music and sound at the Mediterranean crossroads.” This was the first meeting of the study group to be held in a North African country. André Azoulay was present for the duration of the symposium and partici-

pated in as many of the sessions as his schedule allowed (figure 2). The symposium was generously supported by a “Global Humanities Project Grant” from Columbia University, and the ICTM Study Group allowance, then in its inaugural year, provided indispensable support for several individual presenters. The dates of the symposium overlapped with those of the Gnawa World Music Festival, and symposium participants took part in the opening parade and were given passes to attend the evening concerts. Several Gnawa musicians likewise attended some of the symposium sessions and participated in the discussions. In addition, the study group was treated to a welcoming dinner and to evening concerts by local *chgouri* musicians and an Aissawa troupe from Essaouira. A highlight of the symposium was a guided visit by Azoulay to the newly-restored Simon Attias synagogue, renamed Bayt Dakira (House of memory), which had been converted into a museum and study centre devoted to Essaouira's Jewish heritage. Azoulay warmly invited the study group to consider the new study centre as its permanent home in Essaouira.

The volume *Music and Encounter at the Mediterranean Crossroads: A Sea of Voices*, co-edited by Ruth F. Davis and Brian Oberlander, based on selected presentations at Essaouira, will be published by Routledge in 2022.

At the 2018 business meeting, the study group agreed to consolidate and build upon the Maghrebi participation achieved at Essaouira by holding the next symposium in a North African country, if possible. A proposal by our Tunisian colleagues to host the 2020

symposium at the CMAM in Sidi Bou Said, Tunisia, unfortunately had to be abandoned when national elections were announced for the end of 2019. Instead, the study group accepted the timely invitation by Vanessa Paloma Elbaz to organize the thirteenth symposium on the theme “Music, power, and space: A Mediterranean perspective” in Tangier, Morocco, hosted by the Tangier American Legation Institute for Moroccan Studies and the Kasbah Museum of Mediterranean Cultures. The symposium, originally scheduled for 15–20 June 2020 and twice postponed due to the COVID-19 global pandemic, is planned to be held virtually, 23–28 September 2021.

Once again, the programme includes a sizeable presence of scholars from the Maghreb and the wider Mediterranean region. Confirmed highlights include a pre-recorded concert of Arabo-Andalusian music produced specially for the symposium by the Tamsamani Orchestra of Tetouan, with English commentary by the lead singer, Zaineb Afailal, filmed in the historic building of the School of Traditional Crafts and National Arts in Tetouan. The symposium will also host the world premiere of Antonio Baldassare’s film *Mussem*, providing an emic perspective on the ritual activities of a Moroccan Sufi community during celebrations for the anniversary of the Prophet Muhammad.

STUDY-GROUP BLOG

In May 2019, following an enthusiastic response to the idea proposed at the 2018 business meeting, the Mediterranean Music Studies Blog (<https://mediterranean.music.blog>) was launched with the aim of continuing the conversations, debates, and collaborations arising from the 2018 symposium. Edited by Tom Western, with the support of Oded Erez, Sonja Kieser, and Maria M. Rijo Lopes da Cunha, the blog presents itself as “a space for conversation and community—hosting pieces of research across a variety of media, as well as reports and reflections from fieldwork, and news of events relating to study group interests.”

References cited

- Bohlman, Philip V., Marcello Sorce Keller, and Loris Azzaroni. 2009. Eds. *Antropologia della musica nelle culture mediterranee: Interpretazione, performance, identità / Musical Anthropology in Mediterranean Cultures: Interpretation, Performance, Identity*. Bologna: Clueb. (Relating to the 7th symposium in 2007).
- Ciantar, Philip, and Franco Fabbri. 2012. Eds. “Musical Translations across the Mediterranean.” Special issue, *Journal of Mediterranean Studies* 21/2. (Relating to the 8th symposium in 2010).
- Davis, Ruth F. 2015. Ed. *Musical Exodus: Al-Andalus and Its Jewish Diasporas*. Europea: Ethnomusicologies and Modernities. Lanham, MD: Rowman and Littlefield. (Colloquium held in close cooperation with study-group members in 2008).
- Davis, Ruth F., and Brian Oberlander. 2022. Eds. *Music and Encounter at the Mediterranean Crossroads: A Sea of Voices*. Abingdon, Oxon: Routledge (Taylor and Francis). (Relating to the 12th symposium in 2018).
- Magrini, Tullia. 1993. Ed. *Antropologia della musica e culture mediterranee*. Quaderni di “Musica e storia,” 1. Venice and Bologna: Fondazione Ugo e Olga Levi – il Mulino. (Relating to the first meeting in 1992).
- . 1996–2006. Ed. *Music and Anthropology: Journal of Musical Anthropology of the Mediterranean*. Online journal. <https://www.umbc.edu/MA/>. (Issues 1–10, 1996–2005, relating to meetings between 1995 and 2004, edited by Tullia Magrini; issue 11, 2006, special issue on Turkish music, edited by Martin Stokes).
- . 2003. Ed. *Music and Gender: Perspectives from the Mediterranean*. Chicago Studies in Ethnomusicology. Chicago: University of Chicago Press. (Relating to the 3rd symposium in 1998).
- . 2004. “Foreword.” *Music and Anthropology: Journal of Musical Anthropology of the Mediterranean*. https://www.umbc.edu/MA/ma_for.htm.
- Musica e storia* 5. 1997. Venice and Bologna: Fondazione Ugo e Olga Levi–il Mulino. (Includes articles relating to the second meeting in 1995).
- Sorce Keller, Marcello. 2010–14. Ed. *Mediterranean Music Studies (MMS)*. <http://mms.ictmusic.org>.
- . 2011. “Business Meeting at the ICTM World Conference St. Johns, Newfoundland (Canada) – Friday, July 15, 2011.” *Mediterranean Music Studies (MMS)*. <http://mms.ictmusic.org/reports.html>.

ICTM Study Group on Multipart Music

Ardian Ahmedaja

The foundation process

Since the foundation of the ICTM Study Group on Multipart Music in 2009, I have been asked on different occasions by colleagues about the idea and the path which led to this development. I am therefore all the more grateful to the initiators of this publication for the invitation to “overview the history of the Study Group, its symposia, and its publications, but particularly also reflect on your personal involvement, accomplishments, and challenges” (email from Svanibor Pettan, 12 Apr 2018).

The ICTM Executive Board approved the establishment of the Study Group on Multipart Music in its meeting of 8 July 2009, after the ICTM world conference in Durban, South Africa. In the minutes of this meeting the following is noted:

Multi-part Music: Rice outlined the proposal for a new Study Group for Multi-part Music by interested members. All requirements needed were met although originally some board members were concerned the area of study was not well enough defined to be a separate group. Rice held discussions with the proposed chair of the group to clarify this issue. The new group has elected Ardian Ahmedaja (Austria) as Chair. Board unanimously agreed to approve the group. (EB minutes, 104th meeting, 8 Jul 2009:§5207)¹

I would like to take the opportunity to thank Timothy Rice for his commitment and support in that important stage of the foundation process of the study group, Wim van Zanten, another ICTM Executive Board member at that time, and Svanibor Pettan, ICTM vice president, for the very helpful consultations in Durban in this context, as well as the other EB members for agreeing with the proposal. Moreover, I want to thank Stephen Wild, then ICTM secretary general, with whom I was in contact for several months before this decision was taken, and who supported and encouraged the whole process from the very beginning.

The establishment of the ICTM Study Group on Multipart Music was carried out with the cooperation of many individuals. Their number increases when one considers that this process was preceded by the work of the Research Centre for European Multipart Music (EMM), which began its activities in 2003 at the Department for Folk Music Research and Ethnomusicology of the University of Music and Performing Arts Vienna. Significantly, many members of this network were ICTM members.

The establishment of the EMM was the result of a research necessity. In 2002, work on the research project “Albanische Volkslieder und byzantinischer Gesang” (Albanian folk songs and Byzantine chant), supported by the Austrian Science Fund (project number P 13355), was being finalized in the department. The project had also given me the possibility to conduct fieldwork in the border area of Albania, Greece, and FYR Macedonia. Experiencing directly how much the music practices in the area, of which multipart music is an important part, have in common, the need for exchanges with colleagues working on the topic increased. However, hardly any research with a cross-border focus in this area had been undertaken. This situation was influenced primarily by the very restrictive political situation in each of these countries and by their relations with each other after World War II and during the wars in the former Yugoslavia in the 1990s with their impact on the entire region. I also talked about these concerns with the director of the department, Gerlinde Haid. One of her main research fields was musical traditions in the European Alps (cf. Hemetek and Morgenstern 2013). She remembered that for her it had also been a challenge to undertake cross-border research in the countries of the European Alps (from the 1970s onwards), although the political situation in that area was much more favourable than in the Balkans.

An analysis of the research situation showed that multipart music practices as a fascinating phenomenon in European musical life has been a favoured object of research for a long time, but mostly in a national context. Studies which extended beyond of the political

¹ I am very grateful to Don Niles who made this important document from the history of the study group available.

borders were rare and sporadic (see further discussion in Ahmedaja and Haid 2008a). Since, as a rule, regional and the political allocations in Europe do not coincide, there was an almost untouched area for research here. Therefore, the establishment of an international network of specialists on the issue seemed to have become more than necessary.

Due to the great diversity of multipart music in Europe, the intended research could take place by concentrating on a certain topic step by step. At the centre of the first step was multipart singing in the Balkans and the Mediterranean area (cf. Ahmedaja and Haid 2008b). One of the reasons for this choice was connected with the attempt to investigate local musical practices in the Balkans as a part of European ones, which was still rather uncommon at that time. In addition, the cooperation between scholars from Eastern and Western Europe helped to reflect changes in the research traditions since the 1990s within a greater perspective. Part of the symposium, which took place in Vienna, 11–13 March 2005, was performances of groups from Albania, France, Italy, FYR Macedonia, Montenegro, and Serbia.²

I mention these details here to illustrate the similarities of the aims, the format, and the kind of the collaboration within the network to those of ICTM. However, it was during the final discussion of the second EMM symposium on cultural listening and local discourse (cf. Ahmedaja 2011), which took place 24–26 October 2008, that the question of establishing an ICTM study group on multipart music arose. Acting within ICTM was considered to be a crucial help because of the advantages such a broad network with its worldwide radius offers for increasing the possibilities of scholarly exchange. By that time, fragments of the EMM work had been already presented in panels at ICTM world conferences in Sheffield (2005) and Vienna (2007).

Having been asked to get in contact with the ICTM Board, I wrote on 28 October 2008 to ICTM General Secretary Stephen Wild. As noted in the above-mentioned Board minutes, one of the requirements was a definition of the term “multipart music.” In consultations with many colleagues, especially Ignazio Macchiarella, Ankica Petrović, and Žanna Pärtlas, who became members of the executive committee of the study group and whom I particularly want to thank here for their engagement, the following definition was formulated:

Multipart music is a specific mode of music making and expressive behaviour based on the intentionally distinct and coordinated participation in the performing act by sharing knowledge and shaping values.

This definition was and is the object of discussions in the study group’s symposia. Its contents and understandings are being steadily illuminated and evaluated from different perspectives through the discussion of the topics of each symposium.

The term multipart music

Before continuing with issues regarding the path of the study group up to now, I would like to give some insights about the term “multipart music,” which has been chosen for use in the name of the study group. In spite of the fact that this term has been used for a long time in records of and writings on local musical practices, only in 2019 did it become possible to define it in an entry of a music dictionary: the *SAGE Encyclopedia of Music and Culture* with Janet Sturman as general editor (see Ahmedaja 2019). Some of the first approaches are those concerning the songs of the inhabitants of Rarotonga, the most populous island of the Cook Islands in the Pacific. James Cowan, a well-known writer in New Zealand during the first half of the twentieth century, wrote in the *Official Record of the New Zealand International Exhibition of Arts and Industries*, held in Christchurch from 1 November 1906 to 15 April 1907:

Chanting their ear-haunting tuneful *himenes*, and clattering away with a strange barbaric rhythm on their wooden drums, the brown Islanders from the Cook Group were day after day the centre of intensely interested groups, Ahoris as well as whites. One never tired of listening to the delightful part-singing harmonies of these South Sea people ... (Cowan 1910:353)

Sound recordings of these songs were made in January 1907 in Otaki by Alfred John Knocks (Knocks 1907) with a group of singers participating at the Christchurch exhibition. Percy Grainger listened to these recordings in January 1909 and wrote very enthusiastically about them (cf. Dreyfus 1985:263; Bird 1999:147–148). In his article “The Impress of Personality in Unwritten Music,” Grainger also draws attention to the performers:

It will be seen that a great range of personal choice was left to all the members of this Rarotongan choir, in each of whom a highly complex, delicate and critical sense for ensemble was imperative. Each of these natives had to be a kind of improvising communal composer, and to a far greater degree simultaneously creative and executive than is the case with peasant songsters in Great Britain or Scandinavia, though a somewhat similar gift for complex improvised part-singing is displayed in the wonderful Russian choral folk music so admirably collected and noted by Madame Lineff. (Grainger 1915:425)

Here it should be emphasized how striking it is to realize that although Grainger was interested in musical traditions of different parts of the world and could be

2 Cf. the website of the Research Centre for European Multipart Music (EMM), <http://mdw.ac.at/ive/emm/>.

so sensitive towards the potential and the role of music makers, in letters to friends he expressed extreme anti-Semitic and racist views (cf. Gillies and Pear 1994:4–6). On these issues, David Pear underlines that “His private writings reveal a more insidious racism than his mellowed words for public consumption” (Pear 2006:33).

A later, very well-known use of the term multipart music in the ethnomusicological literature was already included in the title of the book *Metre, Rhythm, Multi-Part Music* by Jaap Kunst (1950). Bruno Nettl remarks hereof: “The term ‘*multi-part music*’, as used by Kunst, comes closer to our definition of polyphony than does the term *polyphony* in its narrow sense” (Nettl 1963:247). This view has applied to many studies up to the present, including, for example, some of the latest publications by Gerhard Kubik about multipart singing practices in several regions in Africa (Kubik 2010, 2014).

It is important to mention at this point that the use of English as a lingua franca represents a major challenge because of the diverse languages we work with. The reflection of the potential of different ways of thinking, acting, and talking about music embedded in them is therefore an important issue in discussions. This is connected both with local terminologies as well as with the question of language, informing the philosophical rationale of and the methodological approach to research.

Connotations of the term multipart music which are connected with the musical outcome have a longer history. The parallel German term *Mehrstimmigkeit* had already been used in that connotation by Guido Adler in his renowned article “Umfang, Methode und Ziel der Musikwissenschaft” (The scope, method, and aim of musicology) from 1885; and additionally in his study *Die Wiederholung und Nachahmung in der Mehrstimmigkeit: Studie zur Geschichte der Harmonie* (Repetition and imitation in multipart music: A study about the history of harmony) published in 1886; or by Erich Moritz von Hornbostel in his article of 1909, “Über Mehrstimmigkeit in der außereuropäischen Musik” (About multipart music in non-European music); and by Carl Stumpf, who entitled the fourth chapter of his book *Die Anfänge der Musik* (The origins of music), “Mehrstimmigkeit, Rhythmik, Sprechgesang” (Multipart music, rhythm, *Sprechgesang* (speech song)) (1911:42–53).

Other connotations of the term multipart music and parallels in other languages are connected with the ways in which this music comes into being and with the action and interaction of music makers. They became pivotal for research only later. Alan Merriam’s interpretation of music (1964) with three areas of equal importance – concept, behaviour, and sound – and, more specifically, John Blacking’s view of music-making as a

special kind of intentional, meaningful human action (1979) have had a strong impact on research into the roles of protagonists in the making of multipart music. However, observations on specific phenomena connected with the second tendency of connotations of the term can be also found every now and then in early studies, as in the above-mentioned statement by Grainger. In this context the “part” as an element of a whole appears to a greater extent in the sense of “taking part,” “playing a role,” “participating in the action,” “influencing interaction,” “performing behaviour,” than it does in a “purely” musical context. These understandings are fundamental to the discussions and the publications of the study group.

Symposia and seminars

The first symposium of the study group took place 15–20 September 2010 in Sardinia, Italy. It was hosted by the Facoltà di Lettere e Filosofia dell’Università degli Studi di Cagliari and the Unione dei comuni della Valle del Cedrino (The union of the municipalities of the Cedrino Valley). Planning and organization was led by Ignazio Macchiarella. The call for papers was published in the *BICTM* 115 (Oct 2009:39–41). The symposium’s theme, “Multipart music as a specific mode of musical thinking, expressive behaviour and sound,” was discussed from various viewpoints, as can be seen from the programme on both websites of the study group. I would like to thank Ignazio Macchiarella, who runs both of them. The first one (<http://www.multipartmusic.org>) was prepared right after the symposium. After it was hacked in 2014, the address was changed (<http://www.multipartmusic.eu>). The second website is part of the ICTM website (<http://www.ictmusic.org/group/multipart-music>).

Another strong reason to begin our journey in Sardinia was the very intensive practice of multipart music on the island. We were able to experience many performances both in Cagliari and in the Baronia region and could come into contact with many local musicians.

Collaboration with local musicians during our symposia is an important feature of all of meetings of the study group. Additionally, this was the first symposium of an ICTM study group in Sardinia. This fact is connected with another issue we are trying to pursue: to actively bring the study group to places where ICTM does not have a strong presence.

The proceedings of the symposium were published by Ignazio Macchiarella under the title of the symposium’s theme in paperback and as an e-book, which includes audio tracks (cf. Macchiarella 2012; <http://www.multipartmusic.eu/publications>). Here I want to add that



Figure 1. Participants and musicians of the second symposium of the ICTM Study Group on Multipart Music. Llogara, southern Albania, 28 April 2012 (photo by Tristan Wagner).

the publication of the symposia presentations by local organizers is a third feature that we encourage.

This first and very positive experience also helped us to prepare guidelines for local organizers, which continue to be gradually improved. This was the case during the preparations for the second symposium, which took place in Albania, 22–29 April 2012. It was organized by the Ulysses Foundation based in Tiranë, led by Emi Aliçka-Ebhardt with the co-organizer being the Department for Folk Music Research and Ethnomusicology of the University of Music and Performing Arts Vienna. In the presentations (including films) and discussions, questions focussed on multipart music practices as creative processes and their role in religious practices, as well as the impact of awards for local music. In addition to contacts with local music and musicians from several parts of the country, the participants were able to experience performances from the medieval Mediterranean and Sephardic traditions, religious and profane music from Sardinia, as well as music and dance from Austria, as can be seen from the programme on the above-mentioned websites.

Scholars and musicians (figure 1) also helped to disseminate the symposium's contents and significance to a broader public in the country. This aspect was particularly important, because this was the first ICTM symposium held in Albania. The publication appeared with the title *Local and Global Understandings of Creativities: Multipart Music Making and the Construction of Ideas, Contexts and Contents* (Ahmedaja 2013).

The third symposium took place 12–16 September 2013 and was hosted by the Institute for Musicology

at the Research Centre for the Humanities of the Hungarian Academy of Sciences in Budapest, Hungary. This institution had already had considerable experience with ICTM symposia. However, it was not an obvious choice as a place for a symposium on multipart music because of the still formative idea formulated by the well-known Hungarian researcher Benjamin Rajeczky in 1976: “Even Kodály propagated that Hungarians are a monophonic nation,” as the leader of the local organizers' team, Lujza Tari, pointed out in a recent article (Tari 2017:223–224). Nevertheless, presentations at the symposium and musical performances in Budapest and during the excursion to Szob distinctly showed the significance of multipart music practices in the country.

Presentations and discussions concentrated on three themes: “Scholarly terminology and local musical practice,” “The role of educated musicians and missionaries in local music practices,” and “Individualists in company.” The proceedings of the symposium, edited by Pál Richter and Lujza Tari, were published by the host institution (2015).

One of the issues discussed during the general assembly of this symposium was the idea of organizing a meeting on theoretical approaches connected with the terminology in research on multipart music. Žanna Pärtlas from the Estonian Academy of Music and Theatre in Tallinn assumed responsibility for this. The result was the first seminar of the study group under the title “Multipart music: Theoretical approaches to terminology” on 19–20 September 2014 in Tallinn. In our understanding and according to the experience we had, a seminar, as a form of academic exchange, has the function of bringing together a small group of researchers, focus-



Figure 2. Participants of the fifth symposium of the ICTM Study Group on Multipart Music. Nanning, China, 8 May 2017 (photo by the organizers).

ing on one particular subject, which everyone present is requested to discuss. These are the main differences to the symposium format, in which the group of the speakers is relatively large and that of the audience often larger, and where more than one theme is discussed. In addition, the context of a seminar is more favourable to follow the so-called “Socratic method,” a form of cooperative argumentative dialogue between individuals, based on asking and answering questions to stimulate critical thinking and to draw out ideas and underlying presuppositions (Vlastos 1983). In our first seminar, each of the eight speakers had ninety minutes to lead a discussion—rather than give a lecture—on a topic connected with the main theme. The distribution of the abstracts and the texts with the contents and questions of the previewed discussions in the preparatory period led to exchanges of literature in languages other than English between the participants, enriching the content of the discussions. The seminar was characterized by unusually intensive discussions, so we intend to use this type of format again in the future work of the study group, alongside symposia. The peer-reviewed publication edited by Pärtlas was published in *Res Musica*, the yearbook of the Estonian Musicological Society and the Estonian Academy of Music and Theatre. In addition to the paperback version, the publication is also available online (Pärtlas 2016).

Alongside attempts to try out different formats for discussion, we also tried to pursue the idea of organizing study-group meetings outside Europe. A first step was realized with the fourth symposium, which took place

in Singapore, 4–7 July 2016. The local organizing team was led by Larry Francis Hilarian.

Singapore was a good start in this context, also because of its multi-ethnic structure, which we could experience during the presentations of colleagues from the country itself and other parts of Southeast Asia, and during performances of diverse musical practices such as those of the group *Firqah Alwehdah*, the *Bukit Panjang Khek Community*, the *Guild Hakka Folk Song Choir*, and the *Sari-Sari Philippine Kulintang Ensemble*.

The themes of the symposium were connected with multipart music as a means of social and/or intercultural interaction, the methods of analytical representation of multipart music processes, music education and its role in the community, and with multipart music-making as a shared experience.

Chu Zhuo, one of the participants of this symposium took on the responsibility of organizing the next. The fifth symposium of the study group took place the following year, May 7–12, 2017, at *Guanxi Arts University* in Nanning, China (figure 2). At the centre of presentations and discussions were understandings of multipart music in a wide range of research traditions, the specific uses of sound in space and time, *polymusic* and *soundscape*, as well as new research. Different viewpoints about understandings of multipart music in diverse local and research traditions were debated particularly intensively. A remarkable aspect was that a considerable number of students from the host university attended the symposium, despite it being during the exam period, and actively took part in the discus-

sions. Participants were also able to learn about local history and religious practices, music, and musical life, and could listen to performances and discuss with local musicians from the Guanxi region during the presentations and the wide-ranging social programme of the symposium, including the day in Ma Shan.

Selected papers from the last two symposia will be published in 2021 in a joint peer-reviewed volume under the title “Shaping Sounds and Values: Multipart Music as a Means of Social and Cultural Interaction.”

The most-recent symposium was organized in cooperation with the ICTM National Committee of Bosnia and Herzegovina and the Academy of Music, University of Sarajevo, where it took place from 23 to 27 September 2019. The local organizing committee was led by Jasmina Talam. The themes this time were “Emotion and aesthetic experience during the performance act,” “A capella singing,” as well as “New research.” Among several new members who joined the study group, there are students who are very much involved in music making. The participants were able to experience a great deal about the people, music, and history of the country and the broader region during the presentations and the accompanying programme. The presentation of the book *Umjetnost pjevanja gange: Kulturna tradicija Dinarske zone* (The art of singing *ganga*: A cultural tradition of the Dinaric Zone) by Ankica Petrović (2018), provided us with the opportunity to handover to the author a certificate of gratitude on the part of the study group for her contribution to the study group, as well as to the study of multipart music, particularly in southeastern Europe. This was done based on an idea by Svanibor Pettan and in cooperation with the ICTM Secretariat, and is considered to be the beginning of a new tradition of the study group.

In this symposium, as in all the others, there was no registration fee. Since this is not a matter of course, especially nowadays, I want to thank the local organizers of each symposium and of the seminar, who have made this possible. I would also like to thank the former and the current ICTM secretaries, Svanibor Pettan and Ursula Hemetek, for their exemplary co-operation, and particularly Carlos Yoder, the ICTM executive assistant, whose availability and advice have always been so helpful and effective. Last, but not least, a special thank goes to all members of the study group who bear the brunt of the work in all activities and publications.

Outlook

Trying to summarize the path the study group has followed so far, it can be said that our scholarly exchange has grown and is being intensified. Our understandings

of multipart music as a human action are being steadily broadened and deepened. The focus on both the creators and the ways in which this music comes into being is very rewarding.

Increasing our knowledge about the processes which occur in multipart music practices worldwide is one of the long-term objectives of the work of the study group. Another important focus is connected with the changes which occur in these processes and which affect both the music and the music makers. Important aspects for the future will also be collaboration with researchers from other fields of music in order to enrich and refine our views of phenomena which are not yet part of discussions.

References cited

- Adler, Guido. 1885. “Umfang, Methode und Ziel der Musikwissenschaft.” *Vierteljahresschrift für Musikwissenschaft* 1: 5–20.
- . 1886. *Die Wiederholung und Nachahmung in der Mehrstimmigkeit: Studie zur Geschichte der Harmonie*. Leipzig: Breitkopf & Härtel.
- Ahmedaja, Ardian. 2011. Ed. *European Voices II: Cultural Listening and Local Discourse in Multipart Singing Traditions in Europe*. CD and DVD with audio and video examples included. Schriften zur Volksmusik, 23. Vienna: Böhlau.
- . 2013. Ed. *Local and Global Understandings of Creativities: Multipart Music Making and the Construction of Ideas, Contexts and Contents*. Newcastle-upon-Tyne: Cambridge Scholars Publishing.
- . 2019. “Multipart Music.” In *The SAGE International Encyclopedia of Music and Culture*, edited by Janer Sturman, 1501–1503. Thousand Oaks: SAGE Publications.
- Ahmedaja, Ardian, and Gerlinde Haid. 2008a. “Introduction.” In *European Voices I: Multipart Singing in the Balkans and the Mediterranean*, edited by Ardian Ahmedaja and Gerlinde Haid, 7–14. CD and DVD with audio and video examples included. Schriften zur Volksmusik, 22. Vienna: Böhlau Verlag.
- . 2008b. Eds. *European Voices I: Multipart Singing in the Balkans and the Mediterranean*. CD and DVD with audio and video examples included. Schriften zur Volksmusik, 22. Vienna: Böhlau Verlag.
- Bird, John 1999. *Percy Grainger*. Oxford: Oxford University Press.
- Blacking, John 1979. “The Study of Man as Music-maker.” In *The Performing Arts: Music and Dance*, edited by John Blacking and Joann W. Kealiinohomoku, 3–15. The Hague: Mouton Publishers – De Gruyter.
- Cowan, James 1910. *Official Record of the New Zealand International Exhibition of Arts and Industries, Held at Christchurch, 1906–7: A Descriptive and Historical Account*. Wellington: John Mackay, Government Printer.
- Dreyfus, Kay. 1985. Ed. *The Farthest North of Humanness: Letters of Percy Grainger 1901–44*. South Melbourne: Macmillan.
- Gillies, Malcolm, and David Pear. 1994. Eds. *The All-Round Man: Selected Letters of Percy Grainger 1914–1961*. Oxford: Clarendon Press.
- Grainger, Percy. 1915. “The Impress of Personality in Unwritten Music.” *The Musical Quarterly* 1/3: 416–435.
- Hemetek, Ursula, and Ulrich Mrogenstern. 2013. Eds. *Gerlinde Haid: Eine Bibliographie*. Klanglese, 8. Vienna: Institut für Volksmusikforschung und Ethnomusikologie. <https://www.mdw.ac.at/upload/MDWeb/ive/downloads/klanglese%208-Gerlinde%20Haid-Eine%20Biobibliographie-1-01.pdf>.

- Hornbostel, Erich M. von. 1909. "Über Mehrstimmigkeit in der außereuropäischen Musik." In *Haydn-Zentenarfeier: III. Kongreß der Internationalen Musikgesellschaft. Wien, 25. bis 29. Mai 1909: Bericht vorgelegt vom Wiener Kongreßausschuß*, 298–303. Wien: Artaria & Co.; Leipzig: Breitkopf & Haertel.
- Knocks, Alfred John. 1907. "Field Recordings: Southern Cook Islanders in New Zealand. Christchurch International Exhibition." Grainger collection, Grainger Museum, University of Melbourne. Unpublished sound recordings.
- Kubik, Gerhard. 2010. "Chapter III: A Structural Examination of Multi-Part Singing in East, Central and Southern Africa." In *Theory of African Music*, by Gerhard Kubik, vol. 1, 169–248. Chicago: University of Chicago Press.
- . 2014. "African Music: Multipart-singing." In *Encyclopædia Britannica*. <http://www.britannica.com/EBchecked/topic/719112/African-music/57093/Multipart-singing>. (last updated 25 Aug 2014; accessed 30 Sep 2018).
- Kunst, Jaap. 1950. *Metre, Rhythm, Multi-part Music*. Leiden: E. J. Brill.
- Macchiarella, Ignazio. 2012. Ed. *Multipart Music: A Specific Mode of Musical Thinking, Expressive Behaviour and Sound*. Udine: Nota.
- Merriam, Alan P. 1964. *The Anthropology of Music*. Evanston: Northwestern University Press.
- Nettl, Bruno. 1963. "Notes on the Concept and Classification of Polyphony." In *Festschrift Friedrich Blume zum 70. Geburtstag*, edited by Anna Amalie Abert and Wilhelm Pfannkuch, 243–251. Kassel: Bärenreiter.
- Pärtlas, Žanna. 2016. Ed. "Multipart Music: Theoretical Approaches on the Terminology." *Res Musica* 8. <https://resmusica.ee/en/res-musica-8-2016/>.
- Pear, David. 2006. "Grainger the Social Commentator." In *Facing Percy Grainger*, edited by David Pear, 31–38. Canberra: National Library of Australia in association with the Grainger Collection, the University of Melbourne.
- Richter, Pál, and Lujza Tari. 2015. Eds. *Multipart Music: Personalities and Educated People in Traditional Practises*. Proceedings of the Third Symposium of the ICTM Study Group for Multipart Music, Budapest 2013. Budapest: HAS RCH.
- Stumpf, Carl. 1911. *Die Anfänge der Musik*. Leipzig: Barth.
- Tari, Lujza. 2017. "Multipart Phenomena in Hungarian Folk Music Regarding the Instrumentation and Instrumentalization of Sound." In *European Voices III: The Instrumentation and Instrumentalization of Sound. Local Multipart Music Practices in Europe*. In commemoration of Gerlinde Haid. CD-ROM with 65 audio and 32 video examples included. Schriften zur Volksmusik, 25. Vienna: Böhlau.
- Vlastos, Gregory. 1983. "The Socratic Elenchus." *Oxford Studies in Ancient Philosophy* 1: 27–58.

ICTM Study Group on Music and Allied Arts of Greater South Asia

Richard K. Wolf

The mission of the ICTM Study Group on Music and Allied Arts of Greater South Asia is to foster the study of sound, music, and allied arts in South Asia, broadly conceived.¹ The group determined “allied arts” as dance, movement, iconography, and visual components of musical performance, while “Greater South Asia” refers to South Asia’s neighbouring countries such as Afghanistan, Kazakhstan, Malaysia, Thailand, and Uzbekistan. This study group hopes to meet approximately every two years, generally in conjunction with another regionally defined group and in a variety of international locations.

The group encourages collaborative and comparative work with colleagues across the region and areas connected through geographical contiguity, diaspora, trade, and the Internet. It also promotes acts of doing and making—performing, dancing, composing, drawing, and other forms of participation—as integral parts of scholarly study. The group strives towards inclusiveness with regard to scholarly approaches and participation.

The study group was approved by the Executive Board in March 2016. This followed the first meeting of the group held on 4–6 March 2016, at Harvard University on the music of South, Central, and West Asia. The programme committee consisted of Richard Wolf (chair), Anna Schultz, Natalie Sarrazin, Peter Kvetko, and Robbie Behrs. Presentations filled three simultaneous panels over three days. Presenters and attendees consisted of approximately a hundred people.

The conference featured a performance on *dutar*, *tanbur*, and *sato* by Sirojiddin Juraev, one of the finest instrumentalists in Central Asia today. Warren Senders (*khyal*, vocal), George Ruckert (harmonium), and Christopher Pereji (tabla) also performed Hindustani music for the conference.

Stephen Blum provided the keynote address, “Working with musics of three adjacent regions,” with Richard Wolf acting as a respondent.

The panel chairs were volunteers including Harvard professors in anthropology, South Asian studies, and from the Divinity School, as well as scholars and performers of the area. International participants and attendees included those from Pakistan, Sri Lanka, Russia, Germany, the Netherlands, Canada, and the UK, and participants from the USA included those traveling from the east coast, midwest, southwest, and west coast.

The following individuals were voted in to act as officers for the newly formed study group: Richard Wolf, chair; Brita Heimark, vice chair; Natalie Sarrazin, secretary.

Following the approval by the Board, the first symposium of the Study Group on Music and Allied Arts of Greater South Asia was held in conjunction with the annual research symposium of the University of Visual and Performing Arts (UVPA) in Colombo, Sri Lanka, 12–14 December 2019. The UVPA conference theme was “Urbanism, landscape, and public space: Rethinking creative arts and humanities,” and a fascinating keynote lecture on this theme was given by Sasanka Perera (South Asian University, New Delhi, India). The overarching theme of the ICTM Study Group on Music and Allied Arts of Greater South Asia symposium was “South Asian music in the world”; Frank Korom (Boston University) gave the insightful keynote lecture entitled, “Bhujangbhushan’s oscillation between song and speech in performance.” The joint conference was a resounding success, with great comradery and scholarly dialogue between the participants.

There was a total of fifty presenters for the ICTM portion alone, which included scholars from Australia, Bangladesh, China, Egypt, Germany, India, Nepal, Pakistan, Slovenia, Sri Lanka, the UK, and the USA (figure 1). Panels topics ranged from Revisiting the historiography of Hindustani music’s hereditary practitioners; to Colonization, reformation, and transformation; Indian folk music; Folk arts, dance, and theatre; Sex, gender, and cinema; South Asian music and arts in diaspora; Sri Lankan and Tamil culture; Folk and gender; Devotional music, exchange, identity, and global dimensions; and Local music and its spread.

1 The completion of this chapter owes much to the contributions of Brita Heimark and Natalie Sarrazin. *Eds.*



Figure 1. Participants of the first symposium of the ICTM Study Group on Music and Allied Arts of Greater South Asia. Colombo, Sri Lanka, December 2019 (photo by Kosala Anuradha, UVPA).

Meals were generously provided by the local hosts, the Sri Lanka Foundation Institute, and the University of Visual and Performing Arts, under the expert guidance of Saumya Liyanage. In addition, thanks to a generous grant from Harvard University and the efforts of the executive committee (Richard Wolf, Brita Heimark, and Natalie Sarrazin), the study group was able to pay travel expenses for many of the university students from the USA and the South Asian participants. We were also grateful to the American Institute of Pakistan Studies for their valuable support. UVPA organized an impressive dance performance for all of the local and visiting scholars, and there was an elaborate dinner with live music on our final evening together. This study group's joint conference with UVPA in Colombo offered an exceptional opportunity for global scholarly dialogue that will no doubt further significant research in the years to come.

ICTM Study Group on Music and Dance in Latin America and the Caribbean

Marita Fornaro Bordolli

The emergence of the Study Group on Music and Dance in Latin America and the Caribbean (ICTM LATCAR) is an example of ICTM's ability to establish intercontinental ties. At the 44th ICTM World Conference held in Limerick, Ireland (2017), a group of researchers working on Latin American and Caribbean cultures raised the need to establish a gathering mechanism for shared interests. The proposal had a direct antecedent: in 2015, led by Jakob Rekedal, a listserv was created and began to specifically link researchers in the regions concerned. The study group, therefore, was conceived under a regional perspective, not a thematic one.

The study group justifies its existence with a shared past and present, as noted in the official proposal:

The many diverse regions and peoples in Latin America and the Caribbean have commonalities in their historical, political, and migration backgrounds and identities. They share, among other aspects, a colonial past, the oppression of Indigenous knowledges and practices, as well as the preservation, maintenance, and development of unique modes of existence. These processes have informed Indigenous, African, and other experiences as well as forms of hybridization or *mestizaje*, which ultimately influence music, sound, movement and dances as culture and in cultures.¹

The organization of the initial symposium was entrusted to the Center for Research in Musical and Performing Arts (CIAMEN) of the University of the Republic, Uruguay. This meeting had a surprising response: 170 attendees; 100 researchers from Latin America, the Caribbean, and Europe; and 70 participants from Uruguay. Sixteen participants received grants from the ICTM Young Scholars Fund and the Maud Karpeles Fund.

The founding group invited keynote speakers with an extensive experience: Samuel Araújo, Enrique Cámara de Landa, Silvia Citro, and Miguel Ángel García. Following the theoretical propositions that served as the study group's founding ideas, the call for papers

sought to transcend traditional classifications of music and dance. The event was a novelty for the Uruguayan university, both in the subject matter and its location: rather than choosing Montevideo, the capital of the country, CIAMEN proposed meeting in the city of Salto, on the Uruguay River, a link with Argentina, and near the dry border with Brazil; that is, a symbolic place for the meeting. The city offered a warm welcome with a concert of accordions, bandoneons, and guitars, and the performance of a carnival *murga* in the historic Larrañaga Theater (figure 1).



Figure 1. Participants of the initial meeting of the ICTM Study-Group-in-the-Making on Music and Dance in Latin America and the Caribbean. Salto, May 2018 (photo by José Luis La Greca).

¹ The full mission statement of the study group is available at: <http://ictmusic.org/group/music-dance-in-latin-america-caribbean>.

The study group was born; its institutionalization came with the formal recognition of the ICTM Executive Board, followed by a business meeting at the 45th ICTM World Conference in Bangkok, Thailand (2019). And, in 2020, a few days before the worldwide paralysis of all in-person academic activities due to the COVID-19 pandemic, the University of Sciences and Arts of Chiapas (Mexico) hosted the study group's first symposium on 9–13 March, again with a significant attendance of members from various countries. Natalia Bieletto, Julio Mendívil, and María Elena Vinueza were the invited keynote speakers, in a symposium developed with the sound of marimbas at the university and the City Plaza. The elections took place by electronic voting.

To end this short, but intense, story, I'd like to point out three characteristics of the study group that I consider essential to its profile. First, an interest in theoretical discussion, attention to epistemological and methodological novelties regarding new frontiers in manifestations, and in the research of the diverse world views present in Latin America and the Caribbean. Second, the openness towards communities historically discriminated against or underrepresented, with the frequent stereotypes elaborated for the region. And lastly, the meeting of generations: we argue a lot, but that leads us to share knowledges, experiences, and a passion—in the sense of commitment—for the study of cultures that make us diverse and, at the same time, bond us.

ICTM Study Group on Music and Dance in Southeastern Europe

Velika Stojkova Serafimovska

Since its establishment in 2007, the ICTM Study Group on Music and Dance in Southeastern Europe has advocated for the scholarly research of music and dance in and about this region, and has served as a forum for continuous cooperation through symposia, projects, publications, and correspondence. This region, often referred to as the Balkan Peninsula, is particularly rich with music and dance traditions, which reflect the ongoing social, cultural, and political transitions. Its position, which has historically been a crossroads between Eastern and Western cultures, and the heterogeneous demographic structure of its population, provoke interest for ethnomusicological and ethnochoreological research by regional and international scholars. Especially over the past three decades, researchers focus not only on the traditional music and dance forms that have been preserved, but also on the changes provoked by contemporary dynamics. The most recent wars at the end of the twentieth century that disrupted communication among traditional music and dance scholars from Southeastern European countries, justified the importance of and the need for the establishment of an ICTM study group for this region as a network for sharing knowledge and research experience.

This chapter elaborates the background and the processes related to the establishment of the study group, its contribution on regional and international levels, and the challenges faced on its way to becoming one of the most influential and important scholarly networks for traditional music and dance in this part of the world.

Background

The geographical region of Southeastern Europe is the Balkan Peninsula in its entirety, encompassing countries with heterogeneous populations of Orthodox Christian, Catholic, and Muslim religious backgrounds and different ethnic origins. It extends from Slovenia in the northwest to Turkey in the southeast, and between the Adriatic and Black Seas and the Aegean Sea. The vivid and dynamic history of the region influenced the culture

of the different communities, each with its own individual cultural expressions and with distinctive cultural identity. Communities of different ethnic and religious backgrounds have been fostering their traditional music and dance forms and expressions. Witnessing different social and economic processes, world and Balkan wars, and being on a path of many major historical events, the population has created a vivid and comprehensive collective memory and cultural heritage that is mostly still alive and in which music and dance play significant roles even today.

Being so rich in diverse music and dance forms and expressions in different contexts, the Southeastern European region offers a wide scholarly scope for folklorists, ethnomusicologists, ethnochoreologists, ethnologists, and anthropologists. Publications with music scores and dance descriptions from the end of nineteenth and beginning of the twentieth century by authors from the region and abroad, offer valuable archival material and a wide scope for research in many different contexts, since countries in this region have been part of different states formed during these turbulent times. During this period and until the second half of the twentieth century, the existence of an official scholarly network of traditional music and dance researchers did not exist on a regional level, only on a national level.

One of the great contributions to the entire region was the establishment of the Union of Associations of the Folklorists of Yugoslavia (Savez udruženja folklorista Jugoslavije – SUFJ) in 1951, which was an organization on the federal level. The Union organized fairly regular annual meetings and published a book of proceedings from every meeting, where scholars and researchers from academia, research institutes, and higher educational institutions presented their studies on common topics. The meetings were excellent opportunities to share knowledge and experience from different countries, communities, and contexts, not just from the former Yugoslav republics (Slovenia, Croatia, Bosnia and

Herzegovina, Serbia, Montenegro, and Macedonia),¹ but also from other countries in the region, such as Bulgaria and Romania. Due to the fact that researchers of that time used mainly German and Russian, international cooperation in the 1970s and 1980s also involved relations with scholars from Germany and the Soviet Union (Rakočević 2019). Considering the language similarities in most of the former Yugoslav countries,² it is understandable that the connections with other countries from the region, such as Albania, Greece, and Turkey, were limited and rare. Since the 1950s, there have been many valuable publications and books of proceedings from congresses, conferences, and symposia providing description and analysis of the rich ethnographic materials collected at that time and offering today the possibility for comparative research. Unfortunately, with the break-up of Yugoslavia in 1991, the Union ceased to exist, and relations established among scholars from several generations were politically interrupted. The economic and political transitions in the 1990s, as well as war disputes in the region, limited regional correspondence among institutions to occasional individual and personal communications between scholars and researchers.

Scholars from this region have been involved with the Council since its formation as the International Folk Music Council in 1947, when representatives from Yugoslavia, Turkey, and Greece become members of the Executive Board.³ Even before that, Maud Karpeles corresponded with the Janković sisters, who continued their relationship with the IFMC (and later the ICTM) (Dunin 2014). In September 1951, the 4th IFMC conference was held in Opatija, Yugoslavia, organized by the Unions of Societies for Culture and Education of Yugoslavia (*BIFMC* 5, Nov 1951). Consequently, papers from Yugoslav scholars often appeared in subsequent Council publications. Representatives from countries of Southeastern Europe were members of the Executive Board continuously from 1947 to 1985.⁴ However, with the generational changes of scholars and researchers in the region, and after the major political

and societal changes in the region during the 1990s, institutional cooperation was limited and, between 1990 and 2000, ICTM as a world organization become visible more on individual level. Since 1991, new generations of ethnomusicologists and ethnochoreologists showed wider intellectual openness largely caused by the commencement of communication with experts from Anglo-American scholarly traditions and achievements not only in the anthropology of music and dance, but also in broad fields of cultural and performance studies, post-structuralism, applied ethnomusicology, popular music theories, gender theories, affect theories, etc. While scholars from Slovenia, Croatia, Greece, Turkey, and Romania become active in ICTM even in early 1990s and immediately after the war, in Macedonia, Serbia, Bosnia and Herzegovina, Bulgaria, and Albania these activities became evident only in the early 2000s (Rakočević 2019; Rice 1999). These were the scholars who later initiated several meetings at which regional scholars and ICTM members took part, and where the idea of establishing an ICTM Study Group on Music and Dance in Southeastern Europe was produced.

The intention to establish a study group first appeared at the international symposium called “Urban music in the Balkans: Drop-out ethnic identities or a historical case of tolerance and global thinking,” held in Durrës, Albania, 28 September – 1 October 2006.⁵ Sixty-six scholars from Albania, Austria, Bosnia and Herzegovina, Bulgaria, Germany, Greece, Italy, Kosovo,⁶ Macedonia, Romania, Serbia, Slovenia, Switzerland, Turkey, UK, and USA were present. As a follow-up, the main organizer of the event, Sokol Shupo, edited and published the book *Urban Music in the Balkans*, which included all the papers presented at the conference (Shupo 2006).

Inspired by the constructive mutual discussions during the sessions, Svanibor Pettan initiated the possibility of establishing an ICTM study group for researching music and dance in the region and encouraged the idea that scholars from the region should organize a panel session at the 39th ICTM World Conference in Vienna in July 2007. Consequently, two panel sessions on the subject of music and dance research in Southeastern Europe took place. The panel titled “The history and perspective of national ethnomusicologies and ethnochoreologies in the Balkans,” organized by Selena Rakočević, opened broad discussions during which the possibility of establishing an ICTM study

1 Although the name of the country was formally changed to North Macedonia in 2019, the name “Macedonia” is used in this chapter because the events referred to predate this change, and this usage is in accordance with the preference of the author. *Eds.*

2 Bosnian, Bulgarian, Croatian, Macedonian, Montenegrin, Serbian, and Slovene belong to the South Slavic group of languages. Additionally, the language earlier known as Serbo-Croatian was the lingua franca in former Yugoslavia. Romania was part of the Eastern Bloc, and some Romanian scholars fluent in Russian, used this Slavic language in their presentations and symposium discussions, as well as in publications.

3 <http://ictmusic.org/general-information> (accessed 16 Apr 2020).

4 See <http://ictmusic.org/governance/history> (accessed 16 Apr 2020).

5 Under local organization by the Documentation and Communication Center for Regional Music and under the auspices of Josefina Topalli, president of the Parliament of the Republic of Albania, the symposium organizational team was led by Sokol Shupo. During the conference, forty-two papers were presented, and one photo exhibition, six new books, and four CDs with Balkan music were promoted.

6 Kosovo, then a disputed region, proclaimed independence in 2008, which is so far not confirmed by the UN. *Eds.*



Figure 1. Participants of the initial meeting for establishing the ICTM Study Group on Music and Dance in Southeastern Europe. Struga, 24 September 2007 (photo courtesy of Velika Stojkova Serafimovska).

group emerged again.⁷ Following the world conference, a small, but very important publication of the papers from this two-session panel, was published by the Bulgarian Academy of Science in 2008. Important additions to this publication are the “Introduction” by Ursula Hemetek, and the “Afterword” by Timothy Rice (Peycheva and Rodel 2008). The second panel, organized by Naila Ceribašić, was named “Post-Yugoslavian ethnomusicologies in dialogue: Three case studies.”⁸ Raising important issues in this research discipline after the tumultuous period in the Balkans, the panel presentations were published as a single paper (Ceribašić, Hofman, and Rasmussen 2008).

Shortly after the ICTM world conference in Vienna, a symposium named “The Balkan Peninsula as a musical crossroad” was held in Struga, Republic of Macedonia, 19–24 September 2007.⁹ Together with Dieter Christensen as the special guest of honour, forty-five participants from Albania, Austria, Bulgaria, Croatia, Germany, Greece, Macedonia, Serbia, Slovenia, Sweden, Turkey, UK, and the USA took part, and once again the idea of establishing an ICTM study group concerning music and dance in Southeastern Europe was raised (see figure 1). At the end of the conference, on 24 September, a preliminary meeting was held to

make a formal proposal for the establishment of a study group. Chaired by Svanibor Pettan (a member of the ICTM Executive Board at that time), and strongly supported and encouraged by Dieter Christensen, Elsie Ivancich Dunin, and Olivera Vasić, the participants of the conference, most of them ICTM members, reached an agreement about working definitions of “Music and dance in Southeastern Europe,” with a mission statement for the proposed study group:

Proposed definition

Southeastern Europe is a region that is also known as the Balkans. For the purpose of the Study Group the region is defined in the broadest sense.

ICTM STUDY GROUP ON MUSIC AND DANCE
IN SOUTHEASTERN EUROPE

The Study Group advocates scholarly research of music and dance in and about the given region. It serves as a forum for continuous cooperation through scholarly meetings, projects, publications, and correspondence.

At the meeting of the ICTM Executive Board on 16–17 February 2008 in Canberra, Australia, the proposal to establish a new ICTM Study Group on Music and Dance in Southeastern Europe was approved.

The study group has held six symposia since its establishment, as well as ten business meetings (including business meetings held during ICTM world conferences), and published five books of proceedings from the symposia. The symposia are organized by academic and research institutes, universities, or ICTM national committees in the different countries of the region. Chronologically the meetings have been held in Struga, Macedonia (2008); Izmir, Turkey (2010); Berovo, Macedonia (2012); Petnica, Serbia (2014); Blagoevgrad, Bulgaria (2016); and Sinj, Croatia (2018) (see figure 2).¹⁰ Due to the COVID-19 pandemic, the

7 The panel participants were Olivera Vasić, Dimitrije Golemović, and Selena Rakočević (Serbia); Dragica Panić Kašanski (Bosnia and Hercegovina); Velika Stojkova Serafimovska and Ivona Opetčeska Tatarčevska (Macedonia); Lozanka Peycheva, Ivanka Vlaeva, and Ventsislav Dimov (Bulgaria); Athena Katsanevaki (Greece); and Sokol Shupo (Albania).

8 The panel participants were Ana Hofman, Naila Ceribašić, and Ljerka Vidić-Rasmussen.

9 The symposium was made possible under the auspices of the Ministry of Culture of Republic of Macedonia on the occasion of the 60th anniversary of the Association of the Composers of Macedonia and Balkan Music Information Network – National Office. The themes of the meeting were: Iconography of Balkan music and dance; Historical sources of music and dance in the Balkans; and The role of minorities in transferring, preserving and creating music and dance tradition in the Balkans (Stojkova Serafimovska 2008).

10 Announcements with details regarding the symposia were published in the *BICTM* 114 (Apr 2009); 122 (Apr 2013); 123 (Oct 2013); 125 (Apr 2014); 131 (Apr 2016); 135 (Oct 2017); 137 (Apr 2018). Reports from the symposia have been published in the *BICTM* 117 (Oct 2010); 121 (Oct 2012);



Figure 2. Participants of the sixth symposium of the ICTM Study Group on Music and Dance in Southeastern Europe. Sinj, 18 April 2018 (photo courtesy of Iva Niemčić).

seventh symposium scheduled for 12–19 April 2020 was postponed to April 2021 in Trabzon, Turkey.

The study group's development and challenges

Considering the historical, social, and current political events in and among the countries within the region, as well as the background previously described, it was expected that the organization and the functioning of the study group would require critical understanding of “the Balkans” and of the related concept known as “Balkanism” (Todorova 1997) which transited from a geographical to a social meaning. The dichotomy between the Balkans and Balkanism as stereotypically negative social traits on one side, and “Balkan music,” usually associated with rich, colourful, diverse, and emotional music and dance expressions on the other, challenged the name of the study group. In order to avoid negative associations with the root “Balkan” in some countries within the region, the name Study Group on Music and Dance in Southeastern Europe was adopted as equally descriptive and neutral in terms of values.

The organizational structure of the executive committee of the study group is also slightly different from the other ICTM study groups. While small in area, the Southeast European region geographically covers twelve countries, which requires ensuring a balance among the members of the executive and programme committees. In order to have representatives from as many countries

as possible, the first study group executive committee had six members: a chair, two vice chairs, a secretary, and special positions for liaison officer for dance and liaison officer for music.¹¹ This structure is not common in other ICTM study groups, whose executive committees usually consist of between one and three members. Since 2008, the study group developed its own rules and principles that entirely corresponded to the ICTM Rules that existed at the time.

At the study group business meeting in Berovo (2012), the executive committee was reduced to five members, having one instead of two vice chairs. In order to be more transparent and include as many countries as possible, the programme committee for each symposium usually has five or six members from different countries, not only from Southeastern Europe, but also members from countries outside the region who are specialists in music or dance of this region. By inviting international scholars who have made extensive and insightful research and publications regarding the traditional music and dance of the region—such as, Dieter Christensen, Elsie Ivancich Dunin, Anca Giurchescu, Timothy Rice, Carol Silverman, Jane Sugarman, Susanne Ziegler, and others—as members of the programme committees, we attempted to preserve objectivity in maintaining the quality of programmes. In order to provide continuity, the chair of the programme committee and the chair of

127 (Jan 2015); 133 (Jan 2017); 138 (Oct 2018). All are available from <http://ictmusic.org/publications/bulletin-ictm/past-issues>.

11 Members of the first Executive Committee were Velika Stojkova Serafimovska (Macedonia) as chair; Sokol Shupo (Albania) and Jane Sugarman (USA) as vice chairs; Elsie Ivancich Dunin (USA/Croatia) as secretary; Selena Rakočević (Serbia) as liaison officer for dance; and Lozanka Peycheva (Bulgaria) as liaison officer for music. More on the study group symposia, programmes, and reports can be found at <http://ictmusic.org/group/music-and-dance-southeastern-europe> (accessed 16 Apr 2020).

the local arrangements committee of the previous symposia are usually members of the programme committee for the following symposia.

One of the advantages of being a regional study group is the possibility of organizing the symposia in different countries within a relatively close travelling distance, allowing for good attendance from study group members. As such, study group symposia are usually attended by 40–60 participants, so all important questions, such as decisions for time, place, organizer, and topics of the next symposium, as well as study group executive committee elections, are decided during the business meetings with transparent public proposals and anonymous voting. Currently, the study-group executive committee consists of representatives from Bulgaria, Croatia, Macedonia, Turkey, and UK/Romania.¹²

The ICTM Study Group on Music and Dance in Southeastern Europe is the second ICTM study group that has music and dance in its name.¹³ In its mission statement, the study group advocates research that considers both music and dance expressions and forms in different contexts, and a wide range of topics and theoretical orientations. The balance between ethnomusicology and ethnochoreology is maintained among members of the executive committee and through the selection of topics for the symposia.¹⁴ Most study group members are also members of other ICTM study groups with shared scholarly interests, such as the Study Groups on Music and Minorities, Multipart Music, Applied Ethnomusicology, Ethnochoreology, Historical Sources, Music and Dance of the Slavic World, Maqām, Music Archaeology, and others. Such a diverse membership of our study group allows for abundant and frequent communication between scholars with different affiliations who are also members of other regional and international scholarly networks beyond the ICTM.

Historically, this region has been under different global, regional, and national cultural and educational influences during the twentieth century. Former Yugoslav countries had more open communications, offering better possibilities for scholars to travel abroad and opportunities to consult not only regional, but also Western and Eastern literature, methodologies, and scholarly approaches. Bulgaria was influenced by the Russian school, literature, and methodology; Romania, Turkey, and Albania developed their own schools; while Greece was much closer to European academia. This is considered as another advantage of the study group

in that its members benefit from the opportunity to acquire knowledge of different methodologies and diverse literature. The study group symposium presentations on different topics offer a variety of emic and etic approaches and methods from folklore, ethnography, and structuralism, to anthropology and contemporary interdisciplinary, applied and contextual research on traditional music and dance.

The Study Group on Music and Dance in Southeastern Europe has grown into a stable and solid scholarly group that has developed not just as an academic network of members in different stages of their careers, but also a welcoming and open platform that enables younger members to feel free during their presentations and questions. We believe that the strength of this study group originates from maintaining the balance between generations. Selecting a guest of honour at each study group symposium acknowledges a selected senior researcher who is important to the development of ethnomusicology and ethnochoreology in the host country and/or region.¹⁵ The generational balance is also visible in the composition of programme committees, which are a combination of members from several generations, thus providing a good opportunity for younger scholars to acquire experience.¹⁶

Observing the development of this study group from its beginning to the present time, one can notice that it has been carefully nourished, monitored, and supervised by senior representatives of the ICTM, including Dieter Christensen, Elsie Ivancich Dunin, Anca Giurchescu, and Speranța Rădulescu, who have given strong support and shared their rich experience with ICTM issues and various challenges, thus being strong pillars on which this study group can rest and develop. Since its conception, the study group has been privileged to have Dieter Christensen and Svanibor Pettan, who shared their valuable experience in guiding the study group through the ICTM rules and various challenges. Elsie Ivancich Dunin also gave a selfless and highly appreciated contribution to the development of the study group, as a creator of the study group's memorandum and bylaws, and especially in setting the standard form of study group publications and as the main editor of the second, third, and fourth books of proceedings. Through the years, they successfully transferred their knowledge

12 <http://ictmusic.org/group/music-and-dance-southeastern-europe> (accessed 16 Apr 2020).

13 The first was the ICTM Study Group on Music and Dance in Oceania, created in the late 1970s.

14 Currently, the committee chair is an ethnomusicologist, while the vice chair and the secretary are ethnochoreologists.

15 Guests of honour have been Dieter Christensen (2007), Elsie Ivancich Dunin (2008), Anca Giurchescu (2010), Victor Friedman (2012), Olivera Vasić (2014), and Carol Silverman (2018). During the fifth symposium in Blagoevgrad (2016), a special presentation was made for introducing the work of one of the pioneers of Bulgarian ethnomusicology, Raina Katzarova.

16 Chronologically, chairs of the programme committees to date have been: Velika Stojkova Serafimovska, Arzu Öztürkmen, Speranța Rădulescu, Naila Ceribašić, Selena Rakočević, Svanibor Pettan, and Belma Oğul.

and experience in sustaining and developing an ICTM study group to the next generation of scholars who now represent the core of the group.

Study-group accomplishments and regional influence

The appearance of this ICTM study group as an internationally organized scholarly network among researchers of traditional music and dance in Southeastern Europe took place after a period of sixteen years (1991–2007), when regional connections had been interrupted and limited in the region. The group has made a visible impact on recent developments in ethnomusicology and ethnochoreology, and has become a well-developed network among music and dance scholars and researchers, and an excellent platform for mutual cooperation, joint research, publication exchange, and sharing knowledge and experience on the same or different topics and scholarly work of the region.

Up until now, the six study group symposia have presented topics from different aspects, covering a wide range of research from local to global interest, such as terminology, historical sources and iconography, education, policy, media, public presentations of music and dance, professionalism, improvisation, inter/post-disciplinarity, migrations, music and dance sustainability, and other topics of interest among study group members and the region concerned.¹⁷ Since most study group members are affiliated with research or higher educational institutions in their countries, individual connections have developed in joint projects and institutional cooperation on a regional level. The dissemination of knowledge and the exchange of ideas and

information during study group symposia in different countries introduced ICTM standards and opportunities to many local students and young scholars who have had the opportunity to meet and consult with some of the most influential and well-known senior researchers of this region.

As a result of this networking and sharing of mutual interests, two sub-study groups have been created, one on military connections and another on *köçek*.¹⁸ Beside the joint fieldwork research connected with the interest of these two sub-study groups, several other joint-research projects were conducted on a regional level, most of them resulting in excellent panel sessions with presentations from different countries.¹⁹ Other regional panels are organized around different topics of interdisciplinary and theoretical approaches that provoke insightful and vivid discussions during the symposia.

The majority of the presentations are published in symposium publications that contribute to creating a shared bibliography that increases the production of scholarly papers on researching on similar topics and/or in different contexts in the region. The study group also created an excellent platform for sharing scholarly papers on different topics published in books and scientific journals on national and regional level, which further contributed in exchanging and sharing knowledge among individuals, but also between institutions such as institutes and universities. This interregional individual and institutional cooperation opened up the possibility for the members of the study group to publish their papers in peer-reviewed academic journals covering research on traditional music and dance in different countries.²⁰ This was especially productive

17 Themes covered during study group symposia and in subsequent publications were: “Governmental policies, patronage and censorship,” “Tradition – transition – revival,” “Media” (1st symposium 2008 in Struga; Stojkova Serafimovska 2009); “How do public presentations affect perceptions and practices of music and dance: Regional and national experiences,” “Educational systems of music and dance (learning and teaching processes)” (2nd symposium 2010 in Izmir; Dunin and Özbilgin 2011); “Terminology and theoretical approaches,” “Crossing national boundaries/intercultural communication” (3rd symposium 2012 in Berovo; Dunin, Mellish, and Opetcheska Tatarchevska 2014); “Improvisation in music and dance of Southeastern Europe,” “Professionalization of music and dance of Southeastern Europe,” “Inter/postdisciplinarity in ethnomusicology and ethnochoreology” (4th symposium 2014 in Petnica; Mellish, Green, and Zakić 2016); “Music and dance in Southeastern Europe in post-1989,” “Representations of music and dance in audiovisual ethnographies in Southeastern Europe,” “Myth, ritual and interpretations in/of music and dance of Southeastern Europe” (5th symposium 2016 in Blagoevgrad; Vlaeva et al. 2016); “Dance, songs, music and migrations in, out and within Southeastern Europe,” “Carnivals and masquerades in Southeastern Europe,” “Music, dance and sustainable development in Southeastern Europe” (6th symposium in Sinj; Mellish, Green, and Zebec 2020).

18 The first meeting of the Sub-study Group on Military Connections was held on the island of Korčula in 2011. The Sub-study Group on *Köçek* had its first meeting in Istanbul in 2012. The term *köçek* refers to genre of music and dance of the Ottoman Court performed by young male dancer. They performed before the harem, but also publicly with feminine costumes and dance style.

19 An excellent example of this kind of cooperation is the joint field research on winter processions and carnival in Macedonia, conducted by Macedonian and Croatian scholars, which resulted in a panel session from which presentations appeared in the publication following the symposium in Blagoevgrad. Another example is the joint fieldwork conducted in Serbia and Romania by a team of researchers from Serbia, Macedonia, Romania, and UK. More on this project can be found in Opetcheska Tatarchevska (2017) and in Mellish, Green, and Zebec (2020).

20 Examples of these journals are: *Muzikologija / Musicology* published by the Institute of Musicology of the Serbian Academy of Sciences and Arts; *Muzikološki zbornik / Musicological Annual* published by the Department of Musicology at the Faculty of Philosophy, University of Ljubljana; *Българско музикознание / Bulgarian Musicology* published by the Institute of Art Studies at the Bulgarian Academy of Science; *Musicologist: An International Journal of Music Studies*, published by Trabzon University; and others.

in the regional educational processes and curriculums which are enriched with regional bibliography on different topics in ethnomusicology and ethnochoreology. Students from different educational levels have opportunities to compare their methodologies, research, and theses on a wider regional level, and study group publications and meetings provide the perfect opportunity for intergenerational communication, offering a wide scope of diverse scholarly methodologies and approaches. Members of the study group cooperate and exchange experience in projects of other scholarly and educational networks and organizations, such as the UNESCO Intangible Cultural Heritage (ICH) network of experts and ICH Facilitators. Members of the study group are actively involved in safeguarding processes of music and dance in ICH elements in their countries, and some were directly involved in the preparation of the nomination files for music and dance ICH elements from this region that were successfully inscribed on the UNESCO ICH lists.²¹

One of the unique experiences and also a challenge for local organizers of study group symposia, is the extra-curricular programme. Inspired by the rich and colourful Balkan music and dance with individual features in each country, but at the same time close and recognizable to the entire region, concerts, workshops, and informal gatherings are organized every night during the symposia. Most of the participants, together with local traditional music and dance practitioners, spend the evenings singing songs, dancing dances, and playing instruments from every corner of the Balkan Peninsula. The obligatory one-day excursion always offers a visit to a local village or community where traditional food and drink is served, fascinating rituals are experienced, and again, songs and dances are shared. It has been noticed by senior members of this study group that this group has a special feature of functioning as a family, thus developing not just professional, but also personal relations and closeness between its members. We firmly believe that the reason for that impression is because of the extra-curricular programmes and the informal gatherings where participation in mutual singing and dancing creates a feeling of belonging, of a family.

The ICTM Study Group on Music and Dance in Southeastern Europe represents an excellent example for the ICTM of positive influence at a regional level. The functioning of the study group, following the agenda, mission, and spirit of the ICTM, developed a strong network among scholars and researchers of different affiliations who share interests in the study of music and dance of Southeastern Europe. Carefully nourished and guided by senior ICTM members in the study group

network, it has influenced young students and scholars, who embrace the welcoming spirit of the study group, the invaluable scholarly encounters, and constructive discussions.²² In its eleven years of growth and development, this study group follows the true ICTM goals and spirit in sharing knowledge about traditional music and dance in its broader context, but also sharing music and dance experiences, thus creating strong connections between people from different communities, countries, and regions.

References cited

- Ceribašić, Naila, Ana Hofman, and Ljerka Vidić Rasmussen. 2008. "Post-Yugoslavian Ethnomusicologies in Dialogue." *YTM* 40: 32–45.
- Dunin, Elsie Ivancich. 2014. "Emergence of Ethnochoreology Internationally: The Janković Sisters, Maud Karpeles, and Gertrude Kurath." *Muzikologija / Musicology* 17: 197–217.
- Dunin, Elsie Ivancich, and Mehmet Öcal Özbilgin. 2011. Eds. *Proceedings of the Second Symposium of the ICTM Study Group on Music and Dance in Southeastern Europe, Izmir, Turkey, 7–10 April, 2010*. Izmir: Ege University State Turkish Music Conservatory.
- Dunin, Elsie Ivancich, Liz Mellish, and Ivona Opetcheska Tatarchevska. 2014. Eds. *Third Symposium of the ICTM Study Group on Music and Dance in Southeastern Europe, Berovo, 17–23 April, 2012*. Skopje: ICTM National Committee for Macedonia.
- Mellish, Liz, Nick Green, and Mirjana Zakić. 2016. Eds. *Music and Dance in Southeastern Europe: New Scopes of Research and Action: Fourth Symposium of the ICTM Study Group for Music and Dance in Southeastern Europe, 24 September – 1 October, 2014*. Belgrade: Faculty of Music Art.
- Mellish, Liz, Nick Green, and Tvrtko Zebec. 2020. Eds. *Music and Dance in Southeastern Europe: Migrations, Carnival, Sustainable Development; Sixth Symposium of the ICTM Study Group on Music and Dance in Southeastern Europe, Sinj, Croatia 15–21 April, 2018*. Zagreb: Institute of Ethnology and Folklore Research.
- Opetcheska Tatarchevska, Ivona. 2017. "Joint Field Research Project with Study Group on Music and Dance of Southeastern Europe." *BICTM* 134 (Apr): 28–30.
- Pecheva, Lozanka, and Angela Rodel. 2008. Eds. *Vienna and the Balkans: Papers from the 39th World Conference of the ICTM, Vienna 2007*. Bulgarian Musicology Studies. Sofia: Institute of Art Studies, Bulgarian Academy of Sciences.
- Rakočević, Selena. 2019. "Practicing Ethnomusicology/Ethnochoreology within Post-Socialist Realities: The Case of Serbia with Some Comparative Experiences from Former Yugoslavia Countries." In *Ethnomusicology Matters: Influencing Political Realities*, edited by Ursula Hemetek, Marko Kölbl, and Hande Sağlam, 191–214. Music Traditions, 1. Vienna: Böhlau.
- Rice, Timothy. 1999. "The Revision of Bulgarian Folkloristics and Folk Music Research in the Post-Communist Period (1990–1996)." In *New Countries, Old Sounds: Cultural Identity and Social Change in Southeastern Europe*, edited by Bruno B. Reuer, Lujza Tari, and Krista Zach, 187–202. Beiträge des internationalen Symposiums in Berlin (22.–27. April 1997). München: Verlag Südostdeutsches Kulturwerk.

22 The latest symposium held in Sinj in 2018 was attended by 53 participants, including Ankica Petrović, and Elsie Ivancich Dunin. The pleasant surprise was that almost half of the participants were young newcomers, who have already initiated joint projects and panel presentations for future symposia.

21 <https://ich.unesco.org/> (accessed 3 Aug 2020).

- Shupo, Sokol. 2006. Ed. *Urban Music in the Balkans: Drop-out Ethnic Identities of a Historical Case of Tolerance and Global Thinking? Papers of the International Symposium, Tirana, September 28–October 01*. Tirana: Asmus.
- Stojkova Serafimovska, Velika. 2008. Ed. *The Balkan Peninsula as a Musical Crossroad: Papers of the International Conference, Struga, Republic of Macedonia, 20–23 September, 2007*. Skopje: SOCOM.
- . 2009. Ed. *First Symposium of the ICTM Study Group for Music and Dance in Southeastern Europe, 4–8 September, 2008, Struga, Republic of Macedonia*. Skopje: SOCOM.
- Todorova, Maria. 1997. *Imagining the Balkans*. New York: Oxford University Press.
- Vlaeva, Ivanka, Liz Mellish, Lozanka Peycheva, Nick Green, and Ventsislav Dimov. 2016. Eds. *Music and Dance in Southeastern Europe: Myth, Ritual, Post-1989, Audiovisual Ethnographies; Fifth Symposium of the ICTM Study Group on Music and Dance in Southeastern Europe, Blagoevgrad, Bulgaria*. Blagoevgrad: University Publishing House “Neofit Rilski.”

ICTM Study Group on Music and Dance of Oceania

Barbara B. Smith, Brian Diettrich, and Kirsty Gillespie

Beginnings

The origin of the Study Group on Music and Dance of Oceania is closely linked to the first ICTM world conference held in the Pacific.¹ In 1977, the 24th conference of the (then) International Folk Music Council took place in Honolulu, and an excursion to the Polynesian Cultural Center “prompted discussion about commercialization of culture which led to interest in forming a study group focusing on Oceania” (Trimillos 2017:9).² After a signup sheet confirmed members’ interest, Ricardo Trimillos, the chair of the conference programme committee, prepared a proposal for the new group. At that time, no ICTM study groups focussed on a geographical or cultural region, making the Oceania group the first to propose such an association. Together with its approval in 1979, Trimillos was appointed acting chair to organize what is now called the Study Group on Music and Dance of Oceania.³

The event that Trimillos called the “historical moment” in the organization of the study group (hereafter SG) took place later on 10 August 1983, during the Council’s 27th World Conference in New York. He and eleven persons who had done research on music of Oceania gathered informally to consider how to energize its future development. Dieter Christensen, secretary general of the Council, spoke first about the Council’s desire to become more broadly international and how this study group devoted to all the music and dance of

a whole region far from that of the Council’s birthplace in Europe could further that through what he called the recent “quickenings” of activity in Oceania. As evidence of this, he spoke of the work of Alice Moyle in Australia and of the people interested in western Polynesia (five of whom were present). Other recent activities discussed included:

1. the 1976 UNESCO workshop held in the Solomon Islands on the Techniques of Recording Oral Tradition, Music, Dance, and Material Culture for Indigenous Melanesians;
2. the 1982 Conference for Ethnomusicologists at Goroka Teachers College in Papua New Guinea, the first such conference held in the Pacific which brought together scholars from Papua New Guinea (four of whom were indigenous islanders who later joined ICTM and the SG) and five other countries;
3. the July 1983 planning meeting for the Territorial Survey of Oceanic Music, a research project of UNESCO in association with the Archive of Māori and Pacific Music at the University of Auckland, to be directed by Mervyn McLean. (Smith 1984)

In spite of her uncertainty about how best to proceed, on the insistence of those present, Barbara Smith agreed to serve as its chair.

Oceania embraces Australia and the Pacific Islands (Melanesia, Micronesia, and Polynesia), with physical geography ranging from the world’s smallest continent, the world’s second largest island (with rugged mountainous terrain, divided between Papua New Guinea in the east and Indonesia in the west), and tens of thousands of islands. The contrasting types of islands in Oceania include large, high mountains of volcanic origin, uplifted coral platforms, and coral atolls that scarcely rise above sea level. This variation in geography entails different resources for human subsistence and, therefore, different sociocultural practices, including a multiplicity of languages and distinctive performing arts. By the late twentieth century, Oceania included peoples with centuries of global interactions and others still in virtual isolation, as well as great differences in the

1 The authors thank Adrienne Kaeppler and Don Niles for their suggestions on an earlier draft of this chapter.

2 For information about the 1977 Honolulu conference, see *BIFMC* 50 (Apr 1977:6–10).

3 The initial designation was the “Study Group on Music of Oceania,” but subsequently the names “Study Group on Oceania,” “Study Group on Musics of Oceania,” and, on occasion, “Oceania Study Group,” were also used. By 2007 the ICTM Board approved the current name: “Study Group on Music and Dance of Oceania.” Seven chairs have led the study group since its founding: Ricardo Trimillos (1979–1983), Barbara Smith (1983–2001), Stephen Wild (2001–2005), Raymond Ammann (2005–2009), Denis Crowdy (2009–2013), Kirsty Gillespie (2013–2015), and Brian Diettrich (2015–2021). For an abbreviated listing of the study group’s activities since its founding, see Niles and Smith (2014).

proportion of indigenous inhabitants to settlers and of intermarriage among them.

Because of the few, slow, and costly means of communication at the time, compounded by the limited routes, infrequent schedules, expense and time involved in long-distance travel, it was obvious that it would be difficult to get enough SG members together frequently enough for symposia or other organized meetings to produce scholarly publications such as those of the previously established study groups. The history of the Oceania SG through 2001 can therefore be summarized as a series of informal gatherings at the Council's biennial world conferences, at multiple annual meetings of the Society for Ethnomusicology (SEM), and at the quadrennial iterations of the Festival of Pacific Arts, interspersed with formally organized symposia and other activities, some of which contributed to what Christensen hoped would benefit the internationalization of ICTM.

Events within and beyond Oceania, 1988–2001

The study group's first symposium was hosted by Deakin University, in Geelong, Australia, 3–5 September 1988. It closely followed three events of relevant interest in that country's bicentennial year. The first of these was ICTM's 8th colloquium, "Documentation of music and dance in the South Pacific and its use in the living tradition," held 9–13 August in Townsville.⁴ The second was the 5th Festival of Pacific Arts, held 14–24 August also in Townsville, and with the theme "Cultural interchange." The third was the symposium of the International Musicological Society and Festival of Music (SIMS88) held in Melbourne, 28 August – 2 September, for which the SG was asked to arrange a session that would combine two of SIMS88 themes. The result was: "Intercultural contact through music and dance since 1960 in Melanesia and Polynesia—Among those areas and with other areas of the world."⁵ The SG's first symposium in Geelong was organized by Gerald Florian Messner with the theme "The transmission of culture in and/or through the performing arts." Six papers and two videos were presented and discussed by twenty SG members (half of its then total membership) from eight countries in a relaxed and friendly way that led to a desire for future symposia.

When it was announced that ICTM's 31st World Conference would be held in Hong Kong, 3–9 July

1991, a locale much closer than Europe to Oceania, Smith immediately explored the possibility of holding a symposium there. Although that proved impossible, the Hong Kong conference became a high point in the SG's history. Contributions included a session on music and dance in Oceania, another on Christian hymnody in Oceania, and a panel organized by the SG, "The Chinese and their musics in Oceania." The latter drew so much interest that Smith was invited to present a report on it to the immediately following international symposium organized by the Chinese Musicians' Society in Guangzhou, and to Dieter Christensen, who later wrote that "the strong horizon-expanding interest that our ICTM study group on Oceania evoked among Chinese Scholars with its exploratory work on Chinese influences in the Pacific ... [is] to me among the many highlights of the Hong Kong Conference" (D. Christensen 1991:18). The Association for Chinese Music Research considered it important enough for its American membership to get permission to publish the papers of the entire panel (Smith 1992). This became the SG's first publication.

Of the two world conferences held in Berlin around this time period, at the first in what was then East Berlin and organized in 1987, Artur Simon offered a two-day symposium hosted by the Museum für Völkerkunde. But with too few papers relevant to its chosen topic of historical sources of Pacific Islands music, it was changed into an informal tour of the musical instruments in its South Seas department. For the second world conference there in 1993 in the by-then reunified city, no institution offered to host a SG symposium. However, its members presented an important session in that world conference, "Music and dance in a changing world," with most examples from Oceania that challenged the Eurocentrism of one of its themes, "Music and dance in a changing Europe."

The SG's second symposium took place in Canberra, 12–13 January 1995. It followed the 33rd ICTM World Conference held in that city. The SG was represented by a panel proposed and chaired by Amy Stillman called "Oceanic music and dance in expatriate and relocated communities" that contributed to the conference's third theme: "Music, dance and migration." The Canberra symposium with the theme "Indigenous performance and music" was arranged by Grace Koch, the first day at the Australian Institute of Aboriginal and Torres Strait Islander Studies (AIATSIS), and the second day at the National Library of Australia. Both days began with host-country speakers directly involved with Indigenous performance and media, followed by afternoon tours of holdings of relevant materials. Papers by SG members were devoted to early recordings and aspects of media.

4 Organized by Alice Moyle, almost all of the participants were members of the SG (A. Moyle 1992).

5 The SG participants in SIMS88 were Adrienne Kaeppler, Don Niles, Chris Saumaiwai, Amy Stillman, and Filip Lamasis Yayii.



Figure 1. Don Niles, Barbara Smith, and Helen Reeves Lawrence (Helen Fairweather) celebrate the publication of the SG's second publication, a Festschrift for Barbara Smith, at AIATSIS in Canberra, Australia, in September 2001 (photo courtesy of Don Niles).

The third symposium was held on 26 August 1999 in Hiroshima, following the Council's 35th World Conference in that city, well known for its post-Pacific War emphasis on peace. In a plenary session chaired by Don Niles on its fifth theme, "Music and peace," Stephen Wild's paper "Music, dance, and reconciliation in Australia" was a notable contribution. The SG's business meeting there was devoted primarily to the chair's report on the meeting of all ICTM study-group chairs in which the coordinator, Tilman Seebass, discussed the Council's eagerness to make the work of its study groups more widely available. He also announced the introduction of a website for the study groups, a need for mission statements, and consistent operational procedures. With Adrienne Kaepler as acting chair, SG members elected Stephen Wild to a new position of chair-elect. The symposium was devoted to discussion of which of the possible types of items the SG would want on its website, recommendation for approval of its mission statement, and discussion of the Australia and Pacific Islands volume of the *Garland Encyclopedia of World Music* (Kaepler and Love 1998), followed by criteria for media to be included in a proposed ongoing discography and film-videography.

The fourth symposium held in Canberra, 15–16 September 2001, was one of the special events hosted by AIATSIS during its fortieth anniversary. It was orga-

nized by Stephen Wild. Cancellation of all flights on US airlines following the 9/11 attacks on New York and Washington, DC, kept most members from the USA and Micronesia from attending. The first morning of the symposium featured the presentation of a Festschrift (Lawrence and Niles 2001)—the second publication by the SG—to a very happily surprised Barbara Smith in honour of her contributions to the SG during her thirteen years as chair (figure 1). The afternoon began with a memorable Aboriginal *rom* ceremony from Arnhem Land, followed by Richard Moyle's presentation of the "Summary document for the territorial survey" and the business meeting with Barbara Smith turning the chair over to Stephen Wild. The second day's schedule included another *rom* ceremony and papers on Oceanic popular musics, festivals, and aspects of recording. In that same year, reflecting on his twenty years in the position of secretary general of the Council, Dieter Christensen cited the SG's role in broadening the scope of ICTM: "The ICTM Study Groups, always an important part of ICTM work, began to expand their scope beyond Europe with the new Study Group on Musics of Oceania" (N. Christensen and D. Christensen 2001:26).

The Festival of Pacific Arts and symposia since 2001

A significant feature for the dynamics and scope of the SG, as well as to its connections within Oceania, has been its close association with the Festival of Pacific Arts as a location for its gatherings and symposia.⁶ From the SG's first informal gathering in Papua New Guinea in 1980 at the 3rd South Pacific Festival of Arts, those festivals have been intertwined with the SG's history by consistently bringing enough members together for an informal gathering every four years, each time in a different place within Oceania. Established for sociocultural reasons for the people of Oceania, this preeminent and recurring event for the presentation of the performing arts of the region offers not only scholars and performers of the delegations from other island countries the opportunity to experience many types of the host country's traditional and evolving arts, but increasingly also their contemporary popular arts, as well as how visiting delegations choose to represent their cultures and identities. Participation in these informal gatherings at such festivals grew from only six persons to more than thirty by the 8th festival in New Caledonia in 2000, where there were two gatherings. The first was hosted by Raymond Amman before the festival started, and combined the social aspects of making and renewing friendships and learning about each other's interests and projects, as well as background information on that year's festival. The second, at a hotel in Noumea near the end of the festival, was devoted to discussion of what had been seen and heard, its repertory and staging in relation to its theme, "Paroles d'hier, paroles d'aujourd'hui, paroles de demain" (Words of the past, words of the present, words of the future). Three delegates from Palau also visited this second gathering to tell those present about plans for the 9th festival and to express their hope for a large attendance.

The close relationship between the SG and the festival became significantly more integrated in 2004, when its fifth symposium was held in Koror, Palau, 1–2 August. It immediately followed the 9th Festival of Pacific Arts, the first of these festivals to be held in a Micronesian country, or in any country with such a small population (c. 20,000) to host it. The festival's theme, "*Oltobed a Malt*—Nurture, regenerate, celebrate," clearly expressed the purpose for which the first of these festivals was founded, and how this festival's organizing committee developed such a remarkable and smoothly-run programme. In one memorable moment, musicians of visiting countries spontaneously created and sang new

verses to a song composed by Howard Charles (then ICTM Liaison Officer for Palau) with all joining to sing the chorus. The song and its performance became so popular that at the end of the closing ceremony, the president of Palau told him to keep it going until daybreak. The symposium was hosted by the festival's organizing committee at the Ngarachamayong Cultural Center. Yamaguti Osamu, in the absence of the SG's chair, organized the programme that, as with previous symposia, featured the host country's dance and music. It began with Barbara Smith showing photos and playing excerpts of recordings she had made in Palau in 1963. Then Bilung Gloria Gibbons Salii, queen of Koror, explained how women leaders of Palau's states were organized. She was followed by other Palauans, including Faustina Rehuher-Marugg (director of the Belau National Museum, now minister of state), who spoke about how the preparations for the festival had revalidated the Palauan people's sense of identity, and Howard Charles, on how the delegations from other countries were housed by the sixteen states. Other sessions included a demonstration of how the Micronesian marching dance was performed in the Ogasawara Islands (Japan) and papers on music in Chuuk, on Guam, of Banaban music and its relocation to Rabi Island (Fiji), and other areas of Oceania. A farewell feast hosted by the Palau Women's Organization and performances of traditional Palauan dances and contemporary dance bands concluded the symposium.

The SG's sixth symposium was held in Honolulu, 19–21 November 2006, immediately following the 51st Annual Meeting of the Society for Ethnomusicology. Except for an informal gathering of SG members in conjunction with a symposium of the Pacific Arts Association at the Honolulu Academy of Art,⁷ it was the first time any SG gathering had been held in the city of its birth. Although the SG had eight informal gatherings with SEM between 1986 and 1997, the conference in Honolulu offered more meaningful interactions. Three SG members presented papers in the SEM pre-conference session on "Whose Asia-Pacific? Representation and presentation in ethnomusicology." Adrienne Kaeppler presented the Charles Seeger Lecture; and a three-session panel called "A sea of islands: Encounters with time, space, and the other" was organized by Jane Moulin with nine papers from SG members. At the SG symposium—announced with the themes "Pacific strings" and "New research"—fifteen paper presentations were read at the East-West Center, adjacent to the University of Hawai'i at Mānoa. The programme included several papers focussed on guitar and 'ukulele, one on the Chamorro *bilembaotuyan* (stick zither), presentations on stringband music in Vanuatu and Papua

6 First held in 1972, this event was initially called the South Pacific Festival of Arts. From 1985, it became the Festival of Pacific Arts and, more recently, the Festival of Pacific Arts and Culture. It is known informally as FESTPAC.

7 Now called the Honolulu Museum of Art.

New Guinea, as well as other research. Special arrangements for the symposium included a performance by the KVVU Panpipe and Dance Company from Santa Isabel Island, Solomon Islands, and a concert of Hawaiian music at the Kamakakūokalani Center for Hawaiian Studies (University of Hawai‘i at Mānoa); as well as visits to the Kamaka ‘Ukulele Factory and the Pacific Collection of the Bernice Pauahi Bishop Museum.

The seventh symposium of the SG took place in Canberra, 28 September – 1 October 2010, its third in that city and fourth in Australia, clear evidence of that country’s importance to the SG’s history. This time it was held in conjunction with the Australian National University (ANU) School of Music’s Postgraduate Symposium organized around the theme “Tangible records of the intangible: Collecting musical and choreographic culture in Oceania.” Keynote addresses were delivered by Adrienne Kaeppler and Kati Szego, and Don Niles delivered an evening ANU public lecture entitled “Audiovisual archives: Researcher’s delight or just a tease?” The programme drew attention to current archiving initiatives in Australia through a roundtable discussion on the National Recording Project for Indigenous Performance in Australia, a discussion initiated by Allan Marett, Neparrnga Gumbula, Aaron Corn, and Sally Treloyn. Social and cultural events were offered in the city’s centre, including the chance to visit the National Museum of Australia’s temporary exhibition of the time, “Yiwarra Kuju: The Canning Stock Route,” which gave delegates an opportunity to learn about an important part of Indigenous Australian history and culture.

Held 17–19 September 2014, the SG’s eighth symposium was organized in conjunction with the annual conference of the Linguistics Society of Papua New Guinea (LSPNG). Activities were spread across two locations: Divine Word University in Madang town, and the Alexishafen Conference Centre at Alexishafen, located outside the town. The theme for the SG’s symposium, “Celebrating innovation and continuity,” was designed to complement the theme of the LSPNG conference, “Celebrating Tok Pisin and Tok Ples” (Tok Pisin being the creole language of PNG, and *tok ples* the Tok Pisin term for indigenous languages). The programme was a friendly gathering of SG members, with each presentation focussed on an aspect of Papua New Guinean performance traditions from throughout the country. The symposium, supported by Divine Word University, the Institute of Papua New Guinea Studies, and the Summer Institute of Linguistics, drew upon the many synergies that exist between the disciplines of ethnomusicology and linguistics.

In 2016, the SG renewed the close association with the Festival of Pacific Arts that it had in Palau in 2004, after

having only informal gatherings at the 10th festival in Pago Pago, American Samoa, and the 11th festival in Honiara, Solomon Islands. This time, the SG met on the island of Guam, 19–21 May, just before the 12th festival’s opening ceremony. Its 9th symposium, held jointly with the Pacific History Association (PHA), had the theme “Performing the past, sustaining the future,” which was closely aligned with PHA’s of “*Mō’na*: Our pasts before us.” Paper presentations by SG members were interspersed with those of PHA, allowing for interdisciplinary engagements. A particular feature of the symposium was the involvement of Indigenous presenters and special sessions led by invited Chamorro performers. A panel with guest performers, organized by Michael Clement Jr. (ICTM Liaison Officer for Guam and the Mariana Islands), focussed on the genre of improvised verse called *kantan chamorita*, and a session called “Chant in Guåhan and across the Pacific” featured Leonard Iriarte, recognized as “Master of Chamorro chant,” and other Chamorro performance specialists. A session called “Afro-diasporic women artists on history and blackness in the Pacific” was held jointly with PHA and included music and dance, film, and poetry, and a moving presentation read by Teresia Teaiwa. An ensemble of *bilembaotuyan* (stick zithers) performed at the closing of the combined event. The SG planned to hold its tenth symposium in Honolulu in June 2020, and in conjunction with the 13th Festival of Pacific Arts and Culture and the 100th birthday celebration for Barbara Smith, but all events were postponed due to the COVID-19 global pandemic. At the time of completing this chapter, SG members were in discussion about new dates for a tenth symposium to be held fully online and hosted between Hawai‘i and New Zealand.

Communication and publications

Newsletters have been an important part of the SG’s bonding, especially because of the wide dispersal of its members both within Oceania and those who live elsewhere. After earlier notices sent by Trimillos, beginning in 1984, Barbara Smith prepared and airmailed short, tersely worded *Circulars* (called *Newsletters* after 2001) that contained information she thought could be useful, as well as information sent by members for dissemination to the whole group.⁸ These included information such as members’ positions, addresses, research and publications, and upcoming conferences and meetings. As the SG’s membership grew and as more members began

8 The SG *Circulars*, extending from June 1984 until August 2001, are archived online by the University of Hawai‘i at Mānoa (<https://evols.library.manoa.hawaii.edu/handle/10524/47070>). *Newsletters* and other documents since 2005 are archived on the SG’s ICTM webpage (<https://ictmusic.org/group/music-dance-oceania>).



Figure 2. SG members attend a business meeting at the 44th ICTM World Conference held in July 2017 in Limerick, Ireland: (front row) Andrew Gumataotao, Stephen Wild, Michael Clement (Sr.), Adrienne Kaeppler; (back row) Geoffrey Colson, Kirk Sullivan, Raymond Ammann, Jane Freeman Moulin, Ricardo Trimillos, Don Niles, Masaya Shishikura, Brian Diettrich (photo by Kimberly Cannady).

using email, their contents expanded greatly; however, it remained a unidirectional means of communication until September 2005, when member Keola Donaghy set up an email list for the SG that allowed for dialogue and discussion within the group, as well as the dissemination of information. The *Newsletter* itself continues to be the principal means of communication within the membership, with notices about new research and reports on significant events in Oceania.

Beyond its regular *Newsletters* and reports in *ICTM Bulletins*, the SG has produced four publications. Already described above, the first two of these projects are a set of conference papers (Smith 1992) and a *Festschrift* in honour of Barbara Smith (Lawrence and Niles 2001). The third publication (R. Moyle 2007), honouring Mervyn McLean, focuses on music and dance encounters in the region, both historically and more recently, that emphasize the importance of sound archives, as a link to McLean's work with Māori music. The fourth publication (Gillespie, Treloyn, and Niles 2017) was prepared in honour of Stephen Wild, and comprises new scholarship on "Indigenous Australia," "Pacific Islands and beyond," and "Archiving and academia," reflecting the research interests of both Wild and the SG.

As a central thread of its scholarship, the SG continues to be an advocate for the peoples and cultures of Oceania. As ICTM has increased representation in its

World Network to include liaison officers from more Pacific nations, the SG responded in 2017 by establishing a new fund to expand access in Oceania and enhance diversity within ICTM. After its approval by the ICTM Board at the 44th ICTM World Conference held in Limerick, Ireland (figure 2), Brian Diettrich, as SG chair, announced the Music and Dance of Oceania Travel Award generously gifted by Barbara Smith. To be managed by the SG, the award will provide future opportunities for Pacific Islanders and Indigenous Australians to participate in study-group symposia and on special occasions at world conferences. It will ensure continued and meaningful links to ICTM from within Oceania. Over the course of its history, with more than four decades of scholarly discussions and events, the SG continues to be the only such organization internationally devoted to the music and dance of this region. Looking back on its history, and with an eye toward its future, the Study Group on Music and Dance of Oceania continues its research and celebrations about this rich and diverse area of the globe.

References cited

- Christensen, Dieter. 1991. "Hong Kong Highlights." *BICTM* 79 (Oct): 18.
- Christensen, Nerthus, and Dieter Christensen. 2001. "20 Years ICTM in New York." *BICTM* 98 (Apr 2001): 25–26.

- Gillespie, Kirsty, Sally Treloyn, and Don Niles. 2017. Eds. *A Distinctive Voice in the Antipodes: Essays in Honour of Stephen A. Wild*. Canberra: Australian National University Press.
- Kaeppler, Adrienne, and Jacob Love. 1998. Eds. *The Garland Encyclopedia of World Music*, Vol. 9: *Australia and the Pacific Islands*. New York: Garland.
- Lawrence, Helen Reeves, and Don Niles. 2001. Eds. *Tradition and Modernity in the Music and Dance of Oceania: Essays in Honour of Barbara B. Smith*. Sydney: University of Sydney.
- Moyle, Alice M. 1992. Ed. *Music and Dance of Aboriginal Australia and the South Pacific: The Effects of Documentation on the Living Tradition*. Sydney: University of Sydney Press.
- Moyle, Richard. 2007. Ed. *Oceanic Music Encounters: The Print Resource and the Human Resource: Essays in Honour of Mervyn McLean*. Auckland: Department of Anthropology, University of Auckland.
- Niles, Don, and Barbara B. Smith. 2014. Compilers. "A Concise History of the ICTM Study Group on Music and Dance of Oceania." Online: <https://ictmusic.org/group/music-dance-oceania> (updated 2018).
- Smith, Barbara B. 1984. Ed. *ICTM Study Group on Oceania: Circular 1* (30 Jul). <https://evols.library.manoa.hawaii.edu/bitstream/10524/47070/3/SGMDO%20Circular%2001.pdf>.
- . 1992. Ed. "The Chinese and Their Musics in the Pacific: Five Exploratory Reports from a Panel." *Association for Chinese Music Research Newsletter* 5/2: 17–38.
- Trimillos, Ricardo. 2017. "Celebrating 40 Years of the Study Group!" *ICTM Study Group on Music and Dance of Oceania Newsletter* (Sep): 9.

ICTM Study Group on Music and Dance of the Slavic World

Ulrich Morgenstern

As the current chair of the Study Group on Music and Dance of the Slavic World, I am pleased to be in a position to write a chapter on our group, which counts among the younger ones in the ICTM study group family. This chapter presents some main characteristics of the long history of the Slavic world in ethnomusicology and, vice versa, of ethnomusicology in the Slavic world, and introduces developments within the study group, which so far include two symposia.

Of course, there is neither a distinct phenomenon such as traditional music or dance of the Slavic world, nor a distinct “Slavic” way of doing ethnomusicology. Actually, genres, performing styles, and musical instruments traditionally used in Slavic-speaking countries often have much in common with expressive practices of the Germanic, Romance, Baltic, Finno-Ugric, or Turkic language-speaking neighbours. Furthermore, academic traditions of folkloristics and ethnomusicology of the Slavic world are closely interlinked with those of the non-Slavic countries.

Nevertheless, the Slavic world, in all its internal diversity, has continued to contribute to what we nowadays consider ethnomusicological thought since the Age of Enlightenment. For centuries, the Slavic world has provided rich possibilities for the study of traditional music and dance, both as artistic behaviour and as a specific way of thinking, through personal experience. Its attractiveness, both for native and for foreign scholars, contributes to vivid exchanges within the international scientific community.

Key concepts of folk-music research, comparative musicology, and music anthropology were shaped very early in the context of traditional music of the Slavic world. Let me give some examples: the very term *Volks-Musik* was coined in an ethnographic survey on music in Russia by German-Russian polymath Jacob von Stählin in 1770 (Morgenstern 2014:177). A century later, the “Russian school” of folkloristics developed theories and methods of performer-centred research that anticipated many ideas of Albert B. Lord’s later studies of epics in what was then Yugoslavia. In 1868, Russian composer

Aleksandr Serov proposed the first interdisciplinary concept of an anthropologically inspired musicology, which should include physiology, ethnography, cultural history, and philology (Zemtsovsky 2009; Morgenstern 2014:193). This was the same year that Guido Adler enrolled at the Viennese Conservatory. Ukrainian scientist and composer Pëtr Sokal’skii (1830–1887) called for a *comparative musical ethnography* (Morgenstern 2015), and his student, Klyment Kvitka, coined the term *ethno-musicology* in 1928 (Lukaniuk 2010); their innovations clearly anticipate the notions of a comparative and anthropological study of music. The role of musical Slavistics (Slavic music studies) in ethnomusicology was evident during the Third Congress of the Internationale Musikgesellschaft (International musical society) in Vienna (Internationale Musikgesellschaft 1909), where in section II (Exotische Musik und Folklore, chaired by Erich M. von Hornbostel), five of thirteen speakers (most of them with Slavic backgrounds) discussed issues of Slavic traditional music and presented innovative methodologies. I have to mention in particular Evgeniia Lineva (Eugenie Lineff), whose observations on the social process of singing in a framework of heterophony had a definite influence on Max Weber’s *Musiksoziologie* (1921:61–62).

This promising international dialogue was interrupted by the First World War and the subsequent establishment of the Soviet Union (1922–1991). The consequence was the forced isolation of Eastern Slavic scholars from the international scientific community; later, to a greater or lesser extent, this also affected the rest of the Slavic world. The ICTM (IFMC), however, played an important role in breaking through this isolation and in bringing scholars from the two sides together at academic meetings. Of all Slavic countries, Yugoslavia showed the strongest presence in the IFMC from the very beginning (4th world conference in 1951, Opatija, now Croatia), followed sometime later by Czechoslovakia (15th world conference in 1962, Gottwaldov, now Zlín, Slovakia).¹ Nevertheless, in the

1 On the role of Slavic countries in the history of the ICTM, see also Pettan (2014) who presents a full list of ICTM events

majority of Slavic countries, travel abroad was limited to a narrow number of scholars, largely under observation by the secret service. The country with the weakest presence in the Council was the Soviet Union—where, even in the 1980s, personal communication with foreigners, beyond official delegations, was prohibited.

The ideologization of academic scholarship was not less disastrous. Particularly in the Soviet Union, sociological and intercultural approaches were increasingly pushed back (Zemtsovsky 2002:182–183) in favour of nationalist and national-romanticist concepts formerly restricted more to non-academic discourses. Narrower philological issues and the development of historical-typological methods remained as a relatively untouched field. There were few possibilities to break the isolation of ethnomusicologists, particularly from the Soviet Union. First of all, it was the tireless Barbara Krader, who, in the post-Stalinist thaw period, “served as a human ‘space shuttle,’ communicating news of research and researchers between the first and second worlds,” as Timothy Rice puts it (Rice and Slobin 2020). Krader notably contributed to a discussion of certain discrepancies between scholarly terminology in Russian and international ethnomusicology (Krader 1990). Such issues continue to raise many unsolved questions in the dialogue of “Slavic” and international ethnomusicology until the present.

Collaboration between ethnomusicologists and ethnochoreologists of the Western Slavic and South Slavic countries was comparatively more intensive. Here, it was the more “unsuspicious” fields of style analysis, historical research, as well as ethno-organology, where a continuous, yet restricted, dialogue was possible. For this reason, four IFMC/ICTM study groups were able to hold very early meetings in Slavic countries during the Iron Curtain:

Study Group on Analysis and Systematization of Folk Music: Bratislava (Czechoslovakia, now Slovakia) in 1965; Radziejowice (Poland) in 1967; Bled (Yugoslavia, now Slovenia) in 1971; and Krpáčová (Czechoslovakia, now Slovakia) in 1974;

Study Group on Ethnochoreology (formerly: Folk Dance Commission, Folk Dance Committee, Study Group on Folk Dance Terminology, see Giurchescu 2006): Gottwaldov (Czechoslovakia, now Zlín, Slovakia) in 1962; Strážnice and Veselý (Czechoslovakia, now Czechia) in July 1965; Celje and Velenje (Yugoslavia, now Slovenia) in September 1965; Dojran (Yugoslavia, now North Macedonia) in 1966; Prizren (Yugoslavia, now Kosovo, also claimed by Serbia) in 1968; Zaborow (Poland) in 1976; and Warsaw (Poland) in 1977.

Study Group on Musical Instruments: Brno (Czechoslovakia, now Czechia) in 1967; Kazimierz Dolny (Poland) in 1977; and Piran (Yugoslavia, now Slovenia) in 1983;

Study Group on Historical Sources: Brno (Czechoslovakia, now Czechia) in 1970; Kazimierz Dolny (Poland) in 1975; and Medulin (Yugoslavia, now Croatia) in 1979.

In Austria, Walter Deutsch held the Seminar für Europäische Musikethnologie (1971, 1973) with prominent ethnomusicologists from all Western Slavic and South Slavic countries, among them Dragoslav Dević (Belgrade), Ivan Kačulev (Sofia), Jan Stęszewski (Warsaw), and Julijan Strajnar (Ljubljana).² The basic language for all these conferences (except those in ethnochoreology) was German, international musicology’s former lingua franca.

After the breakdown of the totalitarian system—and the generally less repressive Yugoslav “soft socialism”—ethnomusicologists made many efforts to grasp the legacy of state-socialist ideology (Porter 1997; Zemtsovsky 2002) and to communicate current research in Slavic countries to an international audience (Arom and Meyer 1993; Pettan 1998). The 1990s were shaped by an increasing and broader integration of ethnomusicologists (with very diverse scholarly profiles and orientations) from the Slavic countries into international networks such as ICTM, but also the European Seminar in Ethnomusicology (ESEM). Remarkable events in this regard were the 34th ICTM World Conference in Nitra (Slovakia) in 1997, and the transfer of the ICTM Secretariat to Ljubljana under the term of Secretary General Svanibor Pettan in 2011.

Despite these important initiatives, a continuous international network for the ethnomusicology of the Slavic world has been missed until Elena Shishkina, artistic director of the State Folklore Centre “Astrakhan Song,” held the conference “Music and dance traditions of the Slavs in the modern world,” 19–21 September 2014 in Astrakhan, Russia. This was the founding meeting of the ICTM Study Group on Musics of the Slavic World, in which the ICTM secretary general, Svanibor Pettan, and Rimantas Sliužinskas (Lithuania) played a crucial role. A prominent position in the programme was reserved for issues of theory and method in past and present, as well as of contextual research (see Sliužinskas 2015a:28, and table 1). The secretary general strongly advocated the necessity of a new Slavic ICTM study group in the interest of both ethnomusicology of Slavic-speaking countries and the international scholarly community. He also gave an overview on the most promising and urgent issues for the upcoming study group (Pettan 2014:102).

in these countries, as well as the names of all the ICTM executives from the Slavic world. Here you also find an impressive overview on all articles from the *Yearbook for Traditional Music* (and former *JIFMC* and *YIFMC*) related to Slavic topics or written by authors from Slavic countries.

2 This seminar should not be confused with the European Seminar in Ethnomusicology (ESEM), founded in 1981.

Table 1. Scholarly events of the ICTM Study Group on Music and Dance of the Slavic World.

<i>Event and themes</i>	<i>Numbers of presenters</i>	<i>Countries</i>
Meeting of the Study-Group-in-the-Making Astrakhan (Russia) 2014 <i>Themes:</i> Theoretical and methodological issues in Slavic music and dance Slavic music and dance in ritual contexts Historical and contemporary approaches to Slavic music and dance studies Russian Cossacks: Traditional musical culture in the past and the present	21	Croatia (1), Germany (1), Lithuania (1), Russia (15), Slovenia (3)
1st Study Group Symposium Ljubljana (Slovenia) 2016 <i>Themes:</i> Anthropology of music and musical folkloristics in the Slavic-speaking world: History of ideas and ideologies Perspectives and methods of comparative and historical research on vocal and instrumental genres of traditional music of the Slavic-speaking world Selections, presentations, and transformations of traditional music practices in post-socialist Europe Recent research	26	Austria (1), Bosnia and Herzegovina (1), Czech Republic (1), Croatia (1), France (1), Italy (1), Lithuania (1), FYR Macedonia (2), Poland (1), Romania (1), Russia (2), Serbia (1), Slovakia (1), Slovenia (6), Ukraine (3)
2nd Study Group Symposium Skopje (FYR Macedonia) 2018 <i>Themes:</i> Emic (folk) terminology for musical practices Genre conceptualizations Relationships: Music, dance and society	26	Austria (1), Bulgaria (3), Croatia (1), Estonia (1), (North) Macedonia (6), Poland (2), Romania (1), Russia (3), Slovakia (1), Slovenia (5), Ukraine (2)
3rd Study Group Symposium Poznań (Poland) 2022 <i>Themes:</i> Concepts of old and new in traditional settings and in ethnomusicology and ethnochoreology Music and dance under authoritarian regimes Defining music and dance in the world of the media and digital technologies New research	(forthcoming)	(forthcoming)

After its approval by the ICTM Executive Board on 30 April 2015, the study group held its first business meeting on 18 July 2015 at the 43rd ICTM World Conference in Astana (Sliužinskas 2015b; figure 1). The following study group executives were elected: Elena Shishkina (Russia) as chair, Rimantas Sliužinskas (Lithuania) as vice chair, and Ulrich Morgenstern (Austria) as secretary.

The first symposium of the study group was held 13–15 October 2016 in Slovenia by invitation of the Institute of Ethnomusicology within the Research Centre of the Slovenian Academy of Sciences and Arts, and the Department of Musicology at the University

of Ljubljana's Faculty of Arts. The chair of the local arrangements committee was Mojca Kovačič. Of great help to the young study group was, again, the rich experience and continuous commitment of ICTM Secretary General Svanibor Pettan.

The second study group symposium took place 22–24 September 2018 at the Saints Cyril and Methodius University, Faculty of Music Art, Skopje, FYR Macedonia. The local arrangements committee was chaired by Sonja Zdravkova-Djeparoska. Unfortunately, executives Elena Shishkina and Rimantas Sliužinskas were unable to attend.



Figure 1. First business meeting of the ICTM Study Group on Musics of the Slavic World. Astana, 18 July 2015 (photo courtesy of Rimantas Sliužinskas).

Prior to the symposium, elections for the executive positions were held with support of the ICTM Secretariat. As a result, Ulrich Morgenstern (Vienna, Austria) was elected as chair, Jana Ambrózová (Nitra, Slovakia) as vice chair, and Łukasz Smoluch (Poznań, Poland) as secretary. At the business meeting, the newly elected executives expressed their aim to work together in a most transparent and cooperative way. ICTM Vice President Svanibor Pettan sent his gratitude to the absent founding executives, a sentiment that was strongly confirmed by symposium participants.

One important topic discussed in Skopje was the name of the study group. Motivated by the strong presence of ethnochoreologists, a large majority of the members voted for renaming of the group: from ICTM Study Group on Musics of the Slavic World to ICTM Study Group on Music and Dance of the Slavic World. This decision was later approved by the ICTM Executive Board.

At the business meeting, two main agendas for the immediate future were proposed. First, the publication of contributions from the first and second symposia in a peer-reviewed book (Zdravkova Djeparoska 2020). Second, the construction of a new study group website, administered by Jana Ambrózová. During the meeting, a number of key points for future study group statutes were discussed and approved (see Morgenstern and Ambrózová 2019).

The third symposium of the study group is planned to be held on 20–23 October 2022, by invitation of the

Institute of Musicology, Adam Mickiewicz University in Poznań (Poland). Symposium chair is secretary Łukasz Smoluch; Bożena Muszkalska will serve as symposium supervisor.

According to the mission statement, the main aims of the study group are to “serve for the study, practice, documentation, preservation, and dissemination of traditional music (songs, instrumental music, and dance) of all Slavic countries and peoples.”³ In the tradition of musical Slavistics, comparative research both within the Slavic world (to mention only Volodymyr Hoshovsky, Anna Czekanowska, and Alica Elscheková) and with non-Slavic traditions (Nikolai Kaufman, Izaly Zemtsovsky, Ihor Macijewski, Ewa Dahlig-Turek, Rimantas Sliužinskas, and many others) is a key issue of the group, alongside in-depth, context-oriented, local ethnographies. Other topics, continuously debated at study group symposia, are theory and method in history and at present within the Slavic countries, and their relation to contemporary trends in international ethnomusicology. An integral part of the study group is music and dance in social processes in the contemporary Slavic world, particularly with an intercultural perspective and a special focus on the urban area. These key issues of theoretical folkloristics (Alan Dundes) have a long tradition in ethnomusicology of the Slavic countries too: for example, Croatian ethnomusicologist

3 See <http://ictmusic.org/group/music-dance-slavic-world>.

Jerko Bezić (cf. Marošević 1998) and Ukrainian folklorist Sofia Hrytsa (Gritsa 1983).

The history of our young group has convincingly shown that the idea of a “Slavic” study group, as well as the topics proposed, were met with an enthusiastic response in international ethnomusicology. This can be seen in the large number of participants at the first two study group symposia, and the growing number of countries represented. At present, more than seventy people are active members or directly associated with the study group. It is understandable that in an international ethnomusicological research group different concepts of how to define traditional music and different research priorities come together. The study group executives are convinced that such divergences are not at all a disadvantage, but stimulate a productive exchange of opinions in a spirit of intellectual pluralism and in a cooperative atmosphere.

In my opinion, the Study Group on Music and Dance of the Slavic World is the best possible place for

- a comparative study of music traditions of the Slavic peoples and their neighbours, including ethnic minorities within Slavic countries, from both an anthropological and a historical perspective,
- discussion of the intellectual traditions of music anthropology in the Slavic world in an international framework,
- a better integration of scholars of the Slavic countries into the international academic community, overcoming the long-term effects of their forced isolation.

Last but not least, I may say that at symposia of the Study Group on Music and Dance of the Slavic World, several speakers proved to be excellent performers as well. For me, the informal singing during our lunch in the Makedonsko selo after the 2nd symposium in Skopje was particularly impressive. The extensive performance of Macedonian, Bulgarian, Polish, Slovak, and Ukrainian songs was not only due to the high spirits at a closing event; rather, the situation confirmed the shared interest among the study group members in practical aspects of diverse expressive cultures of the Slavic world.

References cited

- Arom, Simha, and Christian Meyer. 1993. Eds. *Les polyphonies populaires russes: Textes réunis et traduits par Anne-Hélène Trottier*. Paris: Éditions Créaphis.
- Giurchescu, Anca. 2006. “History of the ICTM Study Group on Ethnochoreology.” In *Dance and Society: Dancer as a Cultural Performer; Re-appraising Our Past, Moving into the Future; 40th Anniversary of Study Group on Ethnochoreology of International Council on Traditional Music, 22nd Symposium of the ICTM Study Group on Ethnochoreology, Szeged, Hungary, 2002*, edited by Elsie Ivancich Dunin, Anne von Bibra Warton, and László Felföldi, 252–263. Bibliotheca Traditionis Europae. Budapest: Académia Kiadó, European Folklore Institute.
- Gritsa [Hrytsa], Sofia I. 1983. “Funktional’nyi mnogourovnevnyi analiz narodnogo tvorchestva” [Functional multilayer analysis of folk art]. In *Metody izucheniia fol’klora*, edited by Viktor Gusev, Izalii Zemtsovskii, and Igor’ Matsievskii, 45–53. Leningrad: LGITMiK.
- Internationale Musikgesellschaft. 1909. *Haydn-Zentenarfeier: III. Kongreß der Internationalen Musikgesellschaft, Wien, 25. bis 29. Mai 1909* [Haydn centenary: Third congress of the International Musical Society, Vienna, 25–29 May 1909]. Vienna: Artaria & Co.; Leipzig: Breitkopf & Härtel.
- Krader, Barbara. 1990. “Recent Achievements in Soviet Ethnomusicology, with Remarks on Russian Terminology.” *YTM* 22: 1–16.
- Lukaniuk, Bohdan. 2010. “On the History of the Term ‘Ethnomusicology.’” *Folklorica* 15: 129–154. <https://journals.ku.edu/index.php/folklorica/article/view/4028/3817>.
- Marošević, Grozdana. 1998. “The Encounter between Folklore Studies and Anthropology in Croatian Ethnomusicology.” *The World of Music* 40/3: 51–81.
- Morgenstern, Ulrich. 2014. “Zehn populäre Vorurteile über Volksmusik” [Ten popular prejudices on folk music]. *Jahrbuch des Österreichischen Volksliedwerkes* 63: 177–195.
- . 2015. “Folk Music Research in Austria and Germany: Notes on Terminology, Interdisciplinarity and the Early History of Volksmusikforschung und Vergleichende Musikwissenschaft.” *Musicologica Austriaca / Journal for Austrian Music Studies*. <http://www.musau.org/parts/neue-article-page/view/17>.
- Morgenstern Ulrich, and Jana Ambrózová. 2019. “Music and Dance of the Slavic World.” *BICTM* 139 (Jan): 27–29.
- Pettan, Svanibor. 1998. Ed. “Music and Music Research in Croatia.” Special issue, *The World of Music* 40/3.
- . 2014. “International Council for Traditional Music (ICTM) and the Slavic-Speaking World.” *Pax sonoris* 8: 97–103.
- Porter, James. 1997. Ed. *Folklore and Traditional Music in the Former Soviet Union and Eastern Europe: Proceedings of a One-day Conference, May 16, 1994, Sponsored by the Department of Ethnomusicology and the Center for European and Russian Studies, under the Auspices of the International Studies and Overseas Programs, UCLA*. Los Angeles: Department of Ethnomusicology, UCLA.
- Rice, Timothy, and Mark Slobin. 2020. “Barbara Krader (1922–2006): Memorial Citation by Timothy Rice (UCLA) with Mark Slobin (Wesleyan University).” Society for Ethnomusicology. https://www.ethnomusicology.org/page/SF_Memorials_Krader (accessed 21 Jul 2020).
- Sliužinskis, Rimantas. 2015a. “Musics of the Slavic World.” *BICTM* 128 (Apr): 28–29.
- . 2015b. “Musics of the Slavic World.” *BICTM* 129 (Oct): 50–51.
- Weber, Max. 1921. *Die rationalen und soziologischen Grundlagen der Musik* [The rational and sociological foundations of music]. Introduction by Theodor Kroyer. München: Drei-Masken-Verlag.
- Zdravkova Djeparoska, Sonja. 2020. Ed. *Tradition and Transition: A Selection of Articles Developed from Paper Presentations at the First and the Second Symposia of the ICTM Study Group on Music and Dance of the Slavic World*. Skopje: ICTM National Committee of Macedonia.
- Zemtsovsky, Izaly. 2002. “Musicological Memoirs on Marxism.” In *Music and Marx: Ideas, Practice, Politics*, edited by Regula Burckhardt Qureshi, 167–189. New York: Routledge.
- . 2009. “A Model for a Reintegrated Musicology.” *Revista de etnografie si folclor / Journal of Ethnography and Folklore* 1–2: 93–107.

ICTM Study Group on Music and Minorities

Ursula Hemetek

As I have been a founding member of this study group and its chair, 1999–2017, this text will also include personal accounts, because this study group has been and still is a major part of my academic life. I will first outline the history before and after the establishment of the study group, and then focus on terminology, as this is an issue that seems to have been crucial for the group over the years.

History I—Becoming: The path to the establishment of the group

When I started work on my dissertation project in 1979 at the Institute of Musicology of the University of Vienna, supervised by Franz Födermayr, I had no idea what would develop out of this research. The now-existing network of an internationally well-positioned focus on music and minorities, which is currently very influential in ethnomusicology in general, was not even in the planning stages at that time. My dissertation, finally finished in 1987, was entitled “Hochzeitslieder aus Stinatz: Zum Liedgut einer kroatischen Gemeinde des Burgenlandes” (Wedding songs from Stinatz: On the song repertory of a Croatian village in Burgenland) (Hemetek 1987). The focus was on Burgenland Croats, one of the so-called “autochthonous” minorities in Austria. I was actually conducting ethnomusicological minority research, but at the time there was no such terminology nor any institutional focus. What did exist was research on minorities in other disciplines, such as ethnology, geography, or political science, which could have served as models to a certain extent.

To my knowledge, and according to Svanibor Pettan—who outlined the history of the ICTM Study Group on Music and Minorities in an article (Pettan 2012)—the first internationally visible event with the keywords “music” and “minorities” took place in 1985 in Zagreb. The key person was Jerko Bezić, the representative of the host institution: *Zavod za istraživanje folklor* Instituta za filologiju i folkloristiku (currently, Institute of Ethnology and Folklore Research). “Those whom he

invited to take part in this historical conference included his colleagues from Yugoslavia, from neighbouring countries (Austria, Hungary, Italy), and from Germany ... Most presenters tried to point out interethnic connections” (Pettan 2012:450). Bezić (1986) was responsible for a publication following this conference.

I was privileged to attend that conference, which was my first international conference. As a young PhD student with no international experience, what I remember best was the personality of Bezić, who was the most integrative figure of the whole event. Due to a lack of professional translators, he actually did all translations himself, as he was fluent in Serbo-Croatian, Slovenian, Italian, English, and German. He actually did a lot of intercultural communication by taking on this role. For me, being in the process of writing my dissertation on a minority, the Burgenland Croats, it was a crucial experience to see that minorities could be a topic for a whole international conference. There were similar problems and approaches at an international level and mutual understanding amongst colleagues from different regions due to their shared experience of studying minorities. Probably unconsciously, the idea for my later activities was born there and was also due to the personal contacts I made during this experience.

Much later, when I had started to do research on Roma music in 1989 (see Hemetek 2006), I actively contacted some of the people I had met in Zagreb, as I felt rather alone with this research topic in Austria. One of the first was Svanibor Pettan, who at that time was based in Croatia, and Anca Giurchescu in Denmark, both of them doing research on Roma music and dance. I found them within the ICTM, the largest international network of ethnomusicologists worldwide.

Within my institution, the Department of Folk Music Research and Ethnomusicology (at that time, the Institute for Folk Music Research), I received support from its founder and at that time its director, Walter Deutsch, to do research on minorities, as well as international networking. In 1990, a conference was organized by the department called “Volksmusik

ethnischer Gruppen.” In 1994—with the help of the former Austrian ICTM Liaison Officer Emil Lubej—we managed to organize the international symposium “Traditional Music of Ethnic Groups / Minorities,” which resulted in the publication *Echo der Vielfalt / Echoes of Diversity* (Hemetek 1996), with twenty-three contributions representing a wide range of themes and countries. The symposium, as well as the publication, was the point of departure for the establishment of an ICTM Study Group on Music and Minorities.

The whole process went slowly, probably because of the political implications associated with such a topic. In order to make things move more quickly, I asked some colleagues to participate in a roundtable on the topic at the ICTM world conference in 1997 in Nitra. It showed the diverse approaches and wide range of topics that we considered to be part of the discussions of such a study group:

Max Peter Baumann (Germany): Indigenous peoples as minority groups and immigrants in Germany

Anca Giurchescu (Denmark): Migrant communities and the problem of identity in Denmark

Svanibor Pettan (Croatia): Refugees and their integration through processes of applied ethnomusicology

Eva Fock (Denmark): Youngsters of Pakistani, Moroccan, and Turkish backgrounds and their musical identities

Iren Kertesz-Wilkinson (UK): The Gypsies as a minority the world over

Jerko Bezić (Croatia): Experiences in international cooperation and minority groups.

The panel was very well attended. When we finally spoke about the plan to establish a study group, the audience supported this idea enthusiastically and signed a letter to the ICTM president (at that time, Anthony Seeger) and Executive Board, from which I quote here because I think the argument is still very much in accordance with the aims of the study group:

Let me begin with some background information: throughout the world, minorities and majorities form out of contrasting relationships to one other. The Study Group understands minorities to mean underprivileged groups within national states: migrants, refugees, autochthonous/ethnic groups, indigenous peoples and religious communities, among others. Underlying the relationship between minorities and majorities lies the same imbalance of social and economic conditions, an imbalance that accounts for many similar situations on an international level ... The Round Table discussion, held on June 26 and entitled “Ethnic Groups/Minorities,” was attended by 60 colleagues, and the idea of forming a Study Group met with great interest and was strongly supported. (letter to the Executive Board, 27 June 1997)

The answer was that the EB had “tentatively” accepted the study group. What they asked for was further dis-

cussion of terminology. This discussion took place in 1998, again in Vienna, and involving a smaller group of people. The outcome was a less political definition of the term “minorities”: “Groups of people distinguished from the dominant group for cultural, ethnic, social, religious or economic reasons.”

Finally, the study group was ready to hold its foundation business meeting during the ICTM world conference in Hiroshima in 1999. Information on operating procedures, terminology, as well as on elections had been sent to those who had expressed interest. During this meeting, the operating procedures were approved (still in use, see website),¹ as well as the definition of the term “minority.” The first elected officials of the study group were: Ursula Hemetek (chair), Svanibor Pettan (vice chair), and Anca Giurchescu (secretary). Pettan extended an invitation to hold the first study group symposium in Ljubljana in 2000, which was accepted. The following themes for this symposium were also approved: Music and dance of minorities: Research traditions and cultural policies; Music/dance and identity in minority cultures; Minorities in Slovenia and neighbouring regions (figure 1).

The group had eighty members at that time, which was quite large for a newly founded body compared to other ICTM study groups. The minutes of the business meetings were regularly published in the *Bulletin*. It also was decided to hold business meetings every year: this means also during world conferences, which turned out to be successful in terms of spreading information about the study group among the membership of the ICTM.

History II—Being: The study group’s activities

The first study group symposium was held in Ljubljana, Slovenia, 25–30 July 2000. I quote from my report in the *Bulletin*:

The first Study Group Meeting of our very young Study Group was organised ... by Svanibor Pettan and hosted by the Institute of Ethnomusicology at the Scientific Research Center of the Slovenian Academy of Sciences and Arts. Hospitality and organisation was marvellous and presentations of inspiring papers were followed by good discussions ... As expected, most papers focused on identity, on the relationship between music and identity. Many colleagues from Slovenia did research on the minority situation “at home.” One minority, the Roma, a minority world-wide, became the topic of a whole day. (Hemetek 2000:24)

I also noted in my report that the study group was growing rapidly; there were already 110 members. In the business meeting, the study group decided to be active

1 <http://ictmusic.org/group/music-and-minorities>.



Figure 1. Svanibor Pettan and Ursula Hemetek, during the study-group symposium at the University of Music and Performing Arts, Vienna, July 2018 (photo by Carlos Yoder).

during the world conference in Rio (2001), and that the next location for our symposium would be Lublin, Poland, upon invitation of Anna Czekanowska. That the symposium resulted in an edited volume of the papers is crucial in my mind, since this was our first study group book (Pettan, Reyes, and Komavec 2001). It contains many articles that continue to be cited frequently.

I am convinced that this good start with a symposium, as well as the resulting publication, added a lot to the further fruitful development and success of the study group, because it served as a model for subsequent symposia. The model of the social programme, including many musical events as well as an excursion day, would also be repeated by subsequent local organizers.

In the following section, I will only outline some main characteristics of the biannual symposia up to 2020. All the information about programmes is available on the study group's website.

The second study group symposium was held 25–31 August 2002 in Lublin, Poland, organized by Anna Czekanowska, Piotr Dahlig, and Jacek Piech. One of the themes was theory and methods. It was promoted for the first time in Lublin, and it reappeared quite often in the programmes of subsequent symposia, but there were never many paper proposals for this topic. Everyone felt the need to deal with it, but only a few

finally did. Of course, it is crucial to develop theories and methods for a newly established direction in ethnomusicological research. That is why I will dedicate more attention to this subject below.

The topic “Interethnic problems of borderlands” was chosen by the local organizer as it seemed crucial for Poland and its history. During this conference, the topic of religious minorities appeared, although it had not been mentioned in the call for papers. During the business meeting, the chair and vice chair were re-elected. The publication following this conference did not appear as quickly as the first one, but came out in 2004 (Hemetek et al. 2004) and was launched at the third symposium, which took place 27 August – 3 September in Roč, Croatia.

The Roč meeting was organized by Naila Ceribašić, Irena Miholić, and other ethnomusicologists from the Institute of Ethnology and Folklore Research from Zagreb, as well as local people from Roč. This location was quite an experience, because it is actually a small village, and it was difficult to accommodate all the participants in private rooms and a small hotel nearby. The meeting was held in the local primary school building, which caused some problems for technical equipment, but Miholić managed to solve them all. The atmosphere of the small village, especially during the evening concerts on an open-air stage in front of the church,

was unforgettable for me. Although the meeting only attracted about forty participants, the study group at that time already had 170 members.

In this symposium, applied ethnomusicology appeared as a topic for the first time and turned out to be very successful. Of course, it was crucial as sociopolitical engagement was very much connected to minority research for many colleagues. From the discussions during this meeting, one panel for the upcoming world conference in Sheffield in 2005 developed: “Applied ethnomusicology and studies on music and minorities: The convergence of theory and practice,” which subsequently resulted in an article (Hemetek 2006). Gender issues appeared for the first time in some papers, although they did not yet feature as a topic. For both these directions in ethnomusicology—that is, applied ethnomusicology and gender—there are now very active study groups, which proved to somewhat overlap with minorities. Joint meetings were organized later with both of them (in 2010 and 2018). The publication following the Roč symposium was edited by Naila Ceribašić and Erica Haskell (2006).

During the 2005 world conference in Sheffield, a change in the study group’s board members took place. Anca Giurchescu resigned as secretary, and Adelaida Reyes was elected.

The fourth study group symposium took place 25 August – 1 September 2006 in Varna, Bulgaria, and was organized by Rosemary Statelova and her team. The topic of hybridity appeared here for the first time and definitely had an impact on subsequent discourse. It was further developed in presentations at later conferences. Race, class, gender, and education were now explicitly named as topics for the first time.

The discussion on terminology and on the mission statement was very important and lively. The final outcome was a slightly changed definition: minorities are “groups of people *distinguishable from the dominant group for cultural, ethnic, social, religious, or economic reasons*” (changes indicated in italics). And there was also a new mission statement:

The Study Group focuses on music and minorities by means of research, documentation, and interdisciplinary study. It serves as a forum for cooperation among scholars through meetings, publications, and correspondence.

Both texts were replaced by new ones at the 2018 business meeting in Vienna. For twelve years, they served their purpose, although discussions were ongoing and sometimes controversial. The publication following the Varna conference (Statelova et al. 2008) was presented at the fifth symposium that was held 24 May – 1 June 2008 in Prague, Czech Republic, and organized by Zuzana Jurková and her team. For the first time in the

history of the study group, the symposium had a keynote speaker: Bruno Nettl. One reason for asking him was his biographical connection to Prague. He was born there and lived in the city before his family fled from the Nazis to the United States in 1938. Unfortunately, he could not attend the meeting in person due to sudden illness, but his keynote was presented and also included in the subsequent publication edited by Jurková and Bidgood (2009). As the conference took place at the same time as the famous Khamoro Roma music festival, the social programme consisted of many Roma music events. Roma music also featured as one of the topics.

This was one of the largest study group symposia, featuring more than sixty presentations. Elections took place during the business meeting, and all officials were re-elected. During that meeting, an invitation for the next study group symposium was extended that met with surprise, but also enthusiasm: Vietnam, namely the Institute of Musicology in Hanoi, offered to host the next symposium in 2010. This was to be our first study group symposium outside Europe. In the course of its preparation—due to the strong connection to applied ethnomusicology—it ultimately turned out to be the first joint study-group meeting in the history of ICTM.

The sixth symposium was held in Hanoi, Vietnam, 19–30 July 2010, and was organized by Lê Văn Toàn, the director of the Institute for Musicology, and his team. I quote from the call for proposals, because it shows the innovation in the development:

Since its official recognition by the International Council for Traditional Music in 1997, the Study Group on Music and Minorities has met biennially in Europe. In 2010, for the first time, the Study Group will be meeting in Asia from July 19 to July 30. Doubling the significance of the event is the meeting of the Applied Ethnomusicology Study Group, which will take place in tandem with that of the Music and Minorities Study Group in Hanoi. While each Study Group will have its own Program Committee, its own themes and separate symposia (Minorities: 19–24 July, Applied: 27–30 July) a joint session is planned on Halong Bay, a UN World Natural Heritage site (25–26 July). (<http://ictmusic.org/group/music-and-minorities>)

There were enough proposals for the joint session which could be presented in unique sessions: participants spent two days on boats in Halong Bay. The model of a joint meeting proved to be successful, and other study groups followed this example.² For the first time, the publication following the event was not published by the local organizer because of organizational problems. It was finally issued in an online ver-

2 Svanibor Pettan at that time served as chair of the Study Group on Applied Ethnomusicology and vice-chair of the Study Group on Music and Minorities.



Figure 2. Participants of the 10th symposium of the study group. Vienna, July 2018 (photo by Carlos Yoder).

sion (Hemetek 2012), again presented at the following study-group symposium.

At the 2011 ICTM World Conference in St. John's, a new executive committee was elected. Svanibor Pettan, who had been the vice chair of the study group, assumed the position of ICTM secretary general and was replaced as study group vice chair by Adelaida Reyes. The new secretary was Terada Yoshitaka.

The seventh symposium was held in the Academic College of Zefat, Israel, 7–12 August 2012, and was organized by Essica Marks and her team. Reappearing topics were methodology, as well as education. An influential, new topic was the representation of minority musics in film and video, allowing critical as well as affirmative approaches. The experience of living for a week in one of the “holy cities” and one of the orthodox centres of Judaism, which at the same time hosts one of the most progressive colleges offering courses on Arab music (where the conference was held), was quite an experience for many of us. There were fewer presentations than in Hanoi, but the publication contained a good number of papers, some of them important for further discussion (Hemetek, Marks, and Reyes 2014). For the first time, a double-blind peer-reviewing process was applied, which became the model for future publications.

The eighth symposium was hosted by the National Museum of Ethnology (Minpaku) in Osaka, Japan, 18–24 July 2014, and was organized by Terada Yoshitaka and his team. The theme of gender and sexuality reappeared. Novelties were topics like cultural politics and tourism, and, for the first time, new research was included as a category. There was a noteworthy keynote by Ricardo Trimillos. At the business meeting, all of the incumbent officials—Ursula Hemetek (chair), Adelaida Reyes (vice chair), and Terada Yoshitaka (secretary)—were re-elected unanimously. The proceedings were published after several years (Hemetek, Naroditskaya, and Terada 2021).

The ninth symposium was held 4–10 July 2016, at the Université de Rennes 2, Brittany, France, organized by Yves Defrance and his team. New themes were local and national languages—a topic which was very important for the local organizer due to the political situation in Brittany—and minorities within minorities. The proceedings were published in 2019 (Defrance 2019).

The business meeting at the 2017 ICTM World Conference in Limerick, Ireland, brought a new leadership team. As I was appointed ICTM secretary general during this conference I resigned as study group chair. The secretary, Yoshitaka Terada, resigned as well. Elections were held with the following results: Svanibor Pettan (chair), Adelaida Reyes (vice chair), and Hande Sağlam (secretary).

For the tenth symposium, the study group revisited Vienna, where it had all started in 1994. The symposium was held 23–30 July 2018 and was the second joint meeting in the history of the study group, this time with the Study Group on Music and Gender. The hosting organization was once again the Department of Folk Music Research and Ethnomusicology at the University of Music and Performing Arts Vienna, the department that I chair. Most of the department's staff were active in the organization (Nora Bammer, Marko Kölbl, Martina Krammer, Hande Sağlam, and myself). The meeting was one of the largest in the history of the study group: 70 active participants (lecturers and chairs) plus around 60 listeners, from 39 countries and 6 continents. This is remarkable, even for an ICTM event, and speaks of the attractiveness of the topics and the event location (figure 2). The themes featured important discourses as a reaction to political circumstances, such as “music and migration—dislocation and relocation.” Terminology also reappeared as a topic.³ A peer-reviewed publication is expected in 2022.

³ Terminology had been discussed at the ICTM world conference in Limerick in 2017 in a remarkable panel organized by Adelaida Reyes. As a follow-up, this subject was chosen as a theme for the symposium. Again, few proposals on the topic

Due to discussions during the conference, the definition of the term “minority” was changed in the business meeting of the study group:

For the purpose of this Study Group, the term minority means communities, groups and/or individuals, including indigenous, migrant and other vulnerable groups that are at a higher risk of discrimination on grounds of ethnicity, race, religion, language, gender, sexual orientation, disability, political opinion, and social or economic deprivation.

The Study Group focuses on music and minorities by means of research, documentation and interdisciplinary study. It serves as a forum for cooperation among scholars through meetings, publications and correspondence. (<http://ictmusic.org/group/music-and-minorities>)

During the business meeting at the 2019 ICTM World Conference in Bangkok, Thailand, the themes for the next symposium were discussed and the location of Uppsala, Sweden, was announced. Later on, due to COVID-19 restrictions, the symposium planned for July 2020 had to be postponed to October 2021. I also introduced the newly founded Music and Minorities Research Center (MMRC) at the University of Music and Performing Arts in Vienna. The MMRC is, of course, closely connected to the ICTM study group. I quote from the minutes:

In 2018, Prof. Ursula Hemetek was awarded the Wittgenstein Prize for her outstanding research and exceptional academic work, particularly in her groundbreaking work in researching minorities’ music. The award’s aim is to extend the research possibilities of the awardee and her team within a five-year time frame. For this purpose, ... at this point, MMRC has established its Advisory Board and has its home team. MMRC’s aim is to create a structural basis for ethnomusicological research of minorities. (Study Group on Music and Minorities 2019:2–3)

Terminology, theories, and methods

Terminology, namely the definition of the research “object”—minorities—seemed to be crucial from the very beginning and has continued to be so. Adelaida Reyes kept reminding us: “our definition is always the most useful one for the time being, but the discussion process is ongoing” (pers. comm.). She was also the one who strongly argued that great attention should be paid to migration, as “migration creates one of the largest, if not the largest, human groups out of which minorities emerge” (Reyes 2001:38), and to the relationality of the term, because without a dominant group there are no minorities: “these require a minimal pair—at least two groups of unequal power and most likely culturally

distinct, both parts of a single social organism” (Reyes 2007:22).

Reyes also argues why minority research did not emerge earlier in the discipline, and she sees its emergence as being connected to the field of urban ethnomusicology:

in a scholarly realm built on presumptions of cultural homogeneity, there was no room for minorities ... The conditions that spawn minorities—complexity, heterogeneity, and non-insularity—are “native” not to simple societies but to cities and complex societies. (Reyes 2007:22)

I think it is important to note that when this study group came into existence, the field was prepared for such activities insofar as certain old theories of the discipline had already been abandoned. Urban ethnomusicology was already established, and we did not have to do pioneering work to challenge old-fashioned models like a supposed “homogeneity” of musical cultures. Heterogeneity and hybridity have proven to be important theoretical models within the study group’s discourses.

One field of controversy was connected to “authenticity” and had much to do with the different concepts of folk-music research in search of “national” musical expression, on the one hand, and modern ethnomusicology, on the other. These discourses were also connected to Roma music. In an article called “Encounter with ‘The Others from Within’: The Case of Gypsy Musicians in Former Yugoslavia,” Svanibor Pettan interlocks the object of research with the research tradition and methodology itself. In my interpretation of his article, there is a clear dichotomy between conservative folk-music research and modern ethnomusicology. And these are personified in the objects of research. The Roma have been living in the territory of the former Yugoslavia for decades, but are still defined as the “other.” Pettan suggests that because of their lack of a sense of national belonging, because they adopt any music that can be used creatively and therefore have no “national” musical idiom, Roma musicians personify the counterpart to what conservative folk-music research is searching for. He argues:

Dispersed all over the world, having no nation-state of their own, and even lacking a strong sense of belonging to a national (Gypsy) body, Gypsies seem to personify conditions that are as far as possible removed from conditions a (conservative) folk music researcher would wish for his or her own ethnic group. Gypsy musicians do not perform one “Gypsy folk music” and even do not necessarily distinguish between own and adopted music. (Pettan 2001:132)

In my experience over the years, conservative folk-music research, as noted by Pettan, although present at the beginning, has disappeared from the study group’s papers.

Doing research on marginalized groups was not that new, as I have mentioned above. But dealing with paral-

were submitted, but one paper in particular by Naila Ceribašić functioned as an incentive for discussions in the business meeting.

lels, with certain repeated patterns, comparing different groups and thereby gaining insight into mechanisms of discrimination and how to react musically, that *was* rather new. The fact that music might play a special role for marginalized groups, and that there might be parallels worldwide, was an approach which was considered a novelty.

Concerning methods, applied ethnomusicology seems to have become increasingly influential in studies on music and minorities—especially concerning the socio-political aspects. The ethnomusicological concept of dialogical knowledge production has also become more important, and decolonizing knowledge production is gaining in influence, functioning as a theory and as a method. The broadening of the scope of themes and approaches is also mirrored in terminology.

Although the first-suggested definition of minorities tried to include discrimination as the common denominator by using the term “underprivileged” (see above)—which was not accepted by the Executive Board due to it being too “political”—I think the definition suggested in 2018 is more precise and much broader, but still very much in concordance with the original suggestion. The naming of categories such as gender, sexual orientation, and disability underlines the sociopolitical relevance of these discourses.

I am convinced that the lively discussion process will go on within this forum, and I will be happy to be part of these very inspiring discourses. In its twenty years of existence, the ICTM Study Group on Music and Minorities has proven that minorities are a relevant topic in ethnomusicology, and I am sure it will develop in new, probably as yet unexpected directions, because there is great potential here for adding to the discourses of the discipline.

References cited

- Bezić, Jerko. 1986. Ed. *Glazbeno stvaralaštvo narodnosti (narodnih manjina) i etničkih grupa / Traditional Music of Ethnic Groups – Minorities*. Zagreb: Zavod za istraživanje folklor.
- Ceribašić, Naila, and Erica Haskell. 2006. Eds. *Shared Musics and Minority Identities*. Zagreb – Roč: Institute of Ethnology and Folklore Research – Cultural-Artistic Society “Istarski željezničar.”
- Defrance, Yves. 2019. Ed. *Voicing the Unheard: Music as Windows for Minorities: Proceedings of the Rennes Symposium of the ICTM Study Group Music and Minorities, 4–8 July 2016*. Paris: L’Harmattan.
- Hemetek, Ursula. 1987. “Hochzeitslieder aus Stinatz: Zum Liedgut einer kroatischen Gemeinde des Burgenlandes.” PhD dissertation, Universität Wien.
- . 1996. Ed. *Echo der Vielfalt: Traditionelle Musik van Minderheiten – ethnischen Gruppen / Echoes of Diversity: Traditional Music of Ethnic Groups – Minorities*. Wien: Böhlau Verlag.
- . 2000. “Study Group on Music and Minorities – First Meeting – Ljubljana 2000.” *BICTM* 97 (Oct): 24–25.
- . 2006. “Applied Ethnomusicology in the Process of the Political Recognition of a Minority: A Case Study of the Austrian Roma.” *YTM* 38: 35–58.
- . 2012. Ed. *Music and Minorities in Ethnomusicology: Discourses and Challenges from Three Continents*. Klanglese, 7. Wien: Institut für Volksmusikforschung und Ethnomusikologie.
- Hemetek, Ursula, Gerda Lechleitner, Inna Naroditskaya, and Anna Czekanowska. 2004. Eds. *Manifold Identities: Studies of Music and Minorities*. London: Cambridge Scholars Press.
- Hemetek, Ursula, Essica Marks, and Adelaida Reyes. 2014. Eds. *Music and Minorities from Around the World: Research, Documentation and Interdisciplinary Studies*. Newcastle upon Tyne: Cambridge Scholars Publishing.
- Hemetek, Ursula, Inna Naroditskaya, and Terada Yoshitaka. 2021. Eds. *Music and Marginalisation: Beyond the Minority-Majority Paradigm*. Osaka: National Museum of Ethnology.
- Jurková, Zuzana, and Lee Bidgood. 2009. Eds. *Voices of the Weak*. Prague: Slovo.
- Pettan, Svanibor. 2001. “Encounter with ‘The Others from Within’: The Case of Gypsy Musicians in Former Yugoslavia.” *The World of Music* 43/2–3: 119–137.
- . 2012. “Music and Minorities: An Ethnomusicological Vignette.” In *New Unknown Music: Essays in Honour of Nikša Gligo*, edited by Dalibor Davidović and Nada Bezić, 447–456. Zagreb: DAF.
- Pettan, Svanibor, Adelaida Reyes, and Maša Komavec. 2001. Eds. *Glasba in manjšine / Music and Minorities*. Ljubljana: ZRC Publishing, Institute of Ethnomusicology SRC SASA.
- Reyes, Adelaida. 2001. “Music, Migration and Minorities: Reciprocal Relations.” In *Glasba in manjšine / Music and Minorities*, edited by Svanibor Pettan, Adelaida Reyes, and Maša Komavec, 37–45. Ljubljana: ZRC Publishing, Institute of Ethnomusicology SRC SASA.
- . 2007. “Urban Ethnomusicology Revisited: An Assessment of Its Role in the Development of Its Parent Discipline.” In *Cultural Diversity in the Urban Area: Explorations in Urban Ethnomusicology*, edited by Ursula Hemetek and Adelaida Reyes, 15–26. Klanglese, 4. Wien: Institut für Volksmusikforschung und Ethnomusikologie.
- Statelova, Rosmary, Angela Rodel, Lozanka Peycheva, Ivanka Vlaeva, and Ventsislav Dimov. 2008. Eds. *The Human World and Musical Diversity*. Sofia: Institute of Art Studies.
- Study Group on Music and Minorities. 2019. “Minutes: 21st Business Meeting of the Study Group on Music and Minorities, Bangkok, 17 July 2019 at 13:00.” 4 pp. https://www.ictmusic.org/sites/default/files/users/user-609/2019_Minutes%20of%20the%2021th%20StG%20Business%20Meeting_Bangkok.pdf.

ICTM Study Group on Music Archaeology

Arnd Adje Both

Music archaeology: Research on the sounds and musics of the past

As acknowledged by UNESCO, music in all its facets, including music-related activities such as instrument making or dance, form part of what today is considered intangible cultural heritage. Therefore, these activities are a valuable subject of research, documentation, and preservation. Yet, the sounds and musics of the past seem to be gone forever—at least before 1877, the year when Thomas Alva Edison invented the phonograph. The only traces left of the infinite voices of bygone eras are in many cases only sonic relics, whose value cannot be underestimated: these are archaeological musical instruments and sound tools, which are sometimes displayed, but, to a greater extent, stored in hundreds of museums and private collections worldwide.

The activity of instrumental sound-making must have been already known by early hominins in Africa roughly between 2.5 and 1.5 million years ago or even earlier, as a byproduct of rhythmic hitting in stone-tool fabrication, but we will never know if individuals of *Australopithecus*, *Homo habilis*, or any subsequent species sung or intentionally manufactured sound-producing devices for musical purposes. We can only be more sure about such activities millions of years later. In the time span between 60,000 and 40,000 years ago, the earliest most likely sound tools are extant in the archaeological record: pipes (whistles and flutes, belonging to *Homo sapiens* and possibly also *Homo neanderthalensis* contexts),¹ and, from between 30,000 and 20,000 years ago onwards, lithophones, different rasps and rattles, bullroarers, and shell horns (Both 2018). For many

thousands of years, only instruments made from materials such as bone, ivory, antler, shell, teeth, or stone scarcely survive in the archaeological record. Nothing is known about possible instruments made from perishable materials. Since Neolithic times, from about 8,000 years ago onwards, ceramic sound tools were produced, which are sometimes preserved intact and even playable today: rattles, flutes, trumpets, and drums, the latter obviously found without hide. Instrument finds made from metal and less-durable organic materials, including the earliest stringed instruments, are so far only known since the Bronze Age, from about 4,500 years ago onwards.

The archaeological material provides a rich source for the study of organological knowledge and developments, production techniques, cultural interactions, trade, and migration. In terms of archaeoacoustics, the potential sound range of the sonic relics can be obtained and studied by means of playing intact originals and, if this is not possible, replicas or reconstructions. Systematic acoustic and psychoacoustic analysis carried out in sound studios and laboratories may tell us a lot about certain components of lost musics (volumes, tone colours, frequencies, and their impetus on brain waves, etc.). Also, contemporary musical improvisations and compositions, using originals, replicas or reconstructions of ancient instruments, may at least provide an idea about the musical possibilities that the instruments provide. Obviously, the results of such experimentations with archaeological sonorous material are shaped according to the musical background and skills of the performer or composer at present. What we hear today is modern music played on ancient instruments, the musical interpretation also being related to our musical socializations and the view of the past that we have.²

Fortunately, musical instruments and sound tools are often not the only traces of past sonic activities. Since the Bronze Age, from about 5,000 to 4,000 years ago

1 Between 38,000 and 36,000 BCE, several perforated wing bones of vultures and swans, interpreted as flutes or clarinets, as well as pipes produced from mammoth tusks were excavated in caves of the Swabian Jura, southern Germany, which by that time were occupied by *Homo sapiens*. A controversial find from a cave in Slovenia is the perforated thigh bone of a young cave bear, showing traces of human workmanship as well as marks made by animals, which could belong to Neanderthal culture (dated between 58,000 and 48,000 BCE, to a period shortly before the first evidence of European settlement by anatomically modern humans).

2 This activity can be called “playing history,” in accordance with the activity of “writing history,” the way our understanding of the past is actively shaped through observation and interpretation.

onwards, many cultures worldwide developed music imagery, showing musical instruments, playing postures, and performance contexts in increasing numbers. From this information, in addition to the interpretation of the archaeological context of music-related finds, enormous insights on ancient music practices can be deduced. In Mesopotamia and China, and later in the Mediterranean, a number of cultures developed writing and musical notation, presenting further evidence on ancient instruments, sounds, and musics. Such information may contribute to actual musical reconstructions, primarily of Greek and Roman musical pieces. The earliest traces for vocal music are evident in hymns from the second millennium BC, recorded in cuneiform writing.

Although individual research on past sounds and musics has been carried out for the last 150 years (Engel 1864, 2014), music archaeology became a more widely recognized topic and scientific approach only towards the end of the twentieth century. Challenges in studying ancient sound tools today are disciplinary barriers between musicians, musicologists, archaeologists, and other scientists such as philologists or art historians. While not so many musicians and musicologists draw on archaeological knowledge, including the treatment of archaeological finds, not so many archaeologists draw on musicological expertise and/or are able to perform on a musical instrument. This is one of the reasons why professional musicians are not always given access to archaeological material preserved in museums. Conventional musicologists or archaeologists, on the other hand, often do not consider the possibility that the sounds and musics of the past could be a promising and valuable subject of research, not only with regard to the history of music but also the development of human culture and interaction. As archaeologists and conservators usually do not draw on specific musicological, in particular organological knowledge, sound artefacts stored in museums world-wide often remain unrecognized or misclassified today.

Despite the scarcity of information in many cases, music-archaeological approaches developed since the 1980s may lead to a fairly comprehensive picture of past sonorous activities (Both 2009a). Apart from scientific methods, artistic skills in instrument manufacture and experimental playing are required to explore the topic. Along with a growing amount of research tools and possibilities, the approach often requires a specialist team of multiprofessional researchers and experienced artists, such as instrument makers and musicians. One of the challenges is that the study field is immensely wide: it covers a time span of roughly 60,000 years ago until the present (instruments are also buried and rediscovered in recent times), and it has to deal with nearly all so-far

known archaeological cultures of humanity and their music-related remains.

The ICTM Study Group on Music Archaeology

From the 1980s onwards, the ICTM Study Group on Music Archaeology played a very important role in the formation of the scientific approach, as it represented a worldwide, unique platform of communication and exchange for musicologists and archaeologists turning to the topic. The stimulus for the establishment of this study group was an innovative roundtable entitled “Music and archaeology,” held at the 12th Congress of the International Musicological Society in Berkeley, California, in 1977. The participants were the chair Richard L. Crocker (Berkeley), Anne Draffkorn Kilmer (Berkeley), Mantle Hood (Los Angeles), Charles L. Boilès (Mexico), Bathja Bayer (Israel), Liang Ming-Yueh (China), Ellen Hickmann (FRG), and Cajsa S. Lund (Sweden). Among the variety of topics discussed were perspectives in the recovery of ancient musics, and the recreation of ancient musical instruments. The most prominent contemporary example, which also gave birth to the roundtable, was the reconstruction project of a Hurrian cult song from 1400 BCE, leading from scientific publications to the vinyl record with the booklet *Sounds from Silence: Recent Discoveries in Ancient Near Eastern Music* (Kilmer, Crocker, and Brown 1977). The papers from the roundtable, which already covered a wide array of music-archaeological approaches, were published in 1981 by Richard L. Crocker and Ellen Hickmann within the report of the 12th congress of the International Musicological Society (Crocker and Hickmann 1981).

In a recent paper, Cajsa S. Lund remembers the meeting in Berkeley:

We must establish a global contact network of people interested in the combination of music and archaeology”, Mantle Hood said. This was in his hotel room, late at night, while he poured glasses of Jack Daniels – whisky, you know! “Cheers!” I said: “and let’s call this contact network *Musical archaeology*”. Can you imagine it! There I was among outstanding international researchers, drinking Jack Daniels and introducing the term Musical Archaeology! One of the participants, Professor Bathja Bayer from Israel, proposed instead another name, *Archaeomusicology*, to stress the importance of both bases of this field of research, namely archaeology and musicology. But later on it would become established as *Music Archaeology*, to reflect the increasingly archaeological character of much of its evidence. (Lund 2020:334)

The ICTM Study Group on Music Archaeology was founded in Seoul, South Korea, in 1981, on the occasion of the 26th world conference of the Council. The

four founding members were (in alphabetical order) John Blacking, Ellen Hickmann, Mantle Hood, and Cajsa S. Lund. While Blacking and Hood were already well-known ethnomusicologists by that time, music-archaeologists Hickmann and Lund were promising scholars, who would dedicate their lifetime to music archaeology. Hickmann, who became professor of musicology in Hannover in 1976, would be elected as the first chair of the study group in 1981 (a position that she held for about twenty years). By the early 1980s, she was already undertaking extensive research on the music of the pre-Columbian Americas—her husband, ethnomusicologist and music archaeologist Hans Hickmann, who died in 1968, was a recognized researcher on the music of ancient Egypt. Lund, who would be the first secretary of the study group, was a research student of Ernst Emsheimer, Swedish musicologist of German birth. Her travelling exhibition, *Klang i flinta och brons / The Sound of Archaeology* (in Sweden, 1974–1975; Lund 1974a, 1974b), was a landmark event, and since then has been working extensively on the sonic remains of prehistoric Scandinavia.

Without being officially recognized by the ICTM until the 27th world conference held in New York (1983), the first international scholarly meeting of the study group was held in 1982 in Cambridge, UK. This event of eighteen participants—among whom were scholars such as Ann Buckley, Ernst Emsheimer, Frank Harrison, Ellen Hickmann, Peter Holmes, Gunnar Larsson, Jeremy Montagu, Laurence Picken, and Joan Rimmer—was the very first international conference on music-archaeological topics. It was organized by Graeme Lawson, another researcher who would dedicate his life to the music and sounds of the past. By that time, Lawson and Peter Holmes were students of the British prehistorian John Coles. While Lawson would focus on ancient European stringed instruments, Holmes's research was on European Bronze Age horns and trumpets. The summary and abstracts of the first international meeting are found in the unpublished "Music-Archaeological Report" no. 6 (Lawson 1982, see also Homo 1984–1986; Homo-Lechner 2015a).

The second meeting of the study group members was held at the 27th world conference of the ICTM in New York, USA, in 1983. The conference was an important event in the sense that the study group was officially recognized as a body of the ICTM at that time. The abstracts of this roundtable were published in the *MAB – Music-Archaeological Bulletin / Bulletin d'archéologie musicale* (vol. 1, 1984, which was still called *AMB – Archaeo-Musicological Bulletin*; see Homo 1984–1986; Homo-Lechner 2015b), while the papers were published by Ellen Hickmann in *Acta Musicologica* (Hickmann 1985).

A selection of articles and many of the reports on meetings, conferences, and research activities shared among early study-group members were included in a new publication outlet of the study group: the handmade *MAB – Music-Archaeological Bulletin / Bulletin d'archéologie musicale*, with six issues published between 1984 and 1986 (Homo 1984–1986; Homo-Lechner 2015b), and the succeeding journal *Archaeologia Musicalis*, with six issues published between 1987 and 1990 (Homo-Lechner 1987–1990; 2015a). *MAB* especially demonstrates the positive energy and the joy that the very first researchers in music archaeology had with their developing field.

The second symposium of the ICTM Study Group on Music Archaeology was organized by Cajsa S. Lund in 1984 in Stockholm, Sweden, and the papers were published in two volumes by the Royal Swedish Academy of Music, which became a great supporter of music-archaeological activities by that time (Lund 1986). The volumes contained 37 contributions and—even if mainly focusing on Bronze Age lurs and the instruments rescued from the sunken seventeenth-century Swedish warships *Kronan* and *Wasa*—reflect the wide scope of the growing field; in case of the lurs, including metallurgical analysis, production techniques, and playing possibilities. However, music archaeology at the time was still practised by a small circle of researchers, having little impact in the currents of conventional (ethno)musicology and archaeology.

Two years later, the third symposium was organized in 1986 by Ellen Hickmann in Hannover, FRG. A photo shows a group of participants arriving at Hannover airport (figure 1). While a detailed synthesis of the conference was given by Kenneth J. DeWoskin (1987), the papers were published in *The Archaeology of Early Music Cultures* (Hickmann and Hughes 1988). The volume contained twenty-eight contributions on a variety of topics, including reflections on the methodological and theoretical approaches of the research. In 1990, four years after the Hannover event, the fourth symposium was organized by Catherine Homo-Lechner in Saint-Germain-en-Laye, near Paris, France, and subsequently published in *La pluridisciplinarité en archéologie musicale* (Homo-Lechner and Bélis 1994).

In organizing the first four international symposia of the ICTM study group—of which three were called "international meetings," according to the nomenclature of the time, and one was called a conference—four scholars played a leading role in the ongoing development of the group: Ellen Hickmann (chair), Cajsa S. Lund (secretary), Graeme Lawson, and Catherine Homo-Lechner. The core group of the ICTM Study Group on Music Archaeology consisted of a small number of members, among which were several scholars who dedicated a



Figure 1. Study-group members arriving from Sweden at Hannover airport in 1986: Anders Hammarlund, Olle Henschen-Nyman, Ernst Emsheimer, Doris Stockmann, Cajsa S. Lund, Bo Lawergren (photo courtesy of Cajsa S. Lund).

substantial part of their lives to music-archaeological research (in alphabetical order): Ellen Hickmann, Peter Holmes, Catherine Homo (later Homo-Lechner), Bo Lawergren, Graeme Lawson, and Cajsa S. Lund. While John Blacking and Mantle Hood soon turned to their respective topics (without leaving substantial contributions to music archaeology, especially in the case of John Blacking), other members joined the group, mostly ethnomusicologists and conventional musicologists, with fewer archaeologists. Most of them, however, explored selected topics related to music-archaeological research, and then turned to other subjects. In a way this reflected the scholarly state of the discipline, which was still forming, although the methodological approach was already established.

Despite of the fluctuation of active study-group members, a group of scholars from all over the world was formed. According to the records provided by Lund, between 1981 and 1986 a total of 101 members from 31 countries joined the group (in alphabetical order): Australia (4), Austria (1), Belgium (2), Bulgaria (1), Canada (1), China (3), Colombia (2), Czechoslovakia (2), Denmark (2), East Germany (4), Ecuador (2), England (11), Finland (1), France (3), Greece (1), Iraq (1), Ireland (3), Israel (1), Japan (4), the Netherlands (1), Norway (3), Poland (1), Spain (2), Sweden (17), Tonga (1), USA (14), USSR (2), Vietnam (1), West Germany (7), Yugoslavia (2), and Zambia (1).

In the prolific early phase of the study group (1980s and early 1990s), members also organized roundtables

at other international conferences. However, such activities seldom had opportunities for publication, with the exception of a roundtable at the XIIe Congrès international des sciences préhistoriques et protohistoriques (“Music and plays in ancient cultures”), the results of which were edited by Danica Stašiková-Štukovská and published in the 4th volume of the *Actes du XIIe Congrès international des sciences préhistoriques et protohistoriques* (1993). Another event of this kind was the International Rock Art Congress in Turin (1995), with a number of music-archaeological contributions published by Hickmann (1996).

The proceedings of the 4th symposium of the ICTM Study Group on Music Archaeology in Paris (Homo-Lechner and Bélis 1994), and of the 5th symposium in Liège, Belgium (Otte 1994), belong to the “francophone period” of the study group in the early 1990s, and reflect the great impact that music archaeology had and still has in the French-speaking world. These volumes completed the initial phase of the early ICTM Study Group on Music Archaeology (what Lund has called its “golden era”; Lund 2010:186), which helped to establish a new scientific discipline at the cross-section between (ethno)musicology, cultural anthropology, and the arts.

After this period, although the activities of the study group were ongoing, a far lesser volume of research was published. The 6th symposium was held in Istanbul, Turkey (1993), the 7th in Jerusalem, Israel (1995), and the 8th in Limassol, Cyprus (1996). Only a few

music-archaeology papers from this period, in particular those focussing on stringed instruments, were published in *Studien zur Musikarchäologie* (Hickmann and Eichmann 2000), the first volume of the series of a newly founded scholarly body, the International Study Group on Music Archaeology (ISGMA).

By nature, successive times are followed by less fortunate periods. By the mid-1990s, Ellen Hickmann, still chair of the study group, and other key study-group members decided to leave the ICTM as an organization mostly circumscribed to music scholars. In 1998, two years after the Limassol conference, Hickmann and the German archaeologist Ricardo Eichmann founded the ISGMA, in particular with the aim to develop within the field a greater focus on archaeological perspectives, and inspire more archaeologists to participate. The move was understandable in the sense that within the framework of ICTM, it was extremely difficult to attract archaeologists to become members. Other reasons for the move were related to unfortunate disputes on funding meetings and publications, carried out between the chair of the study group and members of the ICTM Executive Board. The break was also related to the struggle that the developing field had from its very beginning, namely the appropriate scholarly affiliation at the cross-sections of (ethno) musicology and archaeology.

While important members such as Lund or Homo-Lechner turned at least for some time to other studies and responsibilities, most study-group members of the core group, formerly joining the ICTM, followed Ellen Hickmann to the successful ISGMA Michaelstein symposia, which turned out to be real music-archaeological happenings. Between 1998 and 2004 and in collaboration with Ricardo Eichmann, at that time director of the Orient Department at the German Archaeological Institute, Hickmann successively organized four conferences at Kloster Michaelstein, Landesmusikakademie Sachsen-Anhalt, which were funded by the German Research Council (DFG). Later ISGMA conferences, held with the support of Lars-Christian Koch at the Ethnological Museum and recently at the Humboldt Forum of Berlin, and with the support of Fang Jianjun and other Chinese colleagues in Tianjin and Wuhan, China, contributed to the recognition of the field of music archaeology as a global scholarly endeavour.

The ISGMA was most effective at a time when the research was intensified and broadened, but its success cannot be understood without the activities previously carried out by the germ cell of the ICTM study group. Conferences with public concerts, meetings, and publications also stimulated the formation of other research groups, such as the MOISA Society (International Society for the Study of Greek and Roman Music and

its Cultural Heritage), and ICONEA (International Conference of Near Eastern Archaeomusicology). From 1998 onwards, the discipline was also opened not only to scientists, but also to artists, namely instrument makers and musicians, who joined and substantially contributed to the subject.

Between 1996 and 2003, the ICTM Study Group on Music Archaeology was left without a chair and was not active. In 2003, the archaeologist Julia L. J. Sanchez re-activated the group on the initiative of Anthony Seeger, then secretary general of the Council. The revival began with meetings in Los Angeles, California (2003), with fifteen participants, and Wilmington, North Carolina (2006), with ten participants. These were rather small meetings, compared to the much larger symposia held in the 1980s and 1990s, reflecting a new start with a new group of members. On the occasion of the ICTM world conference in Vienna, Austria, in 2007, I was elected chair of the study group.

With the endeavours of local co-organizers, in the following years it was possible to hold a series of international symposia bringing together old and new ICTM study-group members, researchers entering the field from ISGMA, and a large section of newcomers, including students turning to the topic, instrument-makers, and musicians. The first symposium of the series was a highly successful joint-conference, held with co-organizer Zdravko Blažeković in New York, USA (2009). In following the consecutive way of counting, this symposium was the eleventh of the study group since its foundation in 1981 (also the twelfth conference of the Research Center for Music Iconography), gathering forty participants. Successively, the twelfth symposium was held with the support of co-organizer Raquel Jiménez in Valladolid, Spain (2011). With more than sixty participants, this was the largest meeting of the study group so far. This was followed by the thirteenth symposium with twenty-five participants, co-organized by Matthias Stöckli in Guatemala City, Guatemala (2013), and the fourteenth symposium with forty participants co-organized by Dorota Popławska and Anna Grossman in Biskupin, Poland (2015).

From a publishing point of view, the revival of the study group between 2003 and 2009 was difficult. From the first two symposia only a selection of articles focussing on the pre-Columbian Americas was published in a special issue of *The World of Music* (Both and Sanchez 2007); and from the joint conference in New York some articles were published in *Music in Art* (Blažeković 2011). Also, the 2009 *Yearbook for Traditional Music* featured a special section on music archaeology (Both 2009b).

Then, in 2013, a new publication platform in the form of a book series was established: *Publications of the*



Figure 2. Participants of the fifteenth symposium: (front row) Michael Praxmarer, [student], Dorothee J. Arndt, Arnd Adje Both, Annemies Tamboer, Adriana Guzmán, Gretel Schwörer-Kohl, Olga Sutkowska, Marta Pakowska; (back row) Irena Miholić, Katinka Dimkaroska, Matija Turk, Luboš Chroustovský, Frances Gill, Boštjan Odar, Susanne Münzel, Jean-Loup Ringot, Nino Razmadze, Svanibor Pettan, Fang Xueyang, Aleksandra Gruda, Jim Rees, Susan Beatty, Cajsa S. Lund. Ljubljana, Slovenia, 2017 (photo courtesy of Arnd Adje Both).

ICTM Study Group on Music Archaeology. Three volumes have been issued so far, with 44 individual case studies on a variety of topics in total. The first two volumes, *Music and Ritual: Bridging Material & Living Cultures* (Jiménez Pasalodos, Till, and Howell 2013), and *Crossing Borders: Musical Change & Exchange through Time* (Both, Hughes, and Stöckli 2020), gather a selection of papers on topics discussed on the symposia of 2011, 2013, and 2015. The third volume, *The Archaeology of Sound, Acoustics and Music: Studies in Honour of Cajsa S. Lund* (Kolltveit and Rainio 2020), is a Festschrift with a core of papers given at a conference held in 2016 at the Linnaeus University in Växjö, Sweden. The book demonstrates the impact of Lund's research on music archaeology since the early days of the study group. Within the series, two special editions feature reprints of the earliest publications of the study group, the *Music-Archaeological Bulletin / Bulletin d'archéologie musicale*, and *Archaeologia Musicalis* (Homo-Lechner 2015a, 2015b).

Between 2013 and 2018, the ICTM Study Group on Music Archaeology became an associate partner of the European Music Archaeology Project (EMAP), an EU-funded multinational project dedicated to the study of the musical instruments and sound tools of ancient Europe, in particular their production and playing technologies, and their cross-cultural relations through time. Pioneers of the study group, such as Lund and Holmes, substantially contributed to this project. Among the outputs was a travelling multimedia exhibition entitled ARCHAEOMUSICA, of which I was appointed curator (Both 2019), and the two most recent symposia of the study group were related to this event. The fifteenth symposium with forty participants was held at

the Slovenian Academy of Sciences and Arts and the National Museum of Slovenia in Ljubljana (2017), and the sixteenth symposium with thirty participants at the State Museum of Archaeology in Brandenburg/Havel, Germany (2018). A photo from the Ljubljana symposium shows some of the participants at the venue of the Slovenian Academy of Sciences and Arts (figure 2).

The ICTM Study Group on Music Archaeology developed over the years beyond a small circle of enthusiasts to encompass an international body of experts from numerous disciplines, including science and the arts. Today, its activities reflect the wide scope of music-archaeological research worldwide, benefiting from perspectives from a range of subjects, including newly emerging fields such as archaeoacoustics, but particularly encouraging both music-archaeological and ethnomusicological perspectives, as in the very early days of the study group. Its many publications demonstrate that music making, as a means of sonic interaction beyond language, has formed an integral part of humanity since Palaeolithic times, despite all cultural specifics. It must be mentioned, however, that the study field, due to the challenge that the music itself is lost and the complexity in terms of its multidisciplinary approaches, is still carried out by a small number of specialists in comparison to other musicological or archaeological subjects, encompassing maybe not more than two hundred active researchers worldwide. Despite the many insights gained, we are still far from a comprehensive overview and understanding of our musical past.

References cited

- Blažeković, Zdravko. 2011. Ed. *Music in Art: International Journal for Music Iconography* 36, 203–256. Abstracts: <http://rcmi.gc.cuny.edu/parent-page-for-pages-not-shown-in-menu/music-in-art-international-journal-for-music-iconography-xxxvi-2011/>.
- Both, Arnd Adje. 2009a. “Music Archaeology: Some Methodological and Theoretical Considerations.” *YTM* 41: 1–11.
- . 2009b. Ed. *YTM* 41: xi–xiv, 1–110 (“Special Section on Music Archaeology”).
- . 2018. “Music at the Dawn of Humanity.” In *Music and Sounds in Ancient Europe: Contributions from the European Music Archaeology Project*, edited by Stefano De Angeli, Arnd Adje Both, Stefan Hagel, Peter Holmes, Raquel Jiménez Pasalodos, and Cajsas S. Lund, 10–15. Rome: European Music Archaeology Project.
- . 2019. “Archaeomusica: Making the Past Audible.” *Curator* 62/3: 425–437.
- Both, Arnd Adje, John Hughes, and Matthias Stöckli. 2020. Eds. *Crossing Borders: Musical Change and Exchange through Time*. Publications of the ICTM Study Group on Music Archaeology, 2. Berlin: Ekho Verlag.
- Both, Arnd Adje, and Julia L. J. Sanchez. 2007. Eds. *The World of Music* 49/2 (Special Issue, “Music Archaeology: Mesoamerica.” Papers from the 1st [= 9th] meeting of the ICTM Study Group on Music Archaeology, Los Angeles 2003). Abstracts: <http://the-world-of-music-journal.blogspot.de/2007/12/wom-49-2007-2.html>.
- Crocker, Richard L., and Ellen Hickmann. 1981. Eds. *Music and Archaeology* (Roundtable at the 12th Congress of the International Musicological Society, Berkeley 1977). In *Report of the 12th Congress, Berkeley 1977*, edited by Daniel Heartz and Bonnie Wade, 844–869. Kassel/Basel: Bärenreiter.
- DeWoskin, Kenneth J. 1987. “Study Group on Music Archaeology: International Council for Traditional Music, Third International Meeting.” *Anthropos* 82, 4/6: 645–649.
- Dräffkorn Kilmer, Anne, Richard L. Crocker, and R. R. Brown. 1977. *Sounds from Silence*. LP disc. Berkeley: Bit Enki Publications.
- Engel, Carl. 1864. *The Music of the Most Ancient Nations*. London: Murray.
- . 2014. *Carl Engel: The Music of the Most Ancient Nations (Commented Reprint)*. Antiquarian Writings in Music Archaeology, 1. Berlin: Ekho Verlag.
- Hickmann, Ellen. 1985. Ed. *Acta Musicologica* 57: 1–50 (Special Section, “Music and Dance in Prehistoric Cultures: Reconstructing and Expanding the Boundaries of Tradition”. Roundtable at the 27th World Conference of the ICTM, New York 1983). Kassel/Basel: Bärenreiter.
- . 1996. Ed. *Music-archaeological Offprints, No. 1: Papers Related to Music and Dance in Rock Art of North and West Europe, Greece, Central Asia, and North America*. Presented at the International Rock Art Congress, Turin, August 30 – September 6, 1995, with an additional contribution on Music Archaeology and Rock Art in India. Hannover: Institut für Musikpädagogische Forschung, Hochschule für Musik und Theater Hannover.
- Hickmann, Ellen, and Ricardo Eichmann. 2000. Eds. *Stringed Instruments in Archaeological Context* (Papers from the 8th International Meeting of the ICTM Study Group on Music Archaeology, Limassol 1996, and papers from the 7th International Meeting of the ICTM Study Group on Music Archaeology, Jerusalem 1994/1995). Studien zur Musikarchäologie, 1; Orient-Archäologie, 6. Rahden/Westf.: Verlag Marie Leidorf. Table of contents: <http://www.vml.de/d/inhalt.php?ISBN=978-3-89646-636-5>.
- Hickmann, Ellen, and David W. Hughes. 1988. Eds. *The Archaeology of Early Music Cultures* (Papers from the 3rd International Meeting of the ICTM Study Group on Music Archaeology, Wolfenbüttel / Hannover / Hildesheim / Hamburg 1986). Bonn: Verlag für systematische Musikwissenschaft.
- Homo, Catherine. 1984–1986. Ed. *MAB – Music Archaeological Bulletin / Bulletin d’archéologie musicale* (6 vols.). Vol. 1 (January 1984); vol. 2 (May 1984); vol. 3 (September 1984); vol. 4 (March 1985); vol. 5 (September 1985); vol. 6 (March 1986).
- Homo-Lechner, Catherine. 1987–1990. Ed. *Archaeologia Musicalis* (6 vols.). Vol. 1/1987; vol. 2/1987; vol. 1/1988; vol. 2/1988; vol. 1/1989; vol. 2/1989–1/1990. Celle: Moeck Verlag.
- . 2015a. *Archaeologia Musicalis, 1987–1990*. Publications of the ICTM Study Group for Music Archaeology, Reprint. Special Edition, 2. Berlin: Ekho Verlag.
- . 2015b. *Music Archaeological Bulletin, 1984–1986*. Publications of the ICTM Study Group for Music Archaeology, Reprint. Special Edition, 1. Berlin: Ekho Verlag.
- Homo-Lechner, Catherine, and Annie Bélis. 1994. Eds. *La pluridisciplinarité en archéologie musicale*. 2 vols. (IVe rencontre internationale du Groupe d’études sur l’archéologie musicale de l’ICTM, Saint-Germain-en-Laye 1990). Paris: Éditions de la Maison des sciences de l’homme.
- Jiménez Pasalodos, Raquel, Rupert Till, and Mark Howell. 2013. Eds. *Music and Ritual: Bridging Material and Living Cultures*. Publications of the ICTM Study Group on Music Archaeology, 1. Berlin: Ekho Verlag. Abstracts: <http://www.ekho-verlag.com>.
- Kolltveit, Gjermund, and Riitta Rainio. 2020. Eds. *The Archaeology of Sound, Acoustics and Music: Studies in Honour of Cajsas S. Lund*. Publications of the ICTM Study Group on Music Archaeology, 3. Berlin: Ekho Verlag. Abstracts: <http://www.ekho-verlag.com>.
- Lawson, Graeme. 1983. Ed. “Current Research in European Archaeomusicology.” Summary and Abstracts of a Seminar on the Archaeology of Musical Instruments (1st International Meeting of the ICTM Study Group on Music Archaeology). Music-Archaeological Report, 6. Cambridge. Unpublished.
- Lund, Cajsas S. 1974a. *Klang i flinta och brons*. Exhibition catalogue. Stockholm: Musikmuseet.
- . 1974b. *The Sound of Archaeology*. Exhibition catalogue. Stockholm: Musikmuseet.
- . 1986. Ed. *Second Conference of the ICTM Study Group on Music Archaeology*. Vol. 1: *General Studies*; vol. 2: *The Bronze Lurs*. Publications issued by the Royal Swedish Academy of Music, 53. Stockholm: Kungl. Musikalinska Akademien.
- . 2010. “Music Archaeology in Scandinavia, 1800–1990.” In *The Historiography of Music in Global Perspective*, edited by Sam Mirelman, 177–207. Piscataway, NJ: Georgias Press.
- . 2020. “In the Mind of a Music Archaeologist.” In *The Archaeology of Sound, Acoustics and Music: Studies in Honour of Cajsas S. Lund*, edited by Gjermund Kolltveit and Riitta Rainio, 323–344. Publications of the ICTM Study Group on Music Archaeology, 3. Berlin: Ekho Verlag. Abstracts: <http://www.ekho-verlag.com>.
- Otte, Marcel. 1994. Ed. *Sons originels: Préhistoire de la musique* (5e rencontre internationale du Groupe d’études sur l’archéologie musicale de l’ICTM, Wégimont, Liège 1992). Etudes et Recherches Archéologiques de l’Université de Liège, 61. Liège: Université de Liège.
- Štaššiková-Štukovská, Danica. 1993. Ed. “Music and Plays in Ancient Cultures” (Roundtable at the XIIe Congrès International des Sciences Préhistoriques et Protohistoriques, Bratislava 1991). In *Actes du XIIe Congrès international des sciences préhistoriques et protohistoriques*, edited by Juraj Pavuk, vol. 4, 352–395. Bratislava: Institut Archéologique de l’Académie Slovaque des Sciences.

ICTM Study Group on Music, Education and Social Inclusion

Sara Selleri

In 2016 I had been living in London for a little over a year; since I moved there, I had been a PhD student in ethnomusicology at the School of Oriental and African Studies (SOAS), while working as a gender equality and social inclusion expert in international development for global impact firm Palladium International. At that time, I can honestly affirm that founding and chairing an ICTM study group was not something I pictured happening in my near future.

In July 2016, I presented a paper at the ICTM Music and Gender Study Group symposium in Switzerland; my presentation was based on my master's thesis research, focusing on gender discrimination in Italian society, academic institutions, and formal music education (Selleri 2016). I discussed how structures, forms, and systems in place in society and academia have been shaped by dominant social groups, and how, as such, they transmit and perpetuate discriminatory values and attitudes. I advanced how biased, societal practices are reflected into education and how, in turn, the unevenness embedded into academic institutions is shaping biased societies, perpetuating a closed cycle.

After my presentation, ICTM Secretary General Svanibor Pettan suggested I should consider advancing the academic conversation on the topic in the form of a study group within ICTM. One year later, in July 2017, the first meeting of the Study-Group-in-the-Making on Music, Education and Social Inclusion (MESI) was held in London, organized by Keith Howard, James Nissen, and myself. Several dozen academics from all over the world presented and attended, joining our keynotes, Huib Schippers and Patricia Shehan Campbell; in late 2017, ICTM Executive Board officially recognized the MESI Study Group. This first, preparatory meeting, focussed on multifaceted educational issues, such as education and representation, identity, social inclusion, international development, ethnomusicology, and transmission practices. We also discussed the name of our study group; everybody agreed on the words “music and education,” but “social inclusion” seemed to be a bit tricky for some, so I would like to expand on the meaning we have agreed upon as we move forward.

The World Bank defines social inclusion as:

The process of improving the terms on which individuals and groups take part in society. In every country, [certain] groups ... may be excluded ... based on gender, age, location, occupation, race, ethnicity, religion, citizenship status, disability, and sexual orientation and gender identity. (World Bank Group 2020)

In 2018, I conducted fieldwork on issues of social exclusion in indigenous communities in Mexico, on gender and disability in Lebanon, on biased practices in music and society in Puerto Rico, and on gender and race/ethnicity-based inequity in post-apartheid South Africa. I witnessed first-hand how the basis for exclusion varies from one country to the next, and the criteria for defining “otherness” can shift, but how the dynamics underneath it, and the effects on those excluded, remain the same.

Music practice and music education are no exception, and often disadvantaged groups are excluded, made invisible, under-represented, or misrepresented in curricula, teaching practices, choice of repertoire, structures of academic departments and degrees, funding allocations, and so on. The symposium in Beijing in 2018 (figure 1) and the planned symposium in San Juan, Puerto Rico, in 2020 raised these key issues in their thematic threads: the former focussed on relationships between power structures in society and music teaching and transmission in institutions of formal learning and contexts of informal learning, and on the cultural, social, political and economic dynamics that shape embedded musical value and its recognition, which can determine the styles of music that are included or excluded from academic institutions and other music education contexts; the latter aimed to explore how knowledge systems, institutions and music practices perpetuate social exclusion, how exclusion links with gender discrimination and with physical and learning disabilities and mental illness, how different factors of exclusion intersect with one another, and how music education has been used in post-disaster, post-conflict, humanitarian and rights advancement contexts. Social inclusion can therefore be defined as the very first aspiration of



Figure 1. Joint symposium of the ICTM Study Groups on Music, Education and Social Inclusion (1st) and Applied Ethnomusicology (6th). Beijing, July 2018 (photo courtesy of the Central Conservatory of Music in Beijing).

MESI, and what MESI aims to support through music, which in turn can contribute to counteracting exclusion in society at large. This is expressed in MESI's mission statement, which outlines its aims to study and uncover "good practices in music education," and also analyze and interrogate "structures and institutions" to produce "actionable results" that promote social inclusion. As challenging as it can be to define "social inclusion" then, its real complexity lies in turning it into reality.

In my welcome speech at the 2017 London meeting, I highlighted what I believe is the first bottleneck in promoting social inclusion: ownership. Oftentimes, institutions tend to point fingers at each other when it comes to counteracting exclusion and changing social norms: "Who should do it?" is too often the leading question, rather than taking ownership by asking, "how can I do it?" Promoting top-down change at the institutional level, while focusing on day-to-day, bottom-up approaches to embed inclusive practices in all activities, is an effective path in any field, including academia and music education. Additionally, because of how powerful a platform music is, especially to young generations, music teachers and musicians, beyond transmitting musical knowledge and abilities, can actively engage in educating students about social justice and inclusion.

Beyond ownership, the second greatest challenge to social inclusion is responding to the question "how can I do it?," and to do so in an actionable manner. To this end, two examples show how the MESI Study Group attempted to respond. Methodologically, when figuring out what was to be questioned and what had to be deconstructed—to ensure it would be the product of a conscious choice and not simply a creature of habit—I started posing questions systematically, and by doing so through what I aimed would be an empathetic approach. Alongside this, an activity seemingly

as straightforward as a "call for papers" was questioned, deconstructed, and redirected.

Generally, a call for papers requires an abstract, say, between 200 and 300 words, almost always only in English. This requirement poses a risk to those who do not come from a country or an institution where English is taught to an academic standard; it also potentially excludes those who might have interesting and enriching research, but come from poorer and disadvantaged educational facilities and are not familiar with the required format. The likelihood is that students coming from Western countries and from privileged socio-economic backgrounds are able to apply, but others from developing countries and/or disadvantaged socio-economic backgrounds are left out.

With the aim of avoiding potentially discriminatory practices, MESI's call for papers ensured we would offer the possibility to write proposals in different languages, to send submissions in alternative forms, and encourage presentations other than individual papers. This measure led our symposia to feature—besides a number of traditional twenty-minute paper presentations—workshops, video presentations, Skype presentations, performance-based presentations, interdisciplinary panels with academics, performers and practitioners, etc. Additionally, presenters who originally come from and conduct research in all continents (excluding Antarctica) presented at MESI symposia. This was an important result, considering that these were the preparatory meeting and first symposia of a newly founded study group with a specialized focus. This was also possible thanks to need-based grants, which MESI helped to arrange with each hosting institution. These grants were given to those coming from more disadvantaged socio-economic backgrounds to promote fairer and more diversified representation. In Beijing, this helped to raise important discussions

on decolonization, cultural hegemony and Western-centrism, and the need for global perspectives on music education and social inclusion.

An additional challenge to social inclusion presented itself when we received submissions. Most candidates chose the traditional style of an abstract in English, but it was clear that some did not meet academic standards. Instead of rejecting them, MESI undertook a process of revision when the programme committee felt that the research to be presented was of good value, but was lacking in presentation. Many presenters expressed their appreciation for this: they reported never having been given the chance before, and that it had allowed them to learn and grow their scholarship through the application process. The symposium organized for San Juan in May 2020, which was postponed due to the onset of the COVID-19 pandemic, aimed to expand on these practices via plans to implement a system of mentorship supported by senior scholars not only at the abstract stage, but also to develop conference papers and presentations.

In the MESI Study Group, we believe these are significant examples of how social inclusion in practice can work; we understand it is a complex process that does not happen overnight, but at the same time, it does not happen in a vacuum, and every measure counts. Starting with small practical interventions is often the most feasible way to unlock systemic change. Through the “how can I do it?” approach to foster social inclusion in ethnomusicology and music education, we look forward to further contributing to uncovering good practices and advancing shared learning in our discipline.

References cited

- Selleri, Sara. 2016. “Music Education and Gender Discrimination: The Italian Paradigm; Analysing Socio-pedagogical Practices and Counteracting Inequalities from the Music Curricula.” Paper presented at the 9th symposium of the ICTM Study Group on Music and Gender. Bern, Switzerland, 18 Jul.
- World Bank Group. 2020. “Social Inclusion.” <https://www.worldbank.org/en/topic/social-inclusion> (last visited 8 April 2020).

ICTM Study Group on Music, Gender, and Sexuality

Barbara L. Hampton

The 28th World Conference of the International Council for Traditional Music buzzed with excitement as the first sessions began in Stockholm on 30 July 1985.¹ Students who had never attended a world conference outside their home countries were eager to catch a glimpse of the ethnomusicologists whose works they had read, first because the materials were required reading, but later because they, including myself, were eagerly anticipating what the authors would write next. Some of us students walked together, but our mentors noticed our interest and introduced us to a few of what seemed to be larger-than-life figures at the appropriate times.

The Third World Conference on Women had just adjourned in Nairobi (15–26 June 1985), assembled following the first two in Mexico City and Copenhagen, respectively, and plans had been laid for their Beijing conference in 1995. Both feminist scholars and activists across the globe gathered to share ideas in international settings. Within the United States, both feminist and womanist ideas had surfaced at informal teach-ins held by women's studies programmes, one of the earliest of which was at Hunter College (established in 1871 as an all-women's college within the City University of New York). The latter set of ideas found wide circulation in Barbara Smith's *Home Girls: A Black Feminist Anthology* (1983), where the "Statement of the Combahee Collective" appeared, and the writings of Gloria Anzaldúa and Cherríe Moraga from the same year (*This Bridge Called My Back: Writings by Radical Women of Color*) drew wide attention. Eventually a digest of these ideas would appear in Elisabeth Spelman's *Inessential Woman: Problem of Exclusions in Feminist Thought* (1988). No longer should the lives of minority women of the North Atlantic be marginalized in feminist studies; instead, the lives of all women from across the globe must be included. Essentialist models were untenable. The programme committee of the 28th ICTM World

Conference offered a topic, "The formation of musical traditions: Physical and biological aspects," under which Amy Catlin, Hiromi Lorraine Sakata, Ann Dhu Shapiro, Ines Talamantez, Henrietta Yurchenco, and Barbara L. Hampton presented six papers that focussed on women's participation in musical traditions from as many different cultures and put forth then current approaches to studying women.

Formative years

The second part of the 28th world conference was held at the Sibelius Academy, Helsinki. In my informal discussions with Pirkko Moisala, we shared our enthusiasm about promoting and supporting the study of women in music and the potential of ethnomusicology to take these studies beyond essentialism; the formation of an ICTM study group devoted to the topic was proposed. The idea was enthusiastically welcomed by many colleagues. We agreed that I would approach the secretary general, Dieter Christensen, and ask if an inaugural meeting could be held immediately in Helsinki. Being a faculty member of the Sibelius Academy, Pirkko Moisala arranged a space for the meeting which, held during a scheduled lunch period, was well-attended. On that day, we collectively embarked on what would become a two-year journey toward official recognition by the Executive Board. Members voted to name it the Study Group on Music and Gender and selected senior scholar Anca Giurchescu (Romania/Denmark) and me as co-chairs to lead the group to formal approval by the Board (*BICTM* 67, Oct 1985:6).

A formal scholarly meeting was required before the study group's application could be reviewed by the Board. The study group committed to broad geographic representation in all its official acts; yet in these early months, the membership was largely from Europe and the Americas. Hence, Anca Giurchescu (Romania/Denmark) and I (USA) proceeded to lead the group, in close communication with the Board, to accomplish its official status, while Jane Mink Rossen (Denmark) and

¹ This chronicle was prepared with the assistance of (study group members in alphabetical order) Naila Ceribašić, Cornelia Gruber, Marko Kölbl, Pirkko Moisala, Boden Sandstrom, and Susanne Ziegler.



Figure 1. Participants of the first symposium of the study group: (front row) Edda Brandes, Barbara L. Hampton, Marcia Herndon, Henrietta Yurchenco; (middle row) Jane Mink Rossen, Gretel Schwörer-Kohl, Adrienne Kaeppler; (back row) Anne Dhu Shapiro, Pirkko Moisala, Akin Euba. West Berlin, 27 July 1987 (photo by Susanne Ziegler).

I worked to develop communications with the membership. Susanne Ziegler (FRG) issued an invitation to host the required formal scholarly meeting (symposium) at the historic Institut für Musikwissenschaft in West Berlin (FRG), 27–29 July 1987, a few days prior to the ICTM world conference in East Berlin (GDR) (figure 1).² According to Susanne Ziegler,

Papers given by Marcia Herndon, Henrietta Yurchenco, Barbara L. Hampton, and Pirkko Moisala, were dealing with gender issues connected to musical performance and fieldwork issues due to the gender of the investigator. A great part of the meeting was left to open discussion, which resulted in a statement of purpose, presented and accepted at the business meeting. Many colleagues, men and women, expressed their interest in the study group, and it became obvious that the focus on music and gender gained an important place in musicological research. Further, there was a feeling that the study group would be the right forum for improving women's status as researchers. (Susanne Ziegler, pers. comm., 2018)

During the time that the group met in West Berlin, the Board held its pre-conference meeting in East Berlin. In communication with Dieter Christensen, I learned that the Board had voted: the Study Group on Music and Gender was officially accepted. When I gavelled to order the business meeting and made this announcement, the Board's decision was met with jubilation.

² In this chapter, this symposium is considered the first, although symposia were generally not numbered until the ninth, held in Bern (2016). According to the "Memorandum on ICTM Study Groups," the 1987 meeting would be considered a preparatory one, required before its formal acceptance by the Executive Board.

Marcia Herndon, then new to the group, decided to run for election to the chair. Members persuaded her to accept the position of co-chair with Susanne Ziegler, a distinguished scholar who had been involved in the development of the study group from the very beginning. A report of the meeting was subsequently published in the ICTM *Bulletin* (Herndon 1987:17–18). It described both the study-group meeting and the participation of its members in the 29th world conference, held 29 July – 6 August 1987 in East Berlin:

Through the organizational efforts of Dr. Barbara Hampton and Dr. Susanne Ziegler, two formal sessions of papers, two open discussion sessions, a business meeting, and four working sessions were held. In addition, members of the group attended two concerts, viewed a video made by Dr. Artur Simon, and toured the Institut für Vergleichende Musikwissenschaft, the Internationales Institut für Vergleichende Musikstudien und Dokumentation, and the Musikethnologische Abteilung des Museums für Völkerkunde (phonogram archive, library, collection of musical instruments). On 29 July, Dr. Max Peter Baumann hosted a reception and luncheon for the group at the Internationales Institut für Vergleichende Musikstudien und Dokumentation.

At the business meeting, held on 29 July, an interim statement of purpose was discussed. The next meeting of the Study Group was set for June 21–26, 1988, in Heidelberg, in conjunction with the Fourth Congress of Women Composers; twelve papers will be presented, and working sessions are also planned.

A second business meeting was held during the ICTM conference in Berlin (GDR). Susanne Ziegler, reporting participation in the 29th world conference, noted that "seven papers were presented in two sessions under the

heading “The roles of women in musical cultures I and II,’ organized by Henrietta Yurchenco and Jane Mink Rossen” (Susanne Ziegler, pers. comm. 2018).

The report on the formation of the Study Group on Music and Gender appeared in the same volume of the *Bulletin*:

The ICTM Study Group on Music and Gender, which was formed during the Baltic Conference thanks to the efforts of Dr. Barbara Hampton and Jane Mink Rossen, and which held a three-day meeting in West-Berlin prior to the 29th Conference, is co-chaired by Dr. Marcia Herndon (USA) and Dr. Susanne Ziegler (FRG). The group is planning a meeting for June 21–26, 1988 in Heidelberg with Susanne Ziegler as organizer. The Study Group has issued the following statement of purpose:

The ICTM Study Group on Music and Gender seeks to promote the growth of insight and understanding of gender as a critical factor in social interaction which can contribute a meaningful theoretical dimension to any study of musical culture. A gender balanced view of musical and dance activities is required since our work produces documents which in the future will be a source for historians. Towards this end we shall:

1. Encourage understanding of gender in terms of the roles it plays in society.
2. Stimulate critical evaluation of gender roles within our discipline.
3. Identify basic lacunae in the area of music/dance cross-culturally.
4. Expand the methodological and theoretical basis for data collection and provide a forum for the presentation and interpretation of new material.
5. Publish and disseminate research findings. (*BICTM* 71, Oct 1987:5–6)

This “Statement of purpose” was key to establishing the study group and having it approved by the Board. Therefore, it had been accomplished prior to the West Berlin meeting, where it was ratified by the vote of the membership.

Building a database

According to a report by Susanne Ziegler (1988), the second symposium of the study group was held 21–26 June 1988 at the Musikwissenschaftliches Seminar der Universität Heidelberg in Heidelberg, FRG, organized by Ziegler in cooperation with the International Congress on Women in Music and the International Festival of Women Composers, with the theme “Women composers yesterday – today.” Meanwhile several more female and male ethnomusicologists joined the study group, and twenty-three papers were presented to the thirty-one participants from ten nations. Three workshops offered the possibility of discussing theoretical

and methodological issues and other subjects related to music and gender. Continuing the discussions held in Berlin, the questions of differences between feminine and masculine musical styles and perceptions of gendered music were salient. How are local constructions of man and woman articulated by composers and performers? A priority was marshalling data gathered by researchers with different perspectives in order to refine foundational concepts.

During the 30th world conference in Schladming, Austria (1989), four sessions on music and gender and a business meeting were held. A third symposium was planned for 31 October – 4 November 1990 in Oakland, California with the proposed themes: “Music and the life cycle,” “Children’s music,” and “Theory and method in the approach to gender” (*BICTM* 76, Apr 1990:27). The meeting had to be cancelled due to the institutional relocation of Marcia Herndon, the local organizer in Oakland, who “left the Music Research Institute and moved to Maryland” (Susanne Ziegler, pers. comm., 2018). Herndon’s promise to hold the meeting on the east coast of the United States in March 1991 was announced in the subsequent *Bulletin* (*BICTM* 77, Oct 1990:12). In that year, Herndon together with Ziegler edited a volume that marked where scholarship within the study group stood at that time (Herndon and Ziegler 1990).

“The 32nd World Conference of ICTM in Berlin (1993) offered the next possibility for the group to meet, and a one-day symposium was held prior to the regular world conference of ICTM” (Susanne Ziegler, pers. comm., 2018). The third symposium of the Study Group on Music and Gender was scheduled for 14–15 June 1993 in Berlin with local organization led by Susanne Ziegler (*BICTM* 82, Apr 1993:31). Ziegler accepted an appointment at the Berlin Phonogramm-Archiv and decided to devote all of her research time to that institution. At the business meeting she resigned, and Pirkko Moisala continued as co-chair with Marcia Herndon (Susanne Ziegler, pers. comm., 2018).

The third symposium of the Study Group on Music and Gender met in Berlin on 14 June 1993 as an “assembly of the whole.” The group decided that a special committee should be created to circulate working papers devoted to issues of theory and method for the purpose of eliciting comments from the membership. The members expressed thanks to departing co-chair Susanne Ziegler “for her many efforts to organize, stabilize, encourage and further the Study Group’s work.” Immediate plans were to create a newsletter and to update the membership list. The “Celebration of success,” a highlight of the symposium, was an afternoon during which senior scholars Barbara Krader, Ursula Reinhard, Doris Stockmann, and Henrietta Yurchenco were honoured



Figure 2. Participants of the fifth symposium of the study group: (*front row*) Jarna Knuuttila, Irma Vierimaa, Jane Bowers, Boden Sandstrom, Bliss Little, Susanne Ziegler, Doris Stockmann, John Richardson; (*middle row*) Hanna Väätäinen, Taru Leppänen, Naila Ceribašić, Helmi Järviluoma, Margot Lieth-Philipp, Dorit Klebe-Wonroba; (*back row*) Gorana Doliner, Maria Susana Azzi. Turku, 4–7 August 1994 (photo courtesy of Gorana Doliner).

for their long-term contributions to the field. A colloquy with these distinguished women, new scholars, and graduate students concluded the event (Herndon and Moisala 1993:26).

Mainstreaming gender in music studies

A central argument was that gender should become a mainstream of ethnomusicological studies, such that every research project would take it into account. Glimpses of such a future appeared in 1994 in the form of an invitation from Lisbon to hold an ICTM colloquium, entitled “The role of women in music: Processes, networks, hierarchy,” to be chaired by Salwa El-Shawan Castelo-Branco, 21–25 November 1994 (*BICTM* 84, Apr 1994:29). However, the plans for that colloquium failed to materialize.

Signs of growth did emerge, however, from the large number of participants who attended the fourth symposium of the Study Group on Music and Gender organized by Pirkko Moisala at the University of Turku, Finland, on 4–7 August 1994 (Herndon and Moisala 1994:28). The study-group meeting was connected to the Nordic Forum of Women, which gathered ten thousand women from Nordic countries. Numerous cultural performances of the Nordic Forum were available to the Music and Gender Study Group members, while many

participants of the Nordic Forum attended papers presented by twenty-one members of the study group (figure 2). At this meeting, the study group reaffirmed its 1985 commitment to gender studies, rather than women’s studies alone, and called for strategies to encourage more studies of men and greater participation by male scholars. Hosting institutions were especially generous and hospitable. On the ground floor of the guest house, a sauna was available daily, refreshments were served regularly, and a boat tour with dinner and dancing was a highlight of the evenings, along with Finnish tango, Sami, and other music and dance presentations.

At the study group’s two meetings during the 33rd ICTM World Conference in Canberra in 1995—one for discussion (fourteen participants) and one for lunch (ten participants)—the membership reaffirmed that theorizing requires a large data base and more broadly defined its projects. Two themes for possible meetings in 1996 were proposed: “Sexuality and performance” and “Gender and dance.” The ways in which societies construct women and men through music had commanded considerable attention, but led to a concern for the different kinds of bodies and how music together with dance constructed bodies. Discussion of future meetings—plans, themes, finances—was on the agenda, and it was suggested that the possibility of a joint meeting be explored with the Study Group on Ethnochoreology.

Finally, by 1998 the study group's commitment to the expansion of gender studies and the mainstreaming of them in ethnomusicology had a demonstrable impact. The Study Group on Anthropology of Music in Mediterranean Cultures launched a symposium theme titled "Music as representation of gender in Mediterranean cultures." It was scheduled for 11–13 June 1998 and resulted in a publication, including contributions by members of that study group, edited by Tullia Magrini (*BICTM* 82, Apr 1998:33).

Pedagogy, field research, and activism

By acclamation, the study group favoured holding its fifth symposium in Zagreb, Croatia, on 12–15 September 1995 (subsequently changed to Punat on the island of Krk, on the 20–24 September) with the Institute of Ethnology and Folklore Research and Matrix Croatica (Zagreb) as hosting institutions, and Gorana Doliner as the local arrangements chair. Its theme, "Music, violence, war, and gender," emphasized music in a war context and gender-conditioned music as expressive of resistance to war (Herndon and Moisala 1995a:24). At the business meeting, Moisala was re-elected to the position of co-chair for another two-year term (Herndon and Moisala 1995b:14) and served with Herndon, who remained the other co-chair until 1997. Eighteen papers were presented, including two panels specifically addressed to music, war, and exile in Croatia, and the impact of cultural disturbances on gender roles in music. Some papers addressed the fluidity and ambiguity of gender roles in unstable situations (*ibid.*).³ The study group was invited to Gothenburg, Sweden, for its sixth symposium to be held beginning 29 April 1996 in conjunction with a music, gender, and pedagogies conference hosted by Margaret Myers at the Department of Musicology, University of Göteborg (Gothenburg). The focus was on ethnomusicology, gender, and pedagogy. Increasing numbers of study-group members were invited to serve as faculty in the growing number of women's studies or women and gender

studies programmes that were opening, some of which became full-fledged departments; ethnomusicologists' sharing of their pedagogical approaches and materials was a highlight of this symposium.

At Kallio-Kuninkaala, an old mansion in the conference centre of the Sibelius Academy, served as the site of the seventh symposium held on 20–24 January 1999. The symposium was supported by the Academy of Finland and Åbo Akademi University. Its theme was "Gendered images of music and musicians," and approximately twenty papers were presented (Moisala 1998). On one evening, local organizer Moisala arranged for the gathering to conduct a fieldwork experiment to study the gendered behaviours and interplay at a dance-music restaurant. The idea was to explore in a self-reflexive manner how the scholar's background influences his/her observations. Ten members of the study group participated in the experiment (Moisala 2001).

The first study group's scholarly meeting held off the continent of Europe was hosted in Toronto, Ontario, Canada on 5–7 August 2000. This, the eighth symposium, was distinct in one other way. Advertised as a "working group" gathering limited to 20–30 participants, this was the first time that a limit was placed on the number of participants by a study group that previously emphasized growth as an objective. Beverley Diamond was the local arrangements chair and the main theme was "Music, gender, and the body," along with three subthemes: "Integrating the study of music and dance," "Gender and the voice," and "Technology and the body in the production and reproduction of music." Held at Glendon College, the downtown campus of York University in Toronto, the meeting was "located on a beautiful ravine site. Visitors to Toronto, the largest city in Canada on the shores of Lake Ontario, enjoy[ed] a city shaped by an extraordinarily diverse population from all parts of the world" (Babiracki 1999:15).

Thirty members from seven nations—Australia, Canada, Croatia, Finland, Germany, Poland, and the United States—attended the symposium to present their research on the conference themes, including

Ukrainian folk dance; Georgian chants from Russia; Jewish songs; issues in music education; Sephardic music in Spain; female African composers; Australian aboriginal women's crying-songs; restaurant music in Finland; and the construction of gender in popular music in Iceland and America. (Magowan 2000:21)

Open discussion sessions, then a regular feature of the symposia, were moderated by Beverley Diamond and co-chair Carol Babiracki. At the business meeting, Moisala resigned from her position, and Fiona Magowan was elected as the new co-chair. Evening fare featured Caribbean Mardi Gras music and dance, a surprise performance of Georgian chant, exploration

3 Feminists have consistently recognized the significance of connecting scholarship and activism in that their research informs activism and new policies, and problems identified by activists often make their way onto research agendas. While sexual violence has been part of war for centuries, the very first successful prosecutions occurred in 1998, three years after this symposium, when the International Criminal Tribunal pronounced Rwandan Mayor Akayesu guilty of "rape as genocide," deciding the case that Sara Darehshon and Pierre-Richard Prosper brought for Rwandan women plaintiffs ("When Rape Becomes Genocide," *New York Times*, 5 Sep 1998). The International Criminal Court Tribunal on the former Yugoslavia did not conclude until 21 December 2017, but one-third of those charged with rape as a crime against humanity were found guilty and sentenced. Feminist scholarship and activism played no small role in the conclusions that these tribunals reached.

of the sights of downtown Toronto, and an evening at Caribana (ibid.:21–22).

Only five years later, on 18 November 2005, the study group held a meeting at the Sheraton Midtown Hotel, Atlanta, Georgia, during the Society for Ethnomusicology conference. Nine members of the group attended and the chair, Fiona Magowan, proposed to elect a new co-chair to fill the position left by Carol Babiracki, whose resignation for health reasons in 2000 was announced in April 2001 (Magowan 2001). Nino Tsitsishvili was elected. Discussion focussed on the issue of funding for study-group symposia. The possibility of holding symposia in combination with other conferences was considered. Looking forward, members proposed to organize a panel either at the 39th ICTM World Conference in Vienna (4–11 July) or at the Feminist Music Theory conference, both in 2007. The remainder of the discussion was devoted to plans for more collaboration and discussion among members. The chair promised to circulate a list of research projects, compiling a database of publications and scholarly materials upon which members could draw, and to use the listserv more effectively (Magowan 2006:53). Financial issues plagued the study group during the ensuing decade.

The resurgence

At the 42nd ICTM World Conference held in Shanghai, 11–17 July 2013, the ICTM Executive Board noted that the study group had been inactive for an extended period of time. Svanibor Pettan, then secretary general, asked that it be revived. An organizational meeting was planned in Pittsburgh, Pennsylvania, United States, for 13 November 2014 (*BICTM* 126, Oct 2014:11). Members attended and elected officers. Barbara L. Hampton was elected to the chair, and Susan Thomas was elected as secretary. A committee was appointed to formulate operating procedures, and plans were made to present study-group panels at the 43rd world conference in Astana, Kazakhstan, held on 16–22 July 2015 (Thomas 2015:30–31).

At the 43rd world conference, members who presented papers and/or served as panel chairs were (in alphabetical order): Barbara L. Hampton, Michiko Hirama, Marko Kölbl, Heather MacLachlan, Inna Naroditskaya, Anne K. Rasmussen (then president of the Society for Ethnomusicology), and Elizabeth Tolbert. At the business meeting, Marko Kölbl was elected co-chair, and Shzr Ee Tan was elected secretary. Heather MacLachlan agreed to chair the Operating Procedures Committee, and the study group voted to accept the invitation extended by Britta Sweers to host the ninth symposium in Bern, Switzerland, at the Institut für

Musikwissenschaft and Center for Global Studies on 13–16 July 2016.

In Bern, thirty-three ethnomusicologists from sixteen countries presented papers addressing a broad variety of topics, including popular music in global contexts, gender theory, gender mainstreaming in contemporary ethnomusicologies, indigenous articulations of activism, rainbows and diversity, and national discourses and gender biases (figure 3). Anna Hoefnagels chaired the programme committee. The conferees were greeted with an informal reception on 12 July, creating a pleasant welcoming to stimulating papers, while on the next day, the official opening ceremony was held with the chair, Barbara L. Hampton, presiding. The first Lifetime Achievement Award ever presented by the Study Group on Music and Gender was awarded to Pirkko Moisala, who led the group for seven years, 1993–2000, the longest continuous term of any co-chair up to that point. The study-group chair, Barbara L. Hampton, officiated at the award ceremony and formally introduced Pirkko Moisala, who gave the keynote lecture titled “Cross-cultural encounters: Deleuze and the musicking bodies of Tamu women (Nepal),” followed by a lively discussion period.

Panels were dedicated to the indigenous cultures of Australia, Canada, and Ecuador; queer movements and queer theory; musical performance and national discourses; theorizing gender; changing and challenging gender roles in religion, rock, and flamenco; and gender roles in media and education. In addition, Barbara L. Hampton chaired a roundtable designed as a brainstorming/open-discussion session that addressed the political implications of gender theories, how gender theory and activism each implicates the other; the feminist backlash, especially in social media; the ways in which ethnomusicologists can become engaged scholars; and pedagogies and the possibilities of interdisciplinary gender requirements in academic curricula across the globe. The Swiss Society for Ethnomusicology held its annual meeting with the study group, and the roundtable was followed by a practical workshop of Swiss yodelling. Its members presented papers on Alpine female tradition-bearers during the afternoon session. A highlight was the soundscape tour of Bern led by Britta Sweers who introduced the conferees to acoustic impressions of the “City of fountains.” Following the closing ceremony, conferees took an excursion to the Alps in the brightest sunshine—a fitting conclusion to a stimulating symposium.

At the 44th world conference on 13–19 July 2017 in Limerick, the study group presented a roundtable and three sponsored panels. The roundtable was “Rethinking language and discourses on gender and ‘feminism’ in ethnomusicology: Global contexts, scholarly trends and



Figure 3. Participants of ninth symposium of the study group: (*front row*) Lasanthi Manaranjanie Kalinga Dona, Gertrud Huber, Britta Sweets, Barbara L Hampton, Pirkko Moisala, Rafique Wassan, Heather MacLachlan, Alyssa Aska; (*middle row*) Marc-Antoine Camp, Marcello Sorce Keller, Loren Chuse, Marko Kölbl, Andres Pfister, Kristin McGee, Sara Selleri, Beverley Diamond; (*back row*) Lea Hagmann, Nora Bammer, Ana Hofman, Michiko Hiram, Anja Brunner, Francesca Cassio, Jenny Game-Lopata, Thomas Hilder, Linda Cimardi, Qu Shuwen, James Nissen, Svanibor Pettan, Anna Hoefnagels, Rasika Ajotikar. Bern, 13–16 July 2016 (photo by Laura Mettler, courtesy of Britta Sweets).

future directions” (Marko Kölbl, Rasika Ajotikar, Laila Rosa, and Anna Hoefnagels, who also chaired). The three panels were “Female representation in academia and music education” (Sara Selleri, James Nissen, Joan Bloderer, and Gertrud Maria Huber, who also chaired); “Representations of gender and sexuality in academia and on the stage” (Ellen Koskoff, Shzr Ee Tan, with Barbara L. Hampton as discussant and chair); and “Contesting silences, claiming space: Discourses on music, gender and sexuality” (Kathryn Alexander, Michiko Hiram, James Nissen, and Barbara L. Hampton, also as chair). It was decided in Limerick that the tenth symposium would be held jointly with the Study Group on Music and Minorities in Vienna, 23–30 July 2018.

The tenth symposium of the Study Group on Music and Gender was a joint meeting hosted by the Department of Folk Music Research and Ethnomusicology at Universität für Musik und darstellende Kunst Wien. This was the first joint meeting formally organized with the Study Group on Music and Minorities, although the two groups have overlapping memberships. The liaison to the joint local arrangements committee was Marko Kölbl, who worked with other members of the committee—including Nora Bammer, Ursula Hemetek (chair), Cornelius Holzer, Martina Krammer, and Hande Sağlam—to generously host the nearly two hundred scholars who attended this joint symposium

of twenty-six consecutive paper sessions at the historic home of Viennese classicism. The rectorate, along with ICTM Secretary General Ursula Hemetek, who warmly welcomed the participants, launched the opening ceremony. The presiding officers of the two study groups, Svanibor Pettan (chair, Study Group on Music and Minorities), and Barbara L. Hampton (chair, Study Group on Music and Gender) followed. After gifts of thanks from the Study Group on Music and Gender were presented to the hosts, the ceremony concluded with a stirring performance by Ivana Ferencova. On the evening of 23 July, the local arrangements committee ended the day by hosting an elegant welcome reception.

Scholars from thirty-four nations presented research that they conducted into as many cultures. The gender and sexuality studies from nineteen different cultures provided perspectives on nearly all the feminist frameworks and on queer studies. Having no parallel sessions—only consecutive ones—meant that all papers were available to all participants. Eight sessions were programmed under the heading “Shared themes,” featuring papers that applied intersectionality and standpoint approaches to analyses of gender and sexuality. The programme committee—Kristin McGee (chair), Francesca Cassio, Marko Kölbl, and Rafique Wassan—produced a slate of papers that will continue to be cited for quite some time. Notable was the participation of a

substantially increased number of scholars from Africa and Asia. Evening activities included a concert by the ensemble Kalyi Jag; an evening of Indian, Pakistani, and Afghan migrant dance at the Club Celeste; a presentation of the book *Mansur Bildiks Saz Method*; and a workshop, “Music of the Andes,” conducted by the ensemble Thunupa. Each study group also conducted a business meeting, the minutes of which can be found at their respective sections of the ICTM website. The excursion in three-parts concluded with dinner at the Heuriger Schübel-Auer (a wine tavern built in 1682). There all were reminded, while they joyfully engaged in fruitful discussion, that Vienna is the only major European city with vineyards within its official city limits.

New positionalities

In 2019, the study group presented panels and held a business meeting at the 45th World Conference of the ICTM hosted by Chulalongkorn University in Bangkok. More than half a dozen panels featuring papers on music, gender, and sexuality were presented, many with papers by study-group members, including Michiko Hirama, Rachel Ong, Britta Sweers, and Barbara L. Hampton.

From this meeting emerged new stances on both the activist and research arms. The ways in which violence and micro-aggressions had permeated universities and scholarly organizations by 2017 came to the attention of the study group which considered the gravity of the matter sufficient as to warrant a public statement on the matter. The study group collectively drafted a statement at its 2018 Vienna meeting on sexual harassment which the chair, Barbara L. Hampton, edited during the 2018–2019 academic year as a “Position statement” on relationship violence and posted as a draft on the website in late spring 2019. The statement was officially adopted by unanimous vote at the 2019 business meeting in Bangkok and is now posted on the website.

It was decided that the name of the study group should be changed to reflect the direction that the research and publications of its members had taken over the past few years. At the 2019 business meeting, the name was officially changed from the Study Group on Music and Gender to the Study Group on Music, Gender, and Sexuality.

Finally, in accordance with the term limits inscribed in the Operating Procedures, all but one of the incumbent officers accepted those terms and vacated their positions. Marko Kölbl continued, however. Newly elected officers were: Marko Kölbl, chair; Rachel Ong, vice chair; and Rasika Ajotikar, secretary. An invitation to hold the eleventh symposium in July 2020 in

Zagreb, Croatia, marking the 25th anniversary year since Zagreb last hosted the study group, was offered by Naila Ceribašić and unanimously accepted. However, due to the spread of the global COVID-19 pandemic, the symposium was postponed until February 2021, and subsequently until September 2021.

Postscript

Throughout its history, the study group’s objective of theorizing gender loomed large. Open discussions of theory and method were held at all the symposia. As a foundation, the early publications turned in thick descriptions of gendered music across the globe. These descriptions led to compendia edited by Herndon and Ziegler (1990), and by Moisala and Diamond (2000).

The development of international collaboration between activists and cross-disciplinary researchers became evident when major international projects underscored the urgency of addressing gender-based violence across the globe. A practical result of one such collective effort was the development of international judicial procedures for successfully prosecuting rape as a war crime/genocide and the judiciary response. The Study Group on Music and Gender’s research in this area is reflected in the themes of the 1995 symposium. Policies on localized and interpersonal crimes based on gender and sexuality, including sexual harassment, were addressed in the study group’s “Position statement” on interpersonal violence ratified in 2019 at Bangkok.

Not only in publications, but also in fieldwork situations, the negotiations of gender identities compelled new methods. Methods of data gathering were underscored during the 1999 symposium, and the process of refining them and formulating new ones is continuous. This includes addressing approaches to research problems highlighted by LGBTQIA (lesbian, gay, bisexual, transgender, questioning, intersex, and asexual) activists. Hence, more knowledge is being created about LGBTQIA experiences of music and how music is used to communicate understandings of LGBTQIA lives and communities.

Pedagogical strategies must accompany curriculum changes, as more Women’s Studies Programmes become Women and Gender Studies Departments, embracing queer studies and propelling the mainstreaming of courses on gender and sexuality in music, folklore, and anthropology departments. In many parts of the globe, the COVID-19 pandemic has required new or hybrid teaching environments and, consequently, pedagogical change. Study-group members continue to formulate pedagogical strategies, to infuse them into these curricula, and to make ongoing assessments of learning out-

comes—an effort that was launched at the symposium in 1996.

Finally, the rich descriptions and analyses of music, gender, and sexuality produced by the study group since its inception continue to be part of the struggle for attention from major publications in the field. Marko Kölbl and Cornelia Gruber (2018) have produced a study showing the percentage of total articles published on the subjects of gender and sexuality between the years 2010 and 2016, and have since updated these data. The percentages given for major journals are: *Ethnomusicology* (6.2%), the *Yearbook for Traditional Music* (8.22%), the *Ethnomusicology Forum* (7.69%), and *The World of Music* (8.11%). Journals supported by an international organization or edited by an international body of scholars tend to have a higher percentage, while journals supported by one nation or largely based in one nation publish a smaller percentage. In all cases, this study group continues to stress the importance of its area of inquiry and strives to move these statistics above single-digit percentages. It will now amass current data collected since its inception and place it into the interdisciplinary conversation on feminist and queer theoretical frameworks in its forthcoming book publication: *Theorizing Music, Gender and Sexuality*.

References cited

- Anzaldúa, Gloria, and Cherríe Moraga. 1983. *This Bridge Called My Back: Writings by Radical Women of Color*. 2nd ed. New York: Kitchen Table Women of Color Press.
- Babiracki, Carol M. 1999. "Toronto Meeting of STG on Music and Gender." *BICTM* 95 (Oct): 15–16.
- Hampton, Barbara L. forthcoming. Ed. *Theorizing Music, Gender and Sexuality*.
- Herndon, Marcia. 1987. "ICTM Study Group on Music and Gender." *BICTM* 71 (Oct): 17–18.
- Herndon, Marcia, and Pirkko Moisala. 1993. "ICTM Study Group: Music and Gender." *BICTM* 83 (Oct): 26.
- . 1994. "ICTM Study Group: Music and Gender." *BICTM* 85 (Oct): 28.
- . 1995a. "Study Group: Music and Gender." *BICTM* 86 (Apr): 24.
- . 1995b. "Study Group: Music and Gender." *BICTM* 87 (Oct): 14–15.
- Herndon, Marcia, and Susanne Ziegler. 1990. Eds. *Music, Gender, and Culture: ICTM Study Group on Music and Gender*. Wilhelmshaven: Florian Noetzel Verlag.
- Kölbl, Marko, and Cornelia Gruber. 2018. "Engendering the Field: Surveying Gender and Queer Approaches in Ethnomusicology." Paper presented at the ninth symposium of the Music and Gender Study Group, 14 Jul. Universität Bern, Switzerland.
- Magowan, Fiona. 2000. "Study Group on Music and Gender—Toronto 2000." *BICTM* 97 (Oct): 21–22.
- . 2001. "Carol Babiracki Resigns as Co-chair from STG on Music and Gender." *BICTM* 98 (Apr): 31.
- . 2006. "Study Group on Music and Gender." *BICTM* 108 (Apr): 53.
- Moisala, Pirkko. 1998. "Study Group on Music and Gender." *BICTM* 93 (Oct): 13.
- . 2001. "Gender Performance in a Finnish Dance Music Restaurant: Reflections on a Multicultural Fieldwork Experiment." *Narodna umjetnost* 38/1: 7–19.
- Moisala, Pirkko, and Beverley Diamond. 2000. Eds. *Music and Gender*. Urbana: University of Illinois Press.
- Smith, Barbara. 1983. *Home Girls: A Black Feminist Anthology*. New York: Kitchen Table Press.
- Spelman, Elisabeth. 1988. *Inessential Woman: Problem of Exclusions in Feminist Thought*. New York: Penguin Random House.
- Thomas, Susan. 2015. "Music and Gender." *BICTM* 127 (Jan): 30–31.
- Ziegler, Susanne. 1988. "Study Group on Music and Gender." *BICTM* 73 (Oct): 15–16.

ICTM Study Group on Music in the Arab World

Scheherazade Q. Hassan

My relationship with the ICTM dates back to the 1970s, first as a member, then as a liaison officer for Iraq, and later, from 1989 to 2019 as a chair of the Study Group on Music in the Arab World. By late 1987, when I was preparing to organize a conference on the documents of the 1932 Cairo Conference on Arabic Music, Dieter Christensen and Salwa El-Shawan Castelo-Branco suggested creating a study group on the music of the Arab world (the name was later changed to Music in the Arab World). Thus the conference that took place in Cairo in 1989 was the antecedent and the de facto forebear that led to the creation of our study group. Many of the 1932 themes that were revisited and questioned in 1989 revealed their long-term effects that decided the future of music in the Arab world on theoretical, practical, and intellectual levels.

The 1932 conference was the very first in history held on non-Western music, and specifically here on Arabic music. The decision to convene the conference at that time was related to the historical context of the beginning of the twentieth century which was a socio-political phase bathed in paradoxes. In 1917, the Arab world was liberated from the Ottoman Empire. At the same time, the serious economic crisis in Europe accompanied direct and indirect colonial hegemony over the Arab world that started by shaping and reshaping borders. This period led to the affirmation of nationalistic trends, and to anti-colonial movements inspired by the desire for independence and the aspiration to promote progress and change in all domains of society, including music.

In that context, a conference on Arabic music in 1932 could not have taken place if it had not corresponded to the needs of Egyptian organizers that included members of the governing class, intellectuals, and musicians, who all aimed not only at modernizing Egyptian music but also at extending changes to Arabic music in general.

In that, the 1932 conference was firmly established and had a prominent role in shaping the discussions of music in the region. It was the first in history to have brought together a large number of well-known musicians

and scholars from both Europe and the Arab World. Personalities, among them Béla Bartók, Curt Sachs, and Henry George Farmer, came to Cairo to meet with musicians from different Arab countries including Kamel al Kholā'i, Darwish al Hariri, Sami al Shawwa, and others, to discuss various issues of Arabic music.

The 1932 conference and its outcome were certainly outstanding markers that had tremendous impact on Arabic music up to our day. However, this historical encounter had not revealed all its secrets and not enough was known to contemporaries about all its details. The two books published as an outcome of the conference—in Arabic in 1933 (*Kitāb mu'tamar al-mūsīqa al-'arabiyya*), followed in 1934 by the French version (*Recueil des travaux du Congrès de musique arabe*)—needed republication. The 169 78-rpm recordings of the Egyptian, Moroccan, Algerian, Tunisian, and Iraqi ensembles that performed at the conference were distributed only to those who attended the conference.¹

In 1987 in Cairo, when I was preparing for the conference, I came across many Cairene musicians and individuals knowledgeable in Egyptian and Arab music, who had heard about the recordings but, though they had the two conference books, needed to have more details about the 1932 conference. An important specialist in Egyptian music, Tareq Hassan, a professor of medicine and also a composer, revealed to me that the 1932 recordings were neither known to him nor to other specialists in Egypt. He even asked whether they really existed, and, if they did, how to make them available through cassette copies. Meanwhile, we learned that they were kept at the Oriental Institute of Music in Cairo, but have been sealed for many decades. We thus wrote to the minister of culture to present the idea of the conference and its importance, asking, on the one hand, for the support of Egyptian

1 The original record collection was given only to official participants of the conference, apparently on their request. The French curator of Musée Guimet, Philip Stern, who participated in the 1932 conference, brought back the complete set of the conference recordings and deposited them at the museum where I heard them.

institutions to facilitate inviting groups of traditional music and folk arts, and, on the other, asking for his help to facilitate our access to the historical sealed recordings. This second request could not be realized for unknown reasons.

Among the consequences of the new nationalistic trend at the 1932 conference was the birth of the designation “Arabic music,” meant to be considered as an independent category within the broader denomination of “Oriental music.” This last designation, besides being applied to the music in the Arab world, covered the musical heritage of many non-Arab Oriental cultures that shared common history with the Arabs. One of the main ideas projected by Egyptians at the conference, based on the inspiration of the European model designated as scientific and universal (Hassan 1992), was the strong quest for fixing durably the rules of Arabic music considered as only oral and the outcome of practice. In point of fact, the conference organizers ignored the reality that the rules of Arabic music had been organized and written down many times throughout its history. These issues that were raised during the 1932 conference that expressed the desire of modernizing Egyptian and Arabic music remain important questions among contemporary Arab musicians. The concern about fixing the post-Ottoman scales, modes, rhythms, and other elements of music, aimed to unify these aspects of music over the whole Arab world, was itself an issue that represented a critical stand against the oral tradition, which was considered to be inferior. And, of course, there is also the well-known increasing influence of Western music with its theory and pedagogy, which at the time was considered the proper model to follow. The paradox of the situation was that Europeans present at the 1932 conference were opposed to this orientation. However, if these issues remain valid among many groups with whom I met, they represent only one aspect of the more varied opinions and priorities in the contemporary Arab world.

Thus the aim of our 1989 international conference, held on 25–28 May 1989, was to explore the vast and global corpus of written and audio documents that was presented on Arabic music in 1932, and to interrogate the different issues that were dealt with and the questions these raised. Through the perspective of contemporary researchers of each of the countries present at the first conference, we hoped to re-examine and help fill in the gap of the documentation inherited from that period on the different Arab musical traditions presented at the conference.²

It is important to mention that the 1989 conference was totally backed and organized by the French centre CEDEJ (Centre d'études et de documentation économiques, juridiques et sociales), directed then by Jean Claude Vatin. CEDEJ acted as a local committee in contacting and inviting in its name the Egyptian musicians and personalities to attend the conference, and also asking for their support in organizing performances of Egyptian traditional music. In 1992 CEDEJ not only translated, edited, and published the outcome of that conference in a book, *Musique arabe: le Congrès du Caire de 1932*, in addition, it published a cassette, that consisted of a selection of Egyptian folk music recorded in 1932 (*Musique arabe* 1992).

The study-group policy and goals

It was during the ICTM Executive Board meeting held in Schladming, Austria, in 1989 that our study group was recognized as a group-in-formation, waiting for its first symposia to be organized, after which the study group would be considered official. Inspired by our 1989 conference, we thought that the very first and central goal of the new study group would be to organize its meetings as much as possible in the Arab world. Direct in situ and long-term encounters between scholars who work in the West with musicians, scholars, and other knowledgeable individuals interested in the musical traditions of their countries, who knew little about the way Western scholars represented their music, seemed crucial.

Moreover, in each symposium that we organized in different Arab countries, where we dealt directly with a new context of cultural specificity, diverse perspectives were opened to us. Meeting with individuals interested in research, teaching, or performing musical traditions in their social contexts brought to light various approaches towards musical concepts and research methodologies, and revealed the complexity of the field realities in the different parts of the Arab world, stretched over a wide territory of 13 million square kilometres with rich musical traditions that cover a great number of different genres.

Concurrently, our work process faced serious obstacles. The main and the greatest difficulty was that our study group was formed in the 1990s, during a turbulent period where wars started to destabilize the Arab world. This reality that continues to be the case up to

2 Participants in the 1989 Cairo international conference included Jean-Pierre Belleface (France), Pierre Bois (France), Nadia Bouzar-Kasabdjji (Algeria), Salwa El-Shawan Castelo-Branco (Egypt/Portugal), Jürgen Elsner (GDR) via text, Linda Fathallah (Egypt), Mahmoud Guettat (Tunisia), Scheherazade

Hassan (Iraq), Suleiman Jamil (Egypt), Mahmud Kamil (Egypt), Issam al Mallah (Egypt), Nadia Mechri-Saada (Algeria), Eckhard Neubauer (FRG) via text, Ali Jihad Racy (Lebanon/USA), Martha Roy (Egypt/USA), Philip Schuyler (USA), Artur Simon (FRG), Margaret Toth (Hungary), and Habib Hassan Touma (FRG).

our day, affected our meeting projects more than once, preventing us from the desired interaction and the more regular contacts that we hoped to realize. Evidently, it also compromised the original idea to organize more symposia in the 1990s, which unfortunately could not be accomplished, precisely because of such conditions.

Simultaneously and on a different level, the regional geopolitics inherited from the period of colonization had left an impact on the relatively separated relations between the Middle East and North Africa. While French domination in North Africa, and partly in Lebanon, impacted the use of French language for research, in the other parts of the Arab world the use of Arabic language dominates. And even though papers and presentations were often trilingual in our symposia, the drive to present local scholars who only use Arabic presented difficulties whenever publications were planned. This explains why publications resulting from our study-group symposia were not easy to realize, leading to publications of individual papers scattered in different journals and books, depending on the individual possibilities.

Symposia

ALGIERS, 25–27 NOVEMBER 1990

For our first official study-group symposium, we had two choices of locale. In 1990, CEDEJ invited us to hold our meeting in Cairo again; at the same time, the Algerian musicologist Nadia Bouzar-Kasabji, head of the Music Department at the *École Normale Supérieure* of Algiers, who had participated in our Cairo conference, suggested organizing our symposium in Algeria. We accepted her proposal, and the meeting was planned in collaboration between the ICTM and the Algerian Ministry of Universities, and with the backing of the association for the preservation and promotion of the Algerian classical music.

The belief in the necessity of modernization, expressed in the 1932 conference, inspired us to choose for our Algerian meeting the theme “Changes in Arabic music in the twentieth century.” We aimed at identifying new musical thinking on change as reflected in written material and applied in teaching institutions, and revealed as well in performance contexts in the Arab world in general, and ways in which Algeria created its own concept of what change meant.

The Algerian meeting was a unique occasion that revealed to us the presence of a large number of Algerian colleagues working on their music about whom we knew little. Among the twenty-four participants, twenty were Algerian musicologists, music sociologists, and anthro-

pologists,³ who presented various forms of mutations and changes in Algerian classical and regional music (Constantine, Bedouin Sahara, and Hagggar), in musical instruments, and in education. The Algerian case interacted with different forms of change that affected the music of Syria, Iraq, Egypt, Tunisia, the Gulf, and Yemen. Two concerts were especially organized for the symposium participants: Algerian classical music at the Palace of Culture, and a performance given by musicians of the Department of Music at the *École Normale Supérieure*. A specific dimension of Algerian musical traditions was presented at the rich and important exposition of Algerian musical instruments from the collection of the National Centre for Historical Studies. The National Institute of Music also organized a visit to the Algerian National Archive, where documents on traditional music were preserved.

If the two international meetings on Arabic music that took place in Cairo and Algiers succeeded in bringing together individuals concerned with music who did not necessarily know much about each other, it was certainly thanks to the institutional backing we received in local accommodation, plane tickets, and cultural musical activities. It is precisely in the 1990s that the situation in the Arab World started to gradually change due to wars. With the Algerian civil war and, soon after, the war on Iraq that started in 1991, our study group went through an unattended period, in which many of the projects we worked on could not take place.

After the Algerian meeting, we had planned to hold our next symposium in 1995 in Aden, Yemen, at the French Cultural Centre “Arthur Rimbaud” on the theme “Tribal and Bedouin music in the Arab world,” considering its particular importance in the Arabian Peninsula, which was not sufficiently known. In addition, the changes in the lives of many nomadic tribes who started to settle down presented the question of how these new situations affected their performances and its contents. We had hoped to map the space of Bedouin music and its manifestations in the national culture of each country of the Peninsula, together with the way this music was presented in the audiovisual sphere. Unfortunately, the meeting did not take place for multiple reasons, including economic. However,

3 Participants in the 1990 symposium in Algeria included Kadri Agha (Algeria), Abouzaid Amour (Algeria), Jean-Pierre Belleface (France), Zineb Benazzouz (Algeria), Abdelhamid Benmoussa (Algeria), Nadia Bouzar-Kasabji (Algeria), Omar Bouzid (Algeria), Salwa El-Shawan Castelo-Branco (Egypt/Portugal), Aziz Chaker (Algeria/Syria), Scheherazade Hassan (Iraq), Mohamed Kamal al Kodsí (Algeria), Issam al Mallah (Egypt), Nadir Ma'rouf (Algeria/France), Abdul Hamid Mashaal (Egypt/Algeria), Bezza Mazouzi (Algeria), Abdel Mejid Merdaci (Algeria), Leo Plenckers (the Netherlands), Ali Jihad Racy (USA), Rashisa Rostane (Algeria), Nadia Mechri Saada (Algeria), Mohamed Aziz Shakir (Algeria), Nouredine Sraieb (Tunisia), and Habib Hassan Touma (Germany).

due to its importance, the subject found its place in the two next study group symposia.

OXFORD, 4–6 OCTOBER 1996

The next study-group symposium took place in October 1996 in Oxford, UK, for the first and only time in Europe. The former director of the French centre CEDEJ, Jean Claude Vatin, to whom we owed much for helping in the organization of our 1989 Cairo conference and in publishing its papers, was by then appointed director of the Maison Française in Oxford. He generously offered to organize a study-group symposium there, where we had a most stimulating meeting. However, meeting in Europe clearly implied that fewer participants from the Arab world would attend. Among the twenty European participants, many of whom did not have the opportunity to come to our previous meetings in the Arab world, were added those Arabs who live in Europe. Only one scholar was able to come from the Arab world, due to difficulties that were easy to foresee.⁴

Besides the theme “Bedouin and tribal music,” scheduled for a previous meeting that did not take place and retained here, two other themes were proposed: “Arab music during the Ottoman period” and “Musical instruments.” A session on “Music in the world of Islam” was added. Presentations ranged across a broad canvas, with a majority that dealt with Bedouin and tribal music, its historical roots and stylistic features in Libya, Tunisia, Algeria, the Arabian Peninsula, Oman, Yemen, Syria, Iraq, and Jordan. It was followed by a session on music during the Ottoman period where Arab-Ottoman contacts, sources, and Ottoman music influence in Tunisia and Iraq were presented and discussed. A session devoted to the use of musical instruments was followed by debates of converging lines of interest on the music of some other parts of the Islamic world, namely Afghanistan, Iran, and Uzbekistan. Presentations were followed by extended discussions.

ALEPPO, 28 APRIL – 1 MAY 2000

In December 1998, two years after the Oxford symposium, we started preparing for our next meeting that we hoped to organize in Syria. Thanks to the full backing of the French Institute for Arabic Studies in Damascus (IFEAD) and its director, Dominique Mallet, the

meeting took place from 28 April to 1 May 2000 in Aleppo, one of the most remarkable historical cities of the Middle East. Nuri Iskandar, the director of the Conservatory for Arabic Music (Ma’had al mosika -l ‘arabiyya) in Aleppo, helped in inviting Syrian musicians, musicologists, and other specialists in Syrian traditions. He also found a most exceptional, historical meeting place, the fifteenth century Syriac Catholic monastery of St. Asia and its church, situated in one of the oldest neighbourhoods of the city, far from the city’s turbulence. Conference sessions, discussions, and live performances of Syrian and Aleppan music took place in the convent. The encounter among Syrians interested in their local music, whatever the differences in origin or religion, reflected the normal-life practice in the Middle East before the intervention of foreign wars. It was in this Christian convent that Islamic music was discussed and performed together with Christian church performances. And it was with our Christian colleagues including Father Assouad, head of the convent who was himself a musician, that we attended the Islamic Sufi *dhikr* session. More than twenty scholars and musicologists from Jordan, Syria, Iraq, Yemen, Bahrain, France, Germany, the Netherlands, UK, Ireland, and the USA participated in delivering papers in Arabic, English, and French,⁵ while a number of students and journalists attended as listeners (figure 1).

“Bedouin and tribal music” and “Arab music during the Ottoman period,” the two themes that were discussed in the previous meeting in Oxford, were again chosen to become the substance of the Aleppo symposium. The old roots of Bedouin tribes, who live in the eastern desert of Syria, and the long historical exchange of the country with the Ottoman world, both present in Syrian musical life and in the research activities of many knowledgeable Syrians, pushed us to seek for more information. To these themes we added “Terminology and concepts of the music in the Arab world,” a subject that was meant to prepare the way for a possible dictionary project, but that would unfortunately face many difficulties, and thus could not be realized.

Presentations on Bedouin music in Syria, the upper Euphrates, Jordan, Iraq, Yemen, Libya, and the Algerian Sahara in their different genres added to the Berber High Atlas traditions related to agriculture, were given

⁴ Participants in the 1994 Oxford symposium included John Baily (UK), Monique Brandily (France), Dieter Christensen (USA), Ruth Davis (UK), Veronica Doubleday (UK), Jean During (France), Jürgen Elsner (GDR), Saadi al Hadithi (Iraq/UK), Abdul Hamid Hammam (Jordan), Scheherazade Hassan (Iraq), Issam al Mallah (Egypt/Germany), Jeremy Montagu (UK), Eckhard Neubauer (Germany), Anne van Oostrum (the Netherlands), Leo Plenckers (the Netherlands), Philip Schuyler (USA), Razia Sultanova (Uzbekistan/UK), Owen Wright (UK), and Habib Yamine (Lebanon/France).

⁵ Participants in the 2000 Aleppo symposium included Jabbar Ali Ahmad (Yemen), Mahmud al ‘Ajjan (Syria), Ammar al Ammari (Bahrain), Father Assouad (Syria), Saadallah Agha al-Qalaa (Syria), Monique Brandily (France), Qadri al Dallal (Syria), Veronica Doubleday (UK), Jürgen Elsner (GDR), Sa’adi al Hadithi (Iraq/UK), Abdul Hamid Hammam (Jordan), Ghassan al Hassan (United Arab Emirates), Scheherazade Hassan (Iraq), Mahmoud Ismael (Syria), Sabri al Muddallal (Syria), John Morgan O’Connell (Ireland), Miriam Olsen (France), Leo Plenckers (the Netherlands), Gerard Rayissian (Syria), Omar Sermini (Syria), Jonathan Shanon (USA), and Habib Yamine (Lebanon/France).



Figure 1. Participants at the study-group symposium. Aleppo, 28 April – 1 May 2000 (photo courtesy of Scheherazade Q. Hassan).

together with those on the historical connections between Arab song and Turkish music since the seventeenth century, Arab reactions against Ottoman style, and presentations on specific cases of Armenian and Iraqi musicians at that period. The session on terminology addressed concepts used in Aleppan *dhikr* also related to the secular *wasla*, terms relative to the Yemeni *ūd*, rhythmic terminology, terms for the Bahraini *ṣawt* in the Gulf and Yemen, and the Syrian *mawwāl*. This session benefitted greatly from the thorough discussions with local musicians.

Remarkable sessions on “Sacred chant in Aleppo since the nineteenth century” included performances by the most-renowned Aleppan singers performing sacred music. Among these was the famous muezzin of the Aleppo Umayyad mosque and an important singer of Syrian secular repertoire, Sabri al Muddallal (1918–2006), accompanied by his young disciple, Omar Sermini. The well-known Aleppan *ūd* player, Mohammed Qadri al Dallal, analyzed, discussed, and played examples of Islamic sacred music in the Mar Asia chapel.

After the midday prayer on Easter Friday, we attended the weekly Sufi ritual at Tekkiet al Bandanijī, related to both Qadiri and Rifa’i Sufi traditions. This was followed by the Good Friday Easter ceremony of the Urfa and Edesse Orthodox traditions, where a liturgical singing ritual was performed by priests with an antiphonal chorus of men and women, accompanied by organ synthesizer. Afterwards, the Aleppan Archbishop Gregarious Ibrahim honoured us with a reception. Other mem-

orable concerts of Syrian classical music in which the mutual exchange between musicians and audience that usually takes place in Oriental music, enhanced by the role of instrumental improvisation, induced *tarab*, took place in the gardens of the convent.

Things changed for the study group in first decade of the new millennium, as the region was further inflamed. The invasion of Iraq in 2003 added to the regional tragedy and to displacements of population. This calamity had a negative effect on our meeting initiatives. We tried to organize meetings in regions relatively far from the war zone, specifically in the Peninsula, but we failed despite long months of deliberations. Bahrain and Qatar presented excuses for budget reasons. Al Harthy, the Omani musicologist, accepted the idea of organizing a study-group symposium in Muscat. A project based on the theme “A century of musical traditions in the Arab world” was elaborated, and a programme committee was constituted. But the almost-finished project for a meeting in Oman ended without results. Afterwards, our symposia started to take a different turn in that we had to prepare for joint meetings.

BA’ABDA (LEBANON), 20–21 MARCH 2013

Nidaa Abou Mrad invited our study group to take part within the annual musicological meeting that he organizes at the Department of Musicology at Université Antonine in Lebanon on March 2013. Because of the disastrous regional situation, we chose to investigate the theme “The situation of music in the Arab world in the new millennium,” covering its

traditions, practices, training/education, and research, and examining the apparent consequences of the war on different regional traditions.

Most of the Lebanese contributions by musicians/musicologists dealt with musical education in the context of a society under a high degree of Western influence. They revealed striking examples of how musical education in the Arab world, through its institutes employing Western teaching methods, transformed local styles. They all revealed a strong awareness of the vital importance of transmitting local and *mashriqī*, that is, the eastern Arab traditions and style, in all levels of musical teaching. Teaching musicology at a university level was an occasion for both ethnomusicologists and musicologists to present their methods.⁶

A general closing discussion was followed by a very interesting and original concert of a Levantine oratorio, *The Seven Last Words of Christ*, as they appear in the four gospels, performed with well-known Syriac, Maronite, Byzantine, and Coptic chants, and with music from the Arab Oriental art tradition, accompanied with instrumental improvisations. The oratorio was performed by the ensemble of classical Arab music of the Université Antonine, directed by Nidaa Abou Mrad, who also played the violin, accompanied by *qanūn* and two chanters.

ANKARA, 17–21 DECEMBER 2014

Our next study group symposium took place in Ankara on 17–21 December 2014. It was organized jointly between two study groups, the Maqām study group, chaired by Jürgen Elsner, and that on the Music in the Arab World. Organizational backing came from the State Conservatory of Ankara, under the auspices of the Turkish Ministry of Culture and Tourism and backed by Cenk Güray, who represented the Vildrim Beyazit University Conservatory for Turkish Music.

For those among us who work on the Arab world, it was a great occasion to share the broad topic “Maqām traditions between theory and contemporary music making,” common to a vast region that stretches from North Africa to Central and Southeast Asia. For the first time, scholars from Islamic countries outside the Arab world met with Arab scholars to discuss the phenomenon of *maqām* and learn about its local uses. Subjects presented and discussed covered the concept of *maqām*,

its theoretical and historical aspects, its specificity in contexts of local heritage, transmission, performance, modern teaching and the impact of social and cultural contexts. In sum, all that characterizes the practice of the *maqām* in the different regional traditions was dealt with. Thirty-three scholars from Azerbaijan, Uzbekistan, Turkey, Iran, Iraq, and Oman, with European scholars from Germany, France, Greece, the Netherlands, and Russia presented papers and participated in panel discussions.⁷ Twenty-one papers were chosen for publication and, with the backing of the Ankara conservatory, they appeared in the volume *Maqām Traditions between Theory and Contemporary Music Making* (Elsner, Jähnichen, and Güray 2016; see also Hassan 2016; Lambert 2016; Saidani 2016; Oostrum 2016).

CAIRO, 7–10 JANUARY 2019

Thirty years after the first conference had taken place in Cairo in 1989, we chose that city again for our most recent symposium in 2019. We based our reflection on the fact that the rich outcome of research conducted in the second half of the twentieth century and early twenty-first century in different parts of the Arab world were not widespread or well enough known. Based on field surveys and usually centred on specific communities or on a particular genre in a distinct geographical space in one particular Arab nation state, this rich variety of musical cultures is either known in limited places, or reserved to restricted circles of scholars and/or to particular institutions. Thus the theme, “A socio-musical mapping of music in the Arab world,” chosen for our Cairo symposium, was based on the expanding knowledge of recent research. We hoped to better locate new research outcomes that relied on field collecting and documenting done in different geographical locations. Details provided in describing structure, performance contexts and transformational processes, relations to neighbouring or even remote traditions, interactions, evolutions that took place, without neglecting their historical background, would help expand the boundaries of history on music in the Arab world. And this more global view, we thought, would help us towards achieving a large mapping that would cover the musical genres and forms that exist in urban, rural, or nomadic

6 Participants in the 2013 Ba’abda symposium included Nidaa Abou Mrad (Lebanon), Bouchra Bechealany (Lebanon), Abdulwahab Redha Benabdallah (Algeria), Amer Didi (Lebanon), Ahmad Hamdani (Lebanon), Jumana Hassan (Iraq), Scheherazade Hassan (Iraq), Kathleen Hood (USA), Abderreda Kobeissy (Lebanon), Jean Lambert (France), Evrim Hikmet Ögüt (Turkey), Maria Rijo (Portugal), Ghassan Sahhab (Lebanon), Mustapha Said (Egypt), Celine Waked (Lebanon), and Hayyaf al Yasin (Lebanon).

7 Participants in the 2014 Ankara symposium included Suraya Agayeva (Azerbaijan), Fazlı Arslan (Turkey), Sanubar Baghirova (Azerbaijan), Hakan Cevher (Turkey), Virginia Danielson (USA), Tamila Djani-Zade (Russia), Alexander Djumaeov (Uzbekistan), Jean Doring (France), Mehmet Uğur Ekinçi (Turkey), Jürgen Elsner (GDR), Süleyman Erguner (Turkey), Cenk Güray (Turkey), Scheherazade Hassan (Iraq), Judith Haug (Turkey), Gisa Jähnichen (Germany), Jean Lambert (France), Otanazar Matyakubov (Uzbekistan), Anne van Oostrum (the Netherlands), Okan Murat Öztürk (Turkey), Maya Saidani (Algeria) via text, Gyultekin Shamilli (Russia), Emin Soydaş (Turkey), Nasser Al-Tae (Oman), and Timkehet Teffera (Ethiopia/Germany).



Figure 2. Participants at the study-group symposium. Cairo, 7–10 January 2019 (photo courtesy of Scheherazade Q. Hassan).

societies in Arab countries, whether of Arabs or of all, and the various ethnic communities who live within the Arab world.

At this precise historical phase, we did not neglect the relationship between traditional practice and the shape it has partly taken in the present, due to the dominant influence of media and technology, whether emerging from internal evolution or from Western influences. And besides dealing with the traditional music, on which we have worked until now, we took into consideration the new interests that emerge among the young generation, particularly in Western universities, where subjects on popular music became a focus of research.

Researchers from the USA, UK, the Netherlands, France, Malta, Egypt, Lebanon, Morocco, Yemen, and the Emirates participated (figure 2) in presenting some general theoretical issues, as well as on multiple subjects on the music and instruments of North Africa (Libya, Tunisia, Morocco), the Middle East (Egypt, Jordan, Lebanon), and the Peninsula (Oman, Hejaz, and the Emirates). Old record collections, the role of the *Nahḍa* or renaissance movement, and issues on new teaching

methods for the *ūd* were presented alongside papers on popular music.⁸

This most recent study-group symposium that took place in Cairo differs from other symposia in that it was the only one in which we were entirely responsible for matters of organization due to the absence of a local organizing committee. However, we had the chance to use the meeting room of the Centre Français d'archéologie Orientale (French centre for Oriental archaeology; IFAO) and some of its rooms usually available for scholars who pass through Cairo.

8 Participants in the 2019 Cairo symposium included Rafik al-Akouri (Yemen), Amine Beyhom (Lebanon), Aisha Bilkhair (United Arab Emirates), Salwa El-Shawan Castelo-Branco (Egypt/Portugal), Hicham Chami (Morocco/USA), Philip Ciantar (Malta), Sophia Frankfort (USA), Badih El-Hajj (Lebanon), Scheherazade Hassan (Iraq), Alan Karass (USA), Jean Lambert (France), Anne Lucas (USA), Miquel Merino (USA), Gabrielle Messeder (UK), Salvatore Morra (Italy), Miriam Olsen (France), Anne van Oostrum (the Netherlands), Nour El Rayes (Lebanon), Maria Rijo (Portugal), Ghassan Sahhab (Lebanon), Mustafa Said (Egypt), Melissa Scott (USA), Maho Sebiane (France), Andrea Shaheen (Lebanon), Søren Moller Sørensen (Denmark), Kawkab Tawfik (Egypt), Clara Wenz (USA), and Farah Zahra (Lebanon).

This Cairo symposium concludes the series of symposia under my responsibility that started in Cairo and ceased at the end of 2019. Throughout all these years, during all the study-group endeavours, I have been fortunate to have had the help and backing of many scholars, musicians and musicologists, members of the advisory board, and others who represent different world centres and universities. I thank them all. My thanks go particularly to Virginia Danielson, the vice chair, who with her stimulation did not leave me struggle for myself. I am also grateful to Philip Ciantar, Michael Frishkopf, Anas Ghrab, and Hayaf Yassine who accepted the task of carrying the group's responsibility to decide for the future.

References cited

- Elsner, Jürgen, Gisa Jähnichen, and Cenk Güray. 2016. Eds. *Maqâm Traditions between Theory and Contemporary Music Making: Joint Symposium of the ICTM Study Groups "Maqâm" and "Music in the Arab World," Ankara, December 2014*. Ankara: Pan Publishing.
- Hassan, Scheherazade Q. 1992. "Prologue." In *Musique arabe: Le Congrès du Caire de 1932*, 23–31. Cairo: CEDEJ.
- . 2016. "Genres and Performers: An Overview on the Prophet's Birthday Ceremonial Practice in Baghdad." In *Maqâm Traditions between Theory and Contemporary Music Making: Joint Symposium of the ICTM Study Groups "Maqâm" and "Music in the Arab World," Ankara, December 2014*, edited by Jürgen Elsner, Gisa Jähnichen, and Cenk Güray, 133–146. Ankara: Pan Publishing.
- Kitâb mu'tamar al-mûsiqa al-'arabiyya uqâda fil Qâhira sanat 1932*. 1933. Cairo: Matba'at al-Amîriyya.
- Lambert, Jean. 2016. "Ottoman and Turkish Music Influences on Yemeni Music". In *Maqâm Traditions between Theory and Contemporary Music Making: Joint Symposium of the ICTM Study Groups "Maqâm" and "Music in the Arab World," Ankara, December 2014*, edited by Jürgen Elsner, Gisa Jähnichen, and Cenk Güray, 161–184. Ankara: Pan Publishing.
- Musique arabe: le Congrès du Caire de 1932. Morceaux choisis de musique égyptienne*. 1992. One audio cassette. Cairo: CEDEJ.
- Oostrum, Anne van. 2016. "Music and Musicians of the Hejaz: An Account of the Dutch Arabist Christiaan Snouck Hurgronje (1857–1936)." In *Maqâm Traditions between Theory and Contemporary Music Making: Joint Symposium of the ICTM Study Groups "Maqâm" and "Music in the Arab World," Ankara, December 2014*, edited by Jürgen Elsner, Gisa Jähnichen, and Cenk Güray, 195–212. Ankara: Pan Publishing.
- Recueil des travaux du Congrès de musique arabe*. 1934. Bulaq, le Caire: Imprimerie Nationale.
- Saidani, Maya. 2016. "A Concept of the Practice of the Musical Mode of Constantine's Maluf." In *Maqâm Traditions between Theory and Contemporary Music Making: Joint Symposium of the ICTM Study Groups "Maqâm" and "Music in the Arab World," Ankara, December 2014*, edited by Jürgen Elsner, Gisa Jähnichen, and Cenk Güray, 139–150. Ankara: Pan Publishing.

ICTM Study Group on Music of the Turkic-speaking World

Razia Sultanova

Introduction

The Turkic peoples embrace a millennium of history and a vast geographical area. Their ability to travel and assimilate connects distant times and places, cultures and traditions on the steppes of Central Asia, and the cultural traditions of the sumptuous beauty of the Babur and Timurid empires. From the scorching deserts to the longest mountain ranges, Turkic peoples have lived in a world of demons, and campfires and storytellers. Turkic vocal and instrumental styles link people across much of the Asia, the Middle East, and Europe, with endless variants on the *maqām* modal structure, and dozens of variants of similar lutes, flutes, fiddles, and drums, which build up a kaleidoscopic picture of musical cultures that are in a constant state of flux.

It was only after the break-up of the Soviet Union that people perceived the massive underlying cohesion of the Turkic world and realized that mutually comprehensible Turkic languages and cultures have been preserved through music.

Until recently, the establishment of an ICTM study group dedicated to this area and peoples would have been hard to imagine. Throughout the Cold War, the Soviet Union and the modern Republic of Turkey regarded each another with undisguised hostility. Within the Soviet Union, a divide-and-rule policy amplified the cultural differences between the Central Asian republics, while in Turkey, “the Central Asian and Soviet Turkic minorities were known largely through the work of cultural associations run by émigrés, dissidents and refugees” (Stokes 2018:xxi). However, music scholars today have a rare chance to study and share their knowledge thanks to ICTM.

Musical heritage of Turkic-speaking people in the modern world

The Study Group on Music of the Turkic-speaking World is dedicated to the practice, documentation, preservation, and dissemination of traditional music

and dance as found throughout the wide area of the Turkic-speaking world, stretching from South Siberia to the shores of the Mediterranean, and increasingly in diasporic locations elsewhere. This comprises the art and music of numerous different ethnicities representing over 170 million people: Altai, Azerbaijanis, Balkars, Bashkirs, Chuvashes, Crimean Karaites, Dolgans, Gagauz, Karachays, Karakalpaks, Kazakhs, Khakas, Krymchaks, Kyrgyz, Nogais, Qashqai, Shors, Tatars, Turkmens, Turks, Tuvans, Uyghurs, Uzbeks, and Yakuts, as well as ancient and medieval states and peoples, such as, Bulgars, Chuban, Dingling, Göktürks, Khazars, Khiljis, Kipchaks, Kumans, Ottoman Turks, Seljuk Turks, Tiele, Timurids, Turgeshes, and possibly Huns, Tuoba, Wusun, and Xiongnu.

Today, at a time of globalization and, for many countries, the threat of losing identity, research and documentation of the music of the Turkic-speaking world helps to identify key issues of performance phenomena, allowing a better understanding of this vast area to emerge.

UNESCO’s recognition of the musical heritage of the Turkic-speaking world

Following the collapse of the Soviet Union, Turkic-speaking peoples from these territories got an opportunity to use Turkic-ness as a unifying factor to point to their ethnic and cultural similarities and relations. The first international organization to support the cultural phenomenon of the Turkic-speaking world was UNESCO. On an official cultural level, it seems that nominations for UNESCO’s lists of “intangible cultural heritage”¹ are the best evidence for such recognition.

¹ According to UNESCO’s *Convention for the Safeguarding of the Intangible Cultural Heritage*, intangible cultural heritage means the practices, representations, expressions, as well as the knowledge and skills (including instruments, objects, artefacts, cultural spaces), that communities, groups and, in some cases, individuals recognize as part of their cultural heritage. It is sometimes called living cultural heritage, and is manifested *inter alia* in the following domains: oral traditions and expres-

By 2019, twenty-seven “intangible cultural heritage” music-related nominations from the Turkic-speaking world area have been approved by UNESCO, clearly showing the rich diversity of musical genres performed in the Turkic-speaking world:

Azerbaijan’s six nominations were approved: Azerbaijani *mugham*; art of Azerbaijani *ashiq*; craftsmanship and performance art of the *tar*, a long-necked string instrument; Dede Qorqud Festival;² Yalli traditional group dances; and Novruz;³

Kazakhstan gained three music-related nominations: Kazakh traditional art of *dombra kuy*; Dede Korkut Festival; and Aitysh-Aitysh, the art of improvisation;⁴

Kyrgyzstan had four nominations: Kyrgyz epic trilogy: Manas, Semetey, Seytek; Art of Akyns, Kyrgyz epic tellers; Aitysh/Aitysh, art of improvisation; and Navruz;

Turkey won six nominations: Semah, Alevi-Bektaşî ritual; Âşıklık: minstrelsy tradition; Meddahlık, the art of the storyteller; Mevlevî Sema ceremony; Korkut Ataa Festival; and Nevruz;

Turkmenistan had one nomination: epic art of Gorogly;

Uzbekistan had six nominations: Askiya, the art of wit; Katta Ashulla, cultural space of Boysun District; Shashmaqom music (together with Tajikistan); Lazgi Khorazm dance; and Navrouz;

Russia⁵ (Yakutia) had one nomination: Olonkho, Yakut heroic epos.

Why are these UNESCO-inscribed intangible cultural heritage traditions of the Turkic-speaking people so significant? It is because UNESCO schemes for intangible cultural heritage assist in the consideration of traditional heritage that displays the cultural diversity of the Turkic-speaking people.

The wealth of Turkic music culture critically acclaimed by UNESCO experts proves its importance and significance; nevertheless, international assistance is needed to provide safeguarding priorities, to ensure better visibility of the intangible cultural heritage and awareness of its significance, and to encourage dialogue which

respects cultural diversity towards music of the Turkic-speaking world (Sultanova and Rancier 2018:11)⁶

The Turkic-speaking world is both geographically huge and culturally diverse (twenty-eight countries, republics, and districts, extending from Eastern Europe through the Caucasus and throughout Central Asia). Although the Turkic peoples of the world can trace their linguistic and historic ancestry to common sources, their extensive geographical dispersion and widely varying historical and political experiences have generated a range of different expressive music forms. Additionally, the break-up of the Soviet Union and increasing globalization have resulted in the emergence of new viewpoints on classical and folk musical traditions, and Turkic versions of globalized popular culture have been developed to fit new social needs. In line with the opening up of many Turkic regions in the post-Soviet era, awareness of scholarship from these regions has also increased.

The establishment of the Study Group on Music of the Turkic-speaking World, and its symposia

The 38th ICTM World Conference in Sheffield in 2005 was where the first plans concerning the establishment of the study group were discussed. On 9 August 2005, a large number of participants were attracted by the unity of thought and approach applied to neighbouring areas of research. The initial idea to form a study group, expressed by János Sipos, was shared by many colleagues. In that informal meeting, it was considered important to build a new ICTM study group, initially called “Music in Turkic Cultures.” In this context, I proposed to focus on “Music of the Turkic-speaking World” in order to pool efforts in determining the key issues of the cultural phenomena of oral traditions. The idea was appreciated and accepted by those in attendance. Agreement was reached to set up the first workshop/conference in February 2006 at SOAS University of London with me as convener.

Our study-group symposia history began with this inaugural symposium: “Music of the Turkic-speaking world: Performance and the master-apprentice system of oral transmission,” 3–4 February 2006.⁷ Participants came from twelve countries (Azerbaijan, Germany, Hungary, Italy, Kazakhstan, Kyrgyzstan, the Netherlands, Poland, Russia, Turkey, UK, USA) and delivered seventeen papers. Hiromi Lorraine Sakata (UCLA, USA) was

sions, including language as a vehicle of the intangible cultural heritage; performing arts; social practices, rituals and festive events; knowledge and practices concerning nature and the universe; traditional craftsmanship (UNESCO 2003:art. 2, para. 1–2).

- 2 The festival of epic poetry and music variously spelled Dede Qorqud, Korkut Ata, and Dede Korkut.
- 3 Variously spelled Novruz, Nawrouz, Novruz, Nowrouz, Nowrouz, Nawrouz, Nauruz, Nooruz, Nowruz, Navruz, Nevruz, Nowruz, Navruz, etc. It was a joint nomination by former Soviet republics (Azerbaijan, Kazakhstan, Kyrgyzstan, Tajikistan, Turkmenistan, Uzbekistan), as well as Afghanistan, India, Iran, Iraq, Pakistan, and Turkey.
- 4 Aitysh-Aitysh (the art of improvisation) was a joint nomination by Kazakhstan and Kyrgyzstan.
- 5 Russia is not a state party to the UNESCO Convention; this one element originates from the pre-Convention programme of masterpieces.

6 http://www.unesco.org/culture/culturaldiversity/article16_en.pdf.

7 At the time, the inaugural symposium of a Study-Group-in-the-Making was counted as the first symposium of the study group that would subsequently be approved by the Executive Board.

the keynote speaker. The main theme of a “master-apprenticeship” relation lying at the heart of both traditional classical and folk-music education in the Turkic-speaking world was introduced in wide-ranging papers, covering history, contemporary transformations, and endangered traditions. According to a Central Asian proverb, “an apprentice who receives no professional training will go everywhere but achieve nothing.” One needs a guide, a master, particularly in music. The meaning of this lies in experiencing how to perform music through personal contact with a teacher, from hand-to-hand, from heart-to-heart. Exploring this process was the main subject of the symposium.

Through our meeting, not only was a little-known area made better known, but we also developed approaches based on practice-based investigations. Such oral traditions among the Turkic people are performed by nomads in yurts in the steppes and deserts, and by the sedentary populations in courts, dwellings, and estates in cities, oases, and valleys. The evening concert made the event unforgettable: for the first time in the UK, musicians from Azerbaijan, Kazakhstan, Kyrgyzstan, and Turkey performed on the stage of SOAS featuring Saparbek Kosmambet, Galyia Kasimova, Sabina Rakcheeva, Cahit Baylav, the Nihavend ensemble, Razia Sultanova, Alyssa Moxley, Gulzhan Amanzhol, and the London Uyghur Music Group. On 7 February 2006, the review in a British national newspaper, *The Independent*, marked the concert as a “five-star event,” talking about the region as politically like a sleeping giant: stretching from the Mediterranean to Mongolia, incorporating vast, untapped mineral reserves, and home to a hundred varieties of Islam. It was said to hold the key to all our futures. In musical terms, the reviewer said it could serve as a pointer, and the concert at the School of Oriental and African Studies showed where to look (Church 2006).

The second symposium of the study group was on the subject of “Vocal traditions of free-metric singing in Eurasia,” and was held in Berlin on 25–30 May 2010, at the Institute for Turcology, Free University. Organized by the local programme chair, Dorit Klebe, it focussed on free-metric singing traditions within a complex cultural area, determined by its transcontinental immensity and its manifold cultural interactions. The venue was the Senate Assembly Hall, the largest conference room of the Henry Ford Building of the Free University. The meeting place created an excellent working atmosphere. The conference was generously sponsored by the Fritz Thyssen Stiftung (Köln). In addition, the Emst-Reuter-Gesellschaft der Freunde, Förderer und Ehemaligen der Freien Universität Berlin e.V. supported the conference. Twenty scholars from Austria, Germany, Hungary, Kazakhstan, Kyrgyzstan, the Netherlands, Poland, Russia (including Adygheya,

Siberia, Tatarstan, and Tuva), Turkey, Turkmenistan, UK, USA, and Uzbekistan presented papers. The compact programme included papers of high quality and resulted in intensive, fruitful discussions. The participants focussed on different aspects of the topic, such as poetic and musical meters in their interactions, unique view on the free-metric tunes, free and regular metres in relation to suspense, and the abstraction of systems of metric measures in contrast to the characteristic rhythmic components in realizations.

Furthermore, the papers widened the scope of discourse in a richly faceted variety from different starting points, such as synchronic and diachronic comparisons, featuring specific genres, performance practice in its manifold parameters, and finally, the performer him- or herself was the subject of contemplation.⁸ Supporting symposium activities included excursions, concerts, and evening gatherings. One excursion was to the Museum of Islamic Art within the Pergamon Museum, where one of colleagues, Roza Amanova, gave a live performance of singing and playing techniques on the long-necked lute, *komuz*. Amanova is a professional performer from a dynasty of musicians in Bishkek (Kyrgyzstan) and also a scholar. The second excursion led to the Ethnological Museum, where Susanne Ziegler invited guests to visit the Berlin Phonogramm-Archiv, guiding them through the exhibition of music instruments with detailed information. Informal evening gatherings with Turkish, Tadjik, and Oriental buffets and music performances provided the opportunity for participants to meet each other in a relaxed atmosphere. A report on the symposium was published in the *BICTM* (Klebe 2011).

The third symposium, on “Popular culture in Turkic Asia and Afghanistan: Performance and belief,” was held 1–2 December 2012 at the Faculty of Asian and Middle Eastern Studies, University of Cambridge, organized by myself as the local programme chair. The symposium was generously supported with financial sustenance from the University of Cambridge, the British Council, and TÜRKSOY.⁹ The symposium programme noted participation of forty participants from fifteen countries around the globe (Afghanistan, Azerbaijan, Bulgaria, Germany, Hungary, Iran, Italy, Kazakhstan, the Netherlands, Norway, Russia, Turkey, UK, USA, and Uzbekistan).

Activities began a day before the symposium proper at a faculty-organized roundtable with faculty members and representatives of the Turkish, Azerbaijani, and Kazakh

8 See the programme for this and other symposia on the study-group website: <http://ictmusic.org/group/music-turkic-speaking-world/>.

9 TÜRKSOY (The Joint Administration of the Turkic Culture and Arts) is an intergovernmental cultural organization representing countries with Turkic populations. Its headquarters is in Ankara; it is in official relations with UNESCO.

Embassies to the UK, and the deputy of the general secretary of TÜRKSOY, Fırat Purtas. Discussion considered “The study of Turkic languages and cultures at the University of Cambridge.” The days of the symposium itself, 1–2 December, were filled with a busy programme. Presenters explored various ritualistic practices of the contemporary soundscape and delivered papers on popular culture in the Turkic-speaking world; religion and music; improvisation as a major music quality; cultural preservation; and the issue of national identity in the time of globalization.¹⁰

The symposium’s evening concert at the tenth-century Chapel of Jesus College was a highlight of the event. As one participant noted: “A symposium without music is like a pond without water!” Several groups of performers from Afghanistan, Azerbaijan, Kazakhstan, and Turkey sang and accompanied themselves on traditional instruments. The concert concluded with a cross-cultural workshop/improvisation conducted by British composer Peter Wiegold. This new initiative not only invited ethnomusicologists and performers to the symposium’s workshop, but also brought three composers into the mix (Peter Wiegold, Aziza Sadykova, and Hossein Hadisi), and even an artist (Elena Tchibor, Oxford University), whose exhibition “Musical instruments of the Turkic-speaking world” was displayed during the event. The symposium’s closing ceremony was a dinner at the magnificent fourteenth-century Old Library of Pembroke College. A full report on the third symposium was published in the *BICTM* (Sultanova 2013).

For the fourth symposium, the study group met outside of Europe for the first time: Istanbul, 18–20 April 2014, concerning the topic “Turkic world and neighbours: Similarity and differences in music.” Local programme chairs Şehvar Beşiroğlu (Istanbul Technical University) and Okan Murat Öztürk (Baskent University) organized all academic panels, which included forty presentations with outstanding evening concerts. Held in the historic Architecture Faculty of Istanbul Technical University, the conference was generously supported by TÜRKSOY. Timothy Rice (UCLA, USA) gave an eloquent keynote presentation. After the academic sessions, evening concerts featured exceptional musicians from the Turkic world, coming from Azerbaijan, Kazakhstan, Mongolia, and Turkey. The concert opened with five classical Turkish works beautifully performed on *kemençe* (bowed lute), *ney* (reed flute), *kanun* (zither), and *ud* (lute), with the subtle singing of Sinem Özdemir. Two segments of Turkish folk and light songs followed, performed by Abdullah Akat, Okan Murat Öztürk, and Erdem Şimşek. Other artists included

Togay Senalp, Korlan Kartenbayeva, Saule Janpeisova, Bayan Abisheva, Oyunchimeg Luvsannorov, and Erdenechimeg Luvsannorov. Erlan Ryskali, whose vocal abilities rival any opera singer, performed Kazakh virtuoso songs as well as a poignant lament, while an Azerbaijani *mugam* trio gave a spectacular performance. A full report on the symposium was published in the *Bulletin* (Hall and Olley 2014).

The fifth symposium of the study group concerned “Sound phenomena in traditional heritage of the Turkic-speaking world.” It was held 21–23 April 2016 in Almaty, Kazakhstan, at the Kurmangazy Kazakh National Conservatory (figure 1). The jubilee character of the event—celebrating ten years of intensive work by the study group—resulted in a series of commemorative awards for its most active members. Saule Utegalieva and her team organized the programme for all sessions, and prepared a very intensive cultural programme and workshops. The keynote speaker, Karl Reichl (Bonn University, Germany), gave an inspiring paper entitled “*Dastan*: The interplay of voice and instrument in Turkic oral epics” to encourage the comparative philological-music studies on Turkic medieval epic forms.

The symposium was generously sponsored by TÜRKSOY, the Foundation of the First President of the Republic of Kazakhstan – Leader of the Nation, and the Kurmangazy Kazakh National Conservatory. Forty papers were presented by participants from Azerbaijan, Canada, China, Germany, Italy, Japan, Kazakhstan, Kyrgyzstan, the Netherlands, Russia (from Moscow, Novosibirsk, the Republics of Adygea, Sakha-Yakutia, Tatarstan, and Tyva), Turkmenistan, UK, USA, and Uzbekistan. The presentations demonstrated highly original field methodologies. The symposium programme included a poster session, presentations of new books and documentary films, masterclasses by the Tuvan folk ensemble *Dyngylday*, and daily evening concerts by staff and students from Kurmangazy Kazakh National Conservatory. A report on the fifth symposium was published in the *Bulletin* (Utegalieva and Sychenko 2016).

The sixth symposium of the study group took place at the State Conservatory of Trabzon University in Turkey, 15–16 October 2018. The theme of the symposium was “Dance phenomenon: Innovation and creativity in studying and performing,” with three sub-themes: “Dance traditions through times, cultures, and ethnicities”; “Forms of accompaniment in dance traditions”; and “New directions in the study of music of Turkic people.” The symposium brought together participants from eleven countries (Azerbaijan, Canada, Ireland, Italy, Kazakhstan, Kyrgyzstan, Russia, Turkey, Turkmenistan, UK, and Uzbekistan) and included eleven papers, and three poster presentations. There

10 See the abstracts of papers at: <https://studyres.com/doc/1191239/1-popular-culture-in-turkic-asia-and-afghanistan-perform>.



Figure 1. 5th symposium of the study group in Almaty, April 2016 (photo by Anastasya Borovikova).

were also two workshops, a masterclass, a video screening, a presentation of new books and journals, numerous concerts, and a business meeting. Ann R. David (University of Roehampton, UK) and Catherine Foley (University of Limerick, Ireland) delivered keynote papers. Every evening was marked with workshops by various local Turkish and also Irish dances, bringing real fun and joy to the participants (figure 2). A report on the symposium appeared in the *Bulletin* (Mukhtarova and Sychenko 2019).

Publications

Up until the end of 2020, the study group has produced three books: two edited volumes were released in the UK and Germany, and one set of proceedings for the symposium held in Kazakhstan. After the first symposium, the volume entitled *Sacred Knowledge: Schools or Revelation? Master-Apprentice System of Oral Transmission in the Music of the Turkic Speaking World* was published in Cologne (Sultanova 2009). It was reviewed in *Ethnomusicology Forum* (Pegg 2011).

The programme chair of the 5th symposium in Almaty in 2016, Saule Utegalieva, also served as editor of the symposium proceedings. A large volume entitled *From Voice to an Instrument: Sound Phenomenon in Traditional Cultural Heritage of the Turkic-speaking World* was published by the Kazakh National Conservatory in English, Kazakh, and Russian. The book's articles cover all the symposium's subtopics: "Sound in traditional musical cultures," "Sound in the intersection of vocal, instru-

mental and speech intonation," "Musical instruments and the art of *maqām*," "New research," "Computer research," and others. The book is a rare document of our study group's activity in Central Asia and Kazakhstan.

A book of articles by study-group members, edited by myself and Megan Rancier, was published in 2018 by Routledge, *Turkic Soundscapes: From Shamanic Voices to Hip-Hop*.¹¹ The book has been reviewed in *Songlines* magazine (Church 2018).

Governance

From the very beginning of the Study Group on Music of the Turkic-speaking World, it has been a great honour for me to be involved in every single step of its organization, including running its first symposium in 2006 at SOAS, and the third symposium at Cambridge University. Thanks to regular emails of organizational advice and suggestions from Svanibor Pettan and Stephen Wild, we managed to get it done. Our study group has been governed from the very beginning by myself and Dorit Klebe (Germany) as co-chairs,¹² with János Sipos (Hungary) as secretary. From 2014 we had essential help from Galina Sychenko (Russia), Abdullah Akat (Turkey), Kanykei Mukhtarova (Kyrgyzstan), and Valeriya Nedlina (Kazakhstan). Invaluable colleagues

¹¹ The hardback version was released in January 2018; the paperback in December 2019.

¹² Dorit Klebe and János Sipos very much benefitted the study group in the period 2006–2010. Dorit Klebe also ran the second symposium in Berlin in 2010 as programme chair.



Figure 2. 6th symposium of the study group in Trabzon, October 2018 (photo by Özgün Arda Nural).

also serve as study group Board members.¹³ All of our symposia had occasions to pay thanks for the support and assistance from our ethnomusicologist friends around the globe who have served as programme chairs; without their help and cooperation our symposia would never happen.

Conclusion

As this study group was created after the collapse of the Soviet Union, it was crucially important that various aspects of decolonization were studied as the subjects of our symposia. This occurred through the choice of particular themes, such as the survival of national identity, resistance and the development of sovereignty, the establishment of authenticity, etc. It was also furthered by new data appearing from recent fieldwork in those newly independent, former Soviet republics; new interviews from senior musicians who suffered injustices at the hands of the Communist authorities; the appearance of a divergence between a perceived musical reality

and an “ideologically institutionalized reality”; and the emergence of new experiences of music, national identities, and the origin of genres.

Exploring the music of the Turkic-speaking world, discussing our subjects at regular symposia, publishing edited volumes with articles from the symposia, and revealing the mechanism of the colonial policy of the former Soviet Union, helped us to discover the unexplored expanses of this context, leading us on the path for further research. We were lucky to have such an opportunity through the establishment of the ICTM Study Group on Music of the Turkic-speaking World.

This, then, explains our choice of symposia subjects: how to protect the knowledge of oral transmission through the master-apprentice relationship; where the border is between individual and neighbouring identities; how to evaluate the appearance of current forms of popular culture; what is the nature of the sound phenomena of traditional cultural heritage; how important is dance as a form of Turkic national identity, etc. Only the second symposium of the study group, in Berlin in 2010, was based on the purely musicological subject of “Vocal traditions of free-metric singing in Eurasia,” as suggested by the keynote speaker, Anna Chekanowska.

Questions of ownership and of national cultural authenticity, which have been raised and studied by the members of our study group, helped to resolve common misunderstandings. And by giving equal weight to profoundly rooted traditions, the activity of the study group reflects the multifaceted nature of Turkic music reality.

Thanks to the wealth of information produced through the long activity of the study group, we now approach a new stage of the challenge: we are preparing a three-

¹³ Study-group members presently serving on the Board are: Suraya Agayeva (National Academy of Sciences, Azerbaijan), Alexander Djumaev (Union of the Uzbek Composers, Uzbekistan), Keith Howard (SOAS, University of London, UK), Zilia Imamutdinova (Russian Arts Study Institute, Russia), Fattah Khaligzade (Azerbaijani National Conservatory, Azerbaijan), Rezeda Khurmatullina (Kazan Federal University, Russia), Irene Markoff (York University, Canada), Inna Naroditskaya (Northwestern University, USA), Hande Sağlam (University of Music and Performing Arts Vienna, Austria), Guzel Sayfullina (independent scholar, the Netherlands), Alla Sokolova (Adyghe State University, Russia), Thomas Solomon (University of Bergen, Norway), Feza Tansuğ (Hacettepe University, Turkey), Saule Utegalieva (Kurmangazy Kazakh National Conservatory, Almaty, Kazakhstan), and Violetta Yunusova (Tchaikovsky Moscow State Conservatory, Russia).

volume publication of the first “Encyclopaedia of the music of the Turkic-speaking people.” We are working on that major project now, going through various stages of collecting articles to produce the outcome by 2025. As the principal editor of this major project, I am collaborating with a team of regional editors to do justice to this project.

References cited

- Church, Michael. 2006. “Music of the Turkic-speaking World.” *The Independent* (7 Feb). <https://www.independent.co.uk/arts-entertainment/music/reviews/music-of-the-turkic-speaking-world-brunei-gallery-london-6109728.html>.
- . 2018. Review of *Turkic Soundscapes: From Shamanic Voices to Hip-Hop*, edited by Razia Sultanova and Megan Rancier. *Songlines* 139 (Jul): 66.
- Hall, Leslie, and Jacob Olley. 2014. “Music of the Turkic-speaking World.” *BICTM* 126 (Oct): 45–46.
- Klebe, Dorit. 2011. “Report on the Second Meeting of the ICTM Study Group on Music of the Turkic-speaking World.” *BICTM* 118 (Apr): 86–90.
- Mukhtarova, Kanykei, and Galina B. Sychenko. 2019. “Music of the Turkic-speaking World.” *BICTM* 139 (Jan): 29–30.
- Pegg, Carole. 2011. Review of *Sacred Knowledge: Schools or Revelation? Master-Apprentice System of Oral Transmission in the Music of the Turkic Speaking World*, edited by Razia Sultanova. *Ethnomusicology Forum* 20/1: 107–109.
- Stokes, Martin. 2018. “Foreword.” In *Turkic Soundscapes: From Shamanic Voices to Hip-Hop*, edited by Razia Sultanova and Megan Rancier, xxi–xxii. London: Routledge.
- Sultanova, Razia. 2009. Ed. *Sacred Knowledge: Schools or Revelation? Master-Apprentice System of Oral Transmission in the Music of the Turkic Speaking World*. Cologne: LAP Lambert Academic Publishing.
- . 2013. “Music in the Turkic Speaking World.” *BICTM* 122 (Apr): 81–83.
- Sultanova, Razia, and Megan Rancier. 2018. Eds. *Turkic Soundscapes: From Shamanic Voices to Hip-Hop*. London: Routledge.
- UNESCO. 2003. *Convention for the Safeguarding of the Intangible Cultural Heritage*. <https://ich.unesco.org/en/convention>.
- Utegalieva, Saule. 2016. Ed. *From Voice to an Instrument: Sound Phenomenon in Traditional Cultural Heritage of the Turkic-speaking World*. Almaty: Kazakh National Conservatory.
- Utegalieva, Saule, and Galina Sychenko. 2016. “Music of the Turkic-speaking World.” *BICTM* 132 (Oct): 41–43.

ICTM Study Group on Musical Instruments

Gisa Jähnichen

Introduction

The history of this very early study group cannot be looked at separately from the larger picture of the Council and its development. Since musical instruments were a rather obvious topic of interest that combined all types of more or less substantiated knowledge on diverse peoples, it was fairly easy to establish this study group in the framework of what was then an international organization of professionals in the area of ethnomusicology, a freshly emerging discipline of the humanities at that time.

On the website of the study group appears a very short statement on the first page:

The Study Group on Musical Instruments is an informal association of scholars, instrument makers and musicians who share interests in studying all aspects of traditional musical instruments. The study group was founded in 1962 by Erich Stockmann within the framework of the International Folk Musical Council / International Council for Traditional Music. (<http://www.uhv.sav.sk/popularis/>; accessed 5 July 2020)

In order to understand Erich Stockmann (1926–2003) and his strong interest in musical instruments, it is important to look into his surroundings and the life stories of his peers. Among them is Ernst Emsheimer (1904–1989), who must have had a very significant impact on Stockmann's initiative to establish a study group on folk musical instruments. Emsheimer's network has been well studied by Madeleine Modin. She observes:

Emsheimer's interest in the origins of music and Western polyphony led him, like many of his fellow students, to studies of primitive music, as it was called at the time. Within this sphere of ethnomusicologists he got his principal and most extensive network and The International Folk Music Council, and later International Council for Traditional Music, ICTM, became an important forum for them. (Modin 2013: 256)

Stockmann tried in many ways to continue the legacies of Hornbostel and Abraham, along with being an effective organizer, administrator, and eventual president (1982–1997) of the large group of people that the ICTM became. The old-fashioned and heavily criticized smell of the early Berlin school of ethnomu-

sicology still accompanied his efforts in discovering Europe's folk musical instruments. The foundation of the study group helped him very much in carrying out his dreams of a united European approach to ethnomusicology that stood against the supposed shallowness of American professional associations. The later developments in Europe and among ethnomusicological scholars made these dreams take another and rather unexpected direction.

The long life of the study group has not always been without challenges. When Stockmann stepped down as chair in 2000, he left an organizational and scholarly heritage that had to be reconsidered in a painful process of re-establishing and modernizing organology.

Time periods

The website of the study group¹ contains basic information about meetings, symposia, and publications.

Here I discuss some meetings and resulting publications. The first meeting took place in Budapest in 1964 on invitation of the Institute for Folk Music Research of the Hungarian Academy of Sciences. The overall topic was "Methods of documenting folk musical instruments." The programme was organized by Erich Stockmann, and the local organizer was Zoltán Kodály. No publication resulted from this meeting. As most of the participants spoke German, the meeting used this language.

The second meeting in 1967 was organized by Ludvik Kunz at the Ethnographic Institute of the Moravské Museum in Brno, Czechoslovakia. The topic of the first meeting was continued, and the typology of musical instruments was discussed. The first volume of *Studia instrumentorum musicae popularis* originates from this meeting. This volume was edited by Erich Stockmann, was published in 1969, and was the prototype in the

¹ <http://ictmusic.org/group/folk-musical-instruments> (accessed 5 July 2020) or <http://www.uhv.sav.sk/popularis/> (accessed 5 July 2020).

design of the entire first series. The entire series was published by Musikhistoriska museet in Stockholm, and Ernst Emsheimer was the series editor.

Two years later, in 1969, the third meeting took place in Stockholm, following the invitation of Emsheimer to the Musikhistoriska Museet Stockholm. The topic of this meeting was “Methodological problems in acoustic research about folk musical instruments and the construction of folk music ensembles.” The second volume of the study group’s series resulted from this meeting and was published in 1972. The third volume of the series was a Festschrift to Emsheimer on the occasion of his seventieth birthday, edited by Gustav Hilleström and Emsheimer (1974).

Many of the meetings in table 1 below were organized in Europe; resulting publications in the named series and in the same design are noted. The topics were quite ambitious and also telling. We may identify a first period from 1962 to 2000, after which Stockmann stepped down as chair of the study group. This was followed by a transition period with irregular publications and changes in leadership and research direction. After 2009, the situation stabilized again, and the new series of *Studia instrumentorum musicae popularis* represents a large part of this recent development through more than a hundred peer-reviewed articles.

The printed outcomes and their digital additions (audio files and audiovisual files uploaded to specific platforms) can be easily found on our website, where there are further links to the contents of the resulting publications and an indication of how to purchase them.²

Publications and other activities

In 2009, the study group established a new series of *Studia instrumentorum musicae popularis*. This was discussed and agreed to by study group members, as well as among other ICTM members during the meeting in Erkner and in virtual follow-ups. It was felt that the title of the series should be preserved since it had a number of important preceding issues in a unique format, and was chosen by its founder and long-standing chair, Stockmann. The format of the early series allowed for a normal text flow and an additional side column. Since modern media and online possibilities make such an additional placement of information obsolete through the availability of different reading windows and applications, the new series adopted a very simple and clear layout. Furthermore, publication guidelines were revised to encourage diverse research contributions and an important code of ethics was developed

that adheres to international standards of authorship and responsibilities. Neither the old nor the new series published reviews of other publications or events. One of the outstanding features of the new series is its regular publication, mostly occurring in the same year as the symposium, from which selected papers are included.

A long discussion took place concerning changing the name of the study group from Study Group on Folk Musical Instruments to Study Group on Musical Instruments. Some members argued that although we are all familiar with and support the dynamic development of our research methods and goals, the original name is best retained, as it testifies to the historical basis of the study group and the sub-discipline of ethno-organology. Others added arguments about the inclusiveness of the notion of “folk,” or questioned instead recent developments in ethnography in general. Nevertheless, in 2015, the name was changed during the business meeting in Luang Prabang. The title of the publication series, which corresponds to the old study group name in Latin, has been retained since it indeed reflects the historical origins of the group. In order to simplify the matter, recently we prefer to use the abbreviation SIMP* to refer to the new series. The editorial board consists of seven members from all continents. All members have PhDs.

In the period until 2009, most activities, meetings, and symposia, were primarily focussed on Europe. This may have resulted from the way of starting ethnomusicological research in this part of the world, and the need for renewing musicology within post-war Europe. Among those pioneering studies into the traditional practice of instrumental music were, as noted above, Emsheimer, Stockmann, Birthe Trærup, and later on Oskár Elschek, Marianne Bröcker, and Jürgen Elsner. In searching for ethnographic details, proofs for original ideas regarding technologies or repertoires, the concept of nation states and the documentation of achievements within their territories were often emphasized.³ Over the decades, only very little in-depth research about parts of the world outside Europe was considered, and much of this work showed a rather colonial approach that did not contradict the newly experienced European openness towards the idea of “folk.” In order to overcome this way of documenting, listing, quantifying, or proving ideological ownership or local achievements, the study group underwent a transformation, becoming a community of experts contributing to discourses that go far beyond the theme of musical instruments as objects or tools in music production.

2 <http://www.uhv.sav.sk/popularis/STUDIA/publications.htm> (accessed 5 July 2020).

3 An overview of topics is given in the table and in the contents lists of earlier publications: http://www.uhv.sav.sk/popularis/STUDIA/SIMP_bibliogr.htm (accessed 5 July 2020).

Table 1. Scholarly events of the Study Group on Musical Instruments.

No. and year of scholarly event	Place of event and supporting local institution	Inviting member	Topic(s) of event and resulting publication, if any
1 1964	Budapest, Hungary Institut für Volksmusikforschung der Ungarischen Akademie der Wissenschaften	Zoltán Kodály	Documentation methods for folk instruments
2 1967	Brno, Czechoslovakia Ethnographisches Institut des Mährischen Museums	Ludvik Kunz	Typology of folk music instruments Documentation methods for folk music instruments → <i>Studia instrumentorum musicae popularis</i> 1, 1969
3 1969	Stockholm, Sweden Musikhistorisches Museum	Ernst Emsheimer	Methodological problems of acoustic research on folk music instruments Forms of ensemble formation in instrumental folk music → <i>Studia instrumentorum musicae popularis</i> 2, 1972
4 1973	Balatonalmádi, Hungary Magyar Tudományos Akadémia Népzenei Kutatóintézete, Budapest	Bálint Sárosi	Principles and methods of a historical research in folk musical instruments → <i>Studia instrumentorum musicae popularis</i> 4, 1976
5 1975	Brunnen, Switzerland Kuratorium “Die Volksmusikinstrumente der Schweiz” der Schweizerischen Geisteswissenschaftlichen Gesellschaft	Brigitte Geiser	Principles and methods of a historical research in folk musical instruments; The historical development of shepherd instruments → <i>Studia instrumentorum musicae popularis</i> 5, 1977
6 1977	Kazimierz Dolny, Poland Instytut Sztuki Polskiej Akademii Nauk, Warsaw	Ludwik Bielawski	Musician – instrument – music → <i>Studia instrumentorum musicae popularis</i> 6, 1979
7 1980	Seggau, Austria Institut für Musikethnologie an der Hochschule für Musik und Darstellende Kunst, Graz	Wolfgang Suppan	The player of folk musical instruments → <i>Studia instrumentorum musicae popularis</i> 7, 1981
8 1983	Piran, Yugoslavia Sekcija za glasbeno narodopisje Inštituta za slovensko narodopisje Slovenske akademije znanosti in umetnosti, Ljubljana	Zmaga Kumer and Julijan Strajnar	The world of children’s instruments and the relationship to the culture of adults; The significance of inter-cultural processes for the history of folk musical instruments → <i>Studia instrumentorum musicae popularis</i> 8, 1985
9 1986	Orta San Giulio, Italy Civica scuola d’arte drammatica, Milan	Roberto Leydi	Norms and individuality in the production of folk musical instruments → <i>Studia instrumentorum musicae popularis</i> 9, 1989
10 1989	Lillehammer, Norway Norsk Folkemusikksamling and University of Oslo	Reidar Sevåg	Instrumental ensembles and their music → <i>Studia instrumentorum musicae popularis</i> 10, 1992
11 1992	Smolenice, Slovakia Slovenská akadémia ved, Bratislava	Oskár Elsček	(No specific topic) → <i>Studia instrumentorum musicae popularis</i> 11, 1995
12 1995	Terschelling, the Netherlands Instituut voor Muziekwetenschap, Universiteit van Amsterdam	Rembrandt F. Wolpert	Analysis of instrumental music → <i>Studia instrumentorum musicae popularis</i> 12, 2004
13 1998	Copenhagen, Denmark Musikhistorisk Museum	Lisbet Torp	Traditional musical instruments in museum: Collecting, preserving, researching, and presenting; The revival of folk musical instruments
14 2000	Markneukirchen, Germany Westfälische Hochschule, Zwickau (Fach-Hochschule)	Andreas Michel	Traditional musical instruments in the age of mass media; Professional making of traditional musical instruments

15 2002	Falun, Sweden The Swedish Centre for Folk Music and Jazz Research (Svenska Center for Folkmusik och Jazzforskning)	Gunnar Ternhag and Dan Lundberg	Interaction between instrument makers and musicians; The introduction of new instruments from historical or contemporary perspectives; Nordic folk music instruments in contexts within or outside the Nordic region → <i>Studia instrumentorum musicae popularis</i> 15, 2005 (in a different format as part of the institutional series)
16 2006	Vilnius, Lithuania Lietuvių literatūros ir tautosakos institutas	Rūta Zarskienė and Austė Nakienė	“Classical” instruments in folk music and folk musical instruments in “classical” music; Folk musical instruments as symbols; Folk musical instruments around the Baltic Sea → <i>Tautosakos darbai</i> 32, 2006
17 2009	Erkner, Germany Deutsche Forschungsgemeinschaft	Gisa Jähnichen and Timkehet Teffera	Percussion; Migration of musical instruments; Current research → <i>Studia instrumentorum musicae popularis</i> (new series) 1, 2009
18 2011	Stubičke Toplice, Croatia Institut za etnologiju i folkloristiku, Zagreb	Irena Miholić	Instrumental melodies and voice construction; Rural musical instruments in the 21st century; New research → <i>Studia instrumentorum musicae popularis</i> (new series) 2, 2011
19 2013	Bamberg, Germany Schwenk und Seggelke Werkstätte für innovativen Klarinettenbau	Marianne Bröcker	Wind instruments in regional cultures; Social significance of instrumental music practice; New research → <i>Studia instrumentorum musicae popularis</i> (new series) 3, 2013
20 2015	Luang Prabang, Laos National Library of Laos and Luang Prabang City Council	Thongbang Homsombat and Gisa Jähnichen	Song instruments – dance instruments; Emotional implications of instrumental sound; New research → <i>Studia Instrumentorum musicae popularis</i> (new series) 4, 2016
21 2017	Sarajevo, Bosnia and Herzegovina Muzička akademija Univerziteta u Sarajevu	Jasmina Talam	Musical instrument makers between local quality and global market; Permissibility of instrumental sound in society; New research → <i>SIMP*</i> (new series) 5, 2017
22 2019	Lisbon, Portugal Universidade Nova de Lisboa	João Soeiro de Carvalho	Musical instruments and the senses; Mobility and colonization of musical instruments and instrumental repertoires; New research → <i>SIMP*</i> (new series) 6, 2019
23 2021 (planned)	Colombo, Sri Lanka University of the Visual and Performing Arts	Saumya Liyanage and Chinthaka P. Meddegoda	Musical Instruments and food; Inventions and sustainability of instrumental music → <i>SIMP*</i> (new series) 7, 2021 (planned)

Stockmann often stayed for relatively long periods in Stockholm, and became a close friend of Emsheimer’s (figure 1). The latter made a considerable effort “to establish contacts with scholars, musicians and craftsmen in Eastern Europe” (Modin 2013:266).

Sweden’s position as a country between ideological systems, as well as the political contacts that both Emsheimer and Stockmann had, made it possible for the Study Group on Folk Musical Instruments to gather scholars from Western and Eastern Europe, in order to continue working towards a vision of social balance. Emsheimer’s influence on Stockmann’s further progress derived from his manifold experiences with scholars working with different collections of musical instruments throughout Europe, such as, Curt Sachs (1881–1959), Marius Schneider (1903–1982), and Alfred Berner (1910–2007), who worked with the

instrument collection at the Staatliches Institut für deutsche Musikforschung in Berlin. Sachs was later employed at the Musée du l’Homme in Paris before he moved to the USA. André Schaeffner (1895–1980) and Claudie Marcel-Dubois (1913–1989) also worked at the Musée du l’Homme. Schaeffner later worked with the instrument collection at Trocadéro in Paris. Edith Gerson-Kiwi (1908–1992) founded the Museum of Musical Instruments of the Rubin Academy of Music in Jerusalem. All these people, though not always directly involved in the activities of the Council, contributed to the formation of central views within the Study Group on Musical Instruments.

After the reunification of Germany in 1990, a number of scholars from the East became silent, discontinued their work, or withdrew from scholarly activities due to unemployment or because of their necessary refocus on

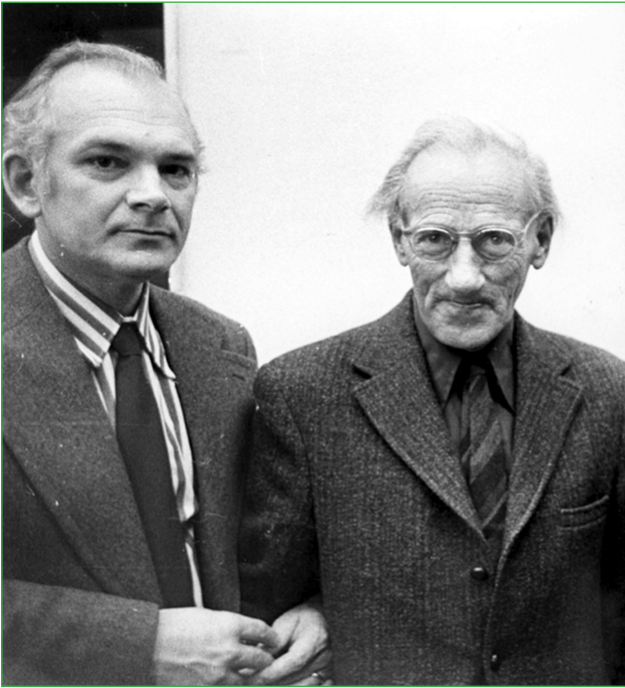


Figure 1. Erich Stockmann and Ernst Emsheimer (photo as published in Modin 2013:263; used with permission).

other essential problems in their lives. Stockmann's good intentions were also not always valued as he wished. Such reasons, in combination with severe health issues, ultimately led to his retirement as chair.

Stockmann's immediate successor, Andreas Michel, was not comfortable with his new role and soon declined to work as chair, leaving necessary decisions to a few people, particularly Gunnar Terhag and several other colleagues. In 2007, during the ICTM world conference in Vienna, Hans-Hinrich Thedens became interim chair, chosen by the majority present at an informal business meeting of the study group. He started to work on the next study group meeting that was planned to take place in Berlin, but quit his work eight months later due to personal reasons. Since preparation for the meeting were already underway, Timkehet Teffera and I took over. We were both former students of Elsner's, who was one of the few study group members who had been active since its foundation. The participants of the 2009 study group meeting decided to have a new election for a chair via electronic voting. Based on the successful experiences of this first electronic election, such elections were subsequently implemented more widely within the Council, particularly following the large 2013 election at the world conference in Shanghai. In the study group, there were five candidates for chair in each election, and Gisa Jähnichen was elected in 2010 and re-elected in 2016 through a similar procedure. As one of the earliest study groups, it has no detailed bylaws regarding re-election. This was simply an acceptance of common rules at this point of development.

New horizons

The study group changed over the decades from (a) a community of dedicated collectors and archivists of musical instruments, such as Ernst Emsheimer, Ludvik Kunz, and Birthe Trærup; to (b) a group of scholars investigating the historical processes of musical instruments in their immediate environment of which Doris Stockmann, Jürgen Elsner, and Marianne Bröcker were excellent examples; to (c) a large, global, and very diverse group of all of these plus others who try to focus not only on historical aspects and environment, but also having a wider vision of the discipline and the contribution of modern organology to the understanding of human creativity. This group is not a closed society of ethnomusicological academics. It is and always has been an open space for anyone who tries to gain more insights, and who tries to leave useful practical traces, as well as for those who provoke discussions and introduce ethical issues in research and its application. The study group always welcomes non-ICTM participants and tries to attract new members through the quality of outcomes and networking.

Since the Study Group on Musical Instruments has existed for such a long time without a full set of rules and bylaws, it may be also proof that such tools are not always necessary in order to exist and to work effectively. The regularity of publications from the study group is widely unmatched, and the consistency of encouraging new members to participate in this scholarly community is heart-warming (figure 2).

This does not mean that there are no critical voices. In the future, symposia will have to be organized more often outside of Europe in order to support local developments in research and the application of knowledge. During the early period, specific research areas and cooperation among scholars determined the venues for meetings, but subsequently travel opportunities and varying political backgrounds have had to be considered. The further the study group members reached out, the more difficult the organization of truly comprehensive symposia became. Some members and other interested scholars cannot attend symposia due to difficult visa requirements, lack of funding, or the difficulties of getting time off. While such problems are not new, advanced technological possibilities such as virtual presentations and the quick booking of travel routes with subsequent reimbursements, become more and more common. However, another big challenge has been the increasing membership of researchers who are not continuously employed, who are not employed at all, or who are employed in other sectors and have to arrange free time in order to stay connected and up-to-date. Such people should not be excluded from research and intellectual life within the



Figure 2. Participants of the twentieth symposium of the Study Group on Musical Instruments. Luang Prabang, Laos, 2015 (photo courtesy of Gisa Jähnichen).

study group and should not be treated differently in any way. Thanks to a case-by-case consideration, specific solutions through personal funding are sought, as well as other forms of academic solidarity.

It is not the time to embrace all modern possibilities, since the experience of face-to-face exchanges and the broad discussions resulting from direct input can hardly be replaced. However, we should not avoid rethinking past practices and improving them where necessary.

At the moment, the study group enjoys its revival on a global level, in close relations with colleagues from other fields and organizations, and the many new directions in researching all aspects related to musical instruments, instrumental music, and again object-related features recently made observable through modern technology. We are looking optimistically into the future and try our best to increase the body of knowledge in the study of musical instruments. Additionally, we keep our minds open towards inter- and cross-disciplinary projects, which may grow out of the obstacles that accompanied the long life of this study group.

References cited

- Emsheimer, Ernst, and Erich Stockmann. 1967. *Handbuch der Europäischen Volksmusikinstrumente*. Leipzig: Deutscher Verlag für Musik.
- Hilleström, Gustaf, and Ernst Emsheimer. 1974. Eds. *Studia instrumentorum musicae popularis*, Vol. 3: *Festschrift to Ernst Emsheimer on the Occasion of His 70th Birthday January 15th 1974*. Stockholm: Nordiska musikförlag.
- Modin, Madeleine. 2013. "Ernst Emsheimer's Extensive Network." In *Studia instrumentorum musicae popularis* (new series) 3, edited by Gisa Jähnichen, 255–270. Münster: MV-Wissenschaft.
- SIMP**: see *Studia Instrumentorum Musicae Popularis* (new series) *Studia Instrumentorum Musicae Popularis*. 1969–2005. Vol. 1–15. Stockholm: Musikmuseet. (contents of volumes 1–12 can be found at: http://www.uhv.sav.sk/popularis/STUDIA/SIMP_bibliogr.htm).
- Studia Instrumentorum Musicae Popularis* (new series). 2009–2019. Vols. 1–6. Berlin: Logos.

ICTM Study Group on Musics of East Asia

Ying-fen WANG, TERAUCHI Naoko, and Helen REES

The ICTM Study Group on Musics of East Asia (hereafter, MEA) was founded in 2006, and with the exception of summer 2020 has held biennial symposia ever since. The five main regions considered to constitute East Asia for the purposes of the study group are (in descending order of population size) China, Japan, Korea, Taiwan, and Hong Kong, and a major goal of the study group is to increase interaction among scholars and students from the entire area. The founding meeting, held in Yilan, Taiwan, in summer 2006, attracted eighty-one participants, including thirty-four paper presenters. Since 2010, attendance has fluctuated between the eighties and just over a hundred, and the number of paper presentations has risen considerably, with all symposia since 2010 featuring fifty-five or more, and the 2016 and 2018 symposia both listing around seventy (MEA 2016a; Waseda 2016:2; MEA 2018). The appendix to this essay sets out a chronicle of MEA's symposia in tabular form.

Below, three of us who have served as chair of MEA's executive committee describe and reflect upon MEA's history over its first fourteen years. Ying-fen WANG, the chair over 2006–2010, covers the founding of MEA and its first two meetings, from 2006 to 2007; TERAUCHI Naoko, chair over 2014–2016, addresses the maturing of the group over the next three symposia, from 2010 to 2014; and Helen REES, chair over 2016–2018, concludes by analyzing the symposia of 2016 and 2018, commenting on the extent to which we have met our original goals, and suggesting some directions for the future.¹

1 Each of us has, in fact, served MEA in multiple roles. Wang remained a member of the executive committee until 2012. Terauchi served as vice chair over 2012–2014, before becoming chair for the 2014–2016 term; she also co-chaired the local arrangements committee for the 2014 symposium and was a member of the programme committees for the 2010 and 2012 symposia. Rees served as a programme committee member for the 2010 symposium, and programme committee chair for the 2012 symposium, then successively secretary, vice chair, and chair of the executive committee over 2012–2018. Throughout this essay, we capitalize surnames on their first use for reasons of clarity: some of our members prefer to use East Asian name

Founding of study group, 2005–2006

The idea of forming a study group for musics of East Asia was first brought up by TSUKADA Kenichi (Japan) with SHEEN Dae-cheol (Korea), Nora YEH (USA/Taiwan), and TSAI Tsan-huang (Taiwan) at the 38th World Conference of ICTM in Sheffield, UK, in August 2005. They felt the need “to create more opportunities for East Asian ethnomusicologists to present their work in languages other than their own, as well as to encourage younger emergent scholars from this region [East Asia] to present their work at regional conferences,” in order to build up their confidence and prepare them for future participation in world conferences (Tsai 2016:4–5). In order to realize this idea, they sought advice from the Council's then Secretary General Stephen WILD and learned that a founding conference was necessary as the first step. Tsai Tsan-huang was entrusted with the task of seeking funding, and succeeded in getting full support from the National Center for Traditional Arts in Taiwan to host the conference at the Center in Yilan County, in the northeastern part of the island (ibid.).

After a year of preparation,² a founding conference on “East Asian music and modernity” finally took place over three days, 31 August – 2 September 2006. There were eighty-one participants from East Asia, Southeast Asia, Europe, Australia, and the USA, of whom thirty-four presented papers (Waseda 2016:1). TOKUMARU Yoshihiko from Japan gave the keynote speech, while three plenary sessions featured six other invited presenters from the USA, Korea, China, UK, and Australia. With a generous donation from Tokumaru, a prize for best student paper was jointly awarded to Harm LANGENKEMP (Utrecht University) and Hsin-chun Tasaw LU (UCLA) (Wang n.d.).

During the conference, a roundtable meeting was held to agree upon submitting the proposal to ICTM to form a study group, and to appoint the programme

order (surname first, given name second), while others prefer Western order (given name first, surname second).

2 For more details of the preparation, see Tsai (2016).

committee, together with two co-opted members, to serve as the interim executive committee. Ying-fen Wang was chosen as the acting liaison officer. The meeting also decided that the study group would hold its conferences every two years, would be as inclusive as possible, and would welcome members from all regions, but would also particularly encourage interaction among scholars working in East Asia, as well as student participation (*ibid.*).³

Based on this decision, the interim executive committee came up with the following mission statement for the study group:

The mission of the Study Group is to provide a forum for ICTM members from all parts of the world who share an interest in the music of East Asia, broadly defined musically and geographically, including East Asian music in the diaspora as well as indigenous, transplanted, and syncretic music within East Asian countries. Other performing arts related to music will also be part of the subjects of study. (MEA n.d.c)

The proposal and the mission statement were soon approved by the ICTM Executive Board, and the study group was formally founded in 2006, with Ying-fen Wang serving as the first chair of the executive committee. The website that was first created for the founding conference continued to serve as the website for the study group during Wang's term.

First symposium in Shanghai (2007), and development of operating procedures

Although the first symposium should have been held in 2008, the Shanghai Conservatory of Music proposed to host it in 2007 as part of its eightieth anniversary celebration. The executive committee accepted the proposal, and as a result, MEA held its first symposium at the conservatory in Shanghai, China, 20–22 December 2007. The location was especially significant because the Shanghai Conservatory is the oldest music conservatory in China, and in the early twenty-first century has become a hub of ethnomusicological research and innovation.⁴ The keynote speech was given by the Council's

then president, Adrienne KAEPLER. There were fourteen paper sessions, with thirty-nine papers presented and sixty participants from around the world. The symposium themes were as follows (MEA 2007):

1. The role of Shanghai in East Asian musical development
2. Issues in traditional music
3. East Asian musics and colonialism
4. Music, identity, and the nation-state imagination
5. Interpretation of East Asian musical notation
6. New research

As WASEDA Minako noted in her report on the symposium, “many of the paper sessions were organized under specific issues and problems shared among East Asian musical traditions, which stimulated cross-cultural discussions and lively exchanges of ideas among the participants” (Waseda n.d.). In addition to the paper sessions, a concert on the second evening showcased performances of works by four composers who drew inspiration from traditional East Asian materials. Students of Chinese music at the Shanghai Conservatory also performed at the opening ceremony (*figure 1*) (MEA 2007). With a generous donation from Kaepler and Secretary General Stephen Wild, the prize for best student paper was formally set up on a permanent basis (Waseda n.d.).

Before and during the symposium, the executive committee held several virtual and physical meetings to develop the operating procedures. The finalized version was presented and approved at the general meeting on 22 December 2007 (MEA 2016b). In order to ensure that no country or region would dominate or be excluded from the committee, it was decided that “the Board will normally consist of seven members, representing the various countries and regions in East Asia and including at least one member from outside of the region” (Witzleben n.d.).⁵ In Shanghai, it was announced that the next symposium would be held in Seongnam, South Korea, in summer 2010; it would be hosted by one of our executive committee members, Sheen Dae-chol, at his institution, the Academy of Korean Studies (*ibid.*). In addition, a mailing list was set up for the members to exchange information and has been maintained since then by J. Lawrence WITZLEBEN, who went on to serve as vice chair and then chair of the executive committee (2008–2010, 2010–2012).⁶

3 Until 2012, MEA referred to its meetings as “conferences.” However, in the lead-up to the Hong Kong meeting, the ICTM Executive Board asked study groups to use the term “symposium” for their meetings. All our documents from 2012 on reflect this change in nomenclature. For the sake of consistency, in this essay we use the term “symposium” for all meetings from 2007 on.

4 The symposium was organized by XIAO Mei, a member of the conservatory's faculty and of MEA's executive committee (2006–2010). This led to the conservatory hosting the 2013 ICTM World Conference, and to Xiao Mei joining the Council's Executive Board (2013–2019). Hence, the 2007 MEA symposium constituted a significant milestone in the conservatory's (and China's) increasingly active presence in the international ethnomusicological community.

5 For a list of executive committee members since 2006, see MEA (n.d.b).

6 After this symposium, Hugh DE FERRANTI proposed an “Interest Group for Research on Music and Colonial Modernity in East Asia” to function as a subgroup of MEA. This was approved in 2010, and from October 2011 on it was co-chaired by De Ferranti and Joys CHEUNG. As acting chair from August 2012 on, Cheung set up a mailing list for the sub-



Figure 1. Performance by students at the Shanghai Conservatory of Music during the first symposium. Shanghai, 2007 (photo by Terauchi Naoko).

MEA matures: The symposia of 2010, 2012, and 2014

Following the success of the meetings in Yilan and Shanghai, MEA has continued with symposia held every two years in one of the five principal East Asian regions. At the second symposium, held in Seongnam in 2010, there were twenty-one sessions and fifty-seven paper presentations; the keynote speech was delivered by KWON Oh-Sung, chair of the ICTM Korean National Committee. Six themes were set by the programme committee, ranging over both more traditional and newer topics (MEA 2010):

1. Intangible cultural heritage in East Asia: History and practical results
2. Recordings and films: The potential and pitfalls of audiovisual technology and materials
3. Reconsidering the sacred and profane in East Asian ritual music

4. Asian music in music textbooks for primary and secondary schools in East Asia
5. Asian soundscapes and cyberspace
6. New research

Among these themes, the second and fifth topics anticipated hot-button issues of later years.⁷

The third symposium was held in 2012 and hosted by the Chinese University of Hong Kong. The keynote speech was given by YAMAGUTI Osamu. The themes of the symposium were:

1. World music and Asian traditional music
2. Music education and Asian identities
3. Cultural destruction and revival
4. Cultural tourism and cultural policy
5. Music at East Asia's cultural crossroads
6. New research

Almost sixty papers were presented. One of the sessions was dedicated to the sadly topical issue of "Natural disaster and revival of performing arts," in relation to

group and issued three "Members List and News" mailings in August 2012, November 2012, and February 2013. The subgroup organized two panels for the MEA 2012 symposium in Hong Kong, and two panels for the ICTM world conference held in Shanghai in 2013. Cheung stepped down in August 2013. The interest group has been dormant since January 2015 (email from Hugh De Ferranti to Ying-fen Wang, 29 Sep 2018; email from Joys Cheung to Ying-fen Wang, 30 Sep 2018).

7 For example, in addition to later presentations at MEA's own symposia, the third joint forum held by ICTM and four other international music research societies at Beijing's Central Conservatory of Music in July 2018 chose the ambitious theme "Approaches to research on music and dance in the Internet era" (ICTM [2018]).

the great Tohoku earthquake that hit Japan in 2011. The panel reported on three case studies, in Japan, Indonesia, and Thailand (MEA 2012).

The fourth symposium took place in 2014 in Nara, one of Japan's most important historical and cultural centres, and location of three UNESCO World Heritage sites. Alison TOKITA gave the keynote speech. The programme committee set the following themes:

1. East Asian musics from a cross-cultural perspective
2. Music in digital culture/mass media
3. Music and ritual
4. Restoration and reconstruction of musical traditions
5. Music and gender
6. New research

There were almost sixty paper presentations and two workshops with performances, both of which addressed the fourth theme. The first of these, “*Gigaku* in the 21st century,” showcased several attempts since the 1960s to revive the lost performing art of *gigaku*, a masked pantomime. The second, “The importance of silk strings revisited,” examined the difference in sound and technique between traditional silk and modern synthetic fibre strings used on the Japanese zither *koto*, the Chinese zither *qin*, and the Japanese three-string plucked lute *sangen* (MEA 2014).

Since the late 1990s, meetings such as those of MEA have often discussed topics rooted in contemporary or recent musical cultures, with an emphasis on cross-cultural perspectives, the reception of Western music, transformations of tradition, restoration or revival, gender, digital technology, mass media, etc. At the Nara symposium, however, a modest revival of more historically focussed studies was evident, with eight papers focusing on ancient and pre-nineteenth century music based on the analysis of old manuscripts.

Overall, as is evident from the steady increase in the number of paper presentations, MEA seems to have become firmly established during this period among researchers of East Asian music, both in East Asia itself and in other regions of the world. This has been the case especially among younger scholars and students, a number of whom return year after year.

The second decade of MEA begins, 2016–2020

Fittingly, ten years after the founding meeting held in Yilan, the fifth symposium returned to Taiwan in August 2016, with the theme “East Asian ethnomusicologies?” (figure 2); this was chosen “to be as inclusive



Figure 2. Poster for the fifth symposium. Taipei, 2016 (courtesy of Hsin-chun Tasaw Lu).

as possible, while encouraging reflexivity of approach and understanding” (MEA n.d.a). This time, MEA came to Taipei, where the hosting institutions were Academia Sinica’s Institute of Ethnology and Taipei National University of the Arts (TNUA). Impeccably organized by a local arrangements committee headed by Hsin-chun Tasaw Lu of Academia Sinica and LEE Ching-huei of TNUA, the symposium featured a lively mix of conventional twenty-minute papers, shorter “lightning papers,” poster presentations, a roundtable, workshops, and performances. Ninety-two participants are listed in the conference programme; of the seventy-one paper and poster presenters, approximately equal numbers (between eleven and thirteen) listed their current institutional affiliation as being in Taiwan, China, South Korea, or Japan, with six currently working or studying in Hong Kong, and seventeen outside East Asia (MEA 2016a).⁸ The keynote speech was given by PARK Mi-kyung.

⁸ It bears mention that people’s institutional affiliations as given in each symposium’s programme booklet do not necessarily reflect their citizenship: many East Asian citizens are studying or working at universities in Europe, North America, and Australia, while universities in all five East Asian regions employ faculty from other East Asian regions or further afield, and also recruit foreign students.



Figure 3. Participants at the opening of the sixth symposium. Seoul, 2018 (photo courtesy of National Gugak Center).

The symposium provided a perfect balance between emphasizing local arts and encouraging participants to look further afield, to consider connections among different locales. The opening and closing ceremonies showcased students of TNUA performing characteristic local genres: *beiguan* music and a Taiwanese lion dance at the opening, *nanguan* music at the closing. The formal concert on the second evening brought listeners to a different region nearby, with Hong Kong group The Wind and Silk presenting a programme of primarily Cantonese traditional music. Their use of silk strings, in an attempt to revive an older timbre of Chinese silk and bamboo music, gave many audience members a rare opportunity to experience a gentler, more subdued aesthetic than is generally encountered today.

The performance workshops covered a wide geographical range, starting at the plenary session on the opening day with a beautiful demonstration of Paiwan nose flutes by Taiwanese Paiwan performers Giljegiljau Pa’adrius and Remaljiz Pa’adrius; this was followed later by sessions on the Chinese plucked lute *pipa*, Mongolian and Tuvan music, and the North Indian tabla drum-set. Quite a number of papers and panels addressed cross-cultural topics, encouraging participants to think about both intra-East Asian musical connections and connections between East Asia and other areas. An entire panel, for example, focussed on “Traditional musics of Japan in colonial Taiwan (1895–1945),” while individual papers addressed topics such as a comparison of professional modern Chinese orchestras in Shanghai, Hong Kong, and Taipei; the history of Chinese revolutionary music and dance in Burma/Myanmar; and an analysis of Korean *p’ansori* storytelling on the international scene. The prize for best student paper was awarded to Kae

FUJISAWA (CUNY Graduate Center) for a presentation in this mould; her paper “A *bunraku*-style puppet and Cio-Cio-san in a fantastic Asia” addressed representations of Japanese characters on the European opera stage. The final roundtable, presented by speakers based at universities in Korea, Japan, Taiwan, China, and the UK, considered the definitions and characteristics of “East Asian ethnomusicologies” (MEA 2016a).

In 2018, MEA made its second visit to the Republic of Korea: the sixth symposium was held in August at the National Gugak Center in Seoul, hosted by the Center and the Korean Musicological Society. Now under the aegis of the Ministry of Culture, Sport, and Tourism of Korea, the National Gugak Center has since its proclamation in 1950 been the central hub for professional documentation, development, performance, and dissemination of Korean traditional music in South Korea (National Gugak Center n.d.). Thus it was especially interesting for MEA members to visit this renowned institution (figure 3). KIM Heesun, director of the Division of Music Research at the National Gugak Center, and KIM Woojin, director of the Korean Musicological Society, collaborated to lead a local arrangements team characterized by meticulous attention to detail and generous hospitality.

The main theme was advertised as “Performing arts and social transitions in East Asia,” and one of the highlights was a concert of traditional and neotraditional Korean music and dance performed by outstanding professional artists affiliated with the Center. The programme attracted 777 people to the combined symposium and concert. Of these, ninety-seven were listed as attending the symposium, which included conventional paper sessions, three workshops, and a film session. Once again,

all five major East Asian regions were well represented both in terms of subject matter and in terms of speakers, with Korea itself fielding the greatest number of regular paper presenters (twenty-one out of seventy-six) (National Gugak Center n.d.; email from Heesun Kim to Helen Rees, 13 Sep 2018; MEA 2018). The keynote address was given by Bell YUNG.

Many panels created by the panellists themselves, or by the programme committee, brought together people from different regions working on similar themes in different parts of East Asia, offering a great opportunity to learn what their counterparts from different areas are doing. In one particularly notable example of sustained cross-border collaboration, four presenters—two based in China and two in Korea—organized a workshop on their long-running international cooperative project to document the history and ethnography of porcelain hourglass drums, restore selected drums and kilns, and compose new music for the drums (MEA 2018:51–52). The workshop included spoken explanations, numerous posters documenting different stages of the project, and a performance. It attracted great interest, with several dozen audience members in attendance and lively informal discussions at the end.⁹

The seventh symposium was planned for August 2020, to take place at the Inner Mongolia Normal University in Hohhot, China. Unfortunately, however, after much work by the local arrangements committee, the programme committee, and the MEA executive committee, the coronavirus pandemic resulted in its cancellation. As of the time of writing (July 2020), the seventh symposium will be rescheduled for summer 2022, at a location yet to be determined (MEA 2020).

Achievements of the first fourteen years, and future goals

MEA's founding goals, as described on the ICTM website, include "increas[ing] communication and interaction among scholars working in East Asia and ... facilitat[ing] greater exchanges of ideas both within East Asia and between scholars in the region and those elsewhere" (Wang n.d.). The founding goals were articulated against a background of quite divergent local traditions of music-focussed scholarship; for historical reasons, during the twentieth century, China, Hong Kong, Japan, South Korea, and Taiwan each developed their own research foci and methods, with varying levels of communication across borders.¹⁰ In the last few

years, we have seen noticeably more equal levels of participation in MEA by people from all five main East Asian regions, and less difficulty securing equitable representation of all regions on programme committees and the executive committee.

To achieve this, members of the executive, local arrangements, and programme committees have sometimes had to think up creative ways to overcome obstacles to broader participation. For example, simply relying on our own e-list and the ICTM *Bulletin* does not reach all the scholars and students in all five East Asian regions and elsewhere who might like to submit abstracts for the biennial symposia. Since local scholarly networks and website access vary greatly, we rely on executive committee members and longstanding members from each area to use local e-lists and social media to spread the word. On occasion, when this has not worked in one or another locale, we have extended the abstract deadline and redoubled our efforts to inform people, which has generally been effective. What we have had less control over is visa difficulties. In particular, citizens of China generally need visas for entry to other parts of East Asia, and at some symposia we have lost two or three would-be participants to visa denials. We try to help by having local arrangements committees find out and announce months in advance what the visa requirements are.

Another major obstacle, especially early on, has been the differing levels of English fluency across East Asia. It was decided at the outset that MEA would function in English, since it is the only language that virtually all students in East Asia learn, and thus the sole means of communication for everyone. Furthermore, MEA's symposia offer the perfect opportunity for non-native speakers to try out English-language papers in a supportive setting. Historically each East Asian region has had different levels of access to English instruction and practice, with Hong Kong students typically having the most opportunities. Particularly in the early years of MEA, programme committee chairs had to impress upon their committee members that, provided an abstract was clear and comprehensible, the level of English needed to take a back seat to the originality and interest of the subject matter. Standards of spoken and written English have risen rapidly over the (so far) fourteen years of MEA's existence, so this is now less of a problem.

In addition, many people have readily rendered assistance on an ad hoc basis. Most obviously, perhaps, audience members at panels where a speaker has had difficulty understanding questions have been happy to leap in and interpret. Individually, many of us have made other attempts to help; for example, I (Rees)

9 Evaluative comments on and descriptions of events at the 2016 and 2018 symposia come from personal observations by Helen Rees.

10 The development of most of these locally distinct scholarly traditions is addressed by Lee (2000), Tsuge (2000), Wang

(2000), Sameda (2002), Jones (2003), and Xiao (2007).

have run workshops in Shanghai and Taipei on writing English-language abstracts, and have coached younger colleagues from China on writing and delivering papers (as, indeed, senior Chinese colleagues have done for me in reverse). As I commented at the tenth anniversary of the founding of MEA, “seeing someone give their first paper in English in our friendly and supportive setting, and then seeing them go on confidently to successful English-language presentations at conferences in other parts of the world, has been one of the greatest joys of my commitment to MEA” (Rees 2016). At the business meeting in Seoul in 2018, pre-symposium practice run-throughs were suggested as a means to improve the situation still further.

For the future, we plan to maintain our custom of rotating the symposia round venues in each of the five major East Asian regions, and to encourage the welcome trend of energetic participation by citizens and residents of all five regions and numerous other countries. Those of us who helped create and develop MEA in the first fourteen years have been pleased to witness MEA’s role in extending professional networks and contacts. We look forward to passing the leadership torch on to up-and-coming scholars; we are confident that they will come up with innovative ideas to help MEA better serve its constituents, wherever they may be located. Indeed, Kim Heesun, the executive committee chair for 2018–2020, has already proposed a new initiative for more systematic online archiving of our documentation, an excellent idea that would have been of great assistance in preparing this account of our history.

References cited

- ICTM. [2018]. “3rd ICTM Forum: Approaches to Research on Music and Dance in the Internet Era.” <http://ictmusic.org/3rd-ictm-forum-approaches-research-music-and-dance-internet-era> (accessed 26 Sep 2018).
- Jones, Stephen. 2003. “Reading between the Lines: Reflections on the Massive *Anthology of Folk Music of the Chinese Peoples*.” *Ethnomusicology* 47/3: 287–337.
- Lee, Byongwon. 2000. “The Current State of Research on Korean Music.” *YTM* 32: 143–149.
- MEA (ICTM Study Group on Musics of East Asia). 2007. *The First Conference of the ICTM Study Group for Musics of East Asia (MEA)*. Programme booklet.
- . 2010. *The Abstracts for the Second International Conference of the International Council for Traditional Music Study Group for Musics of East Asia*. Programme booklet.
- . 2012. *Third International Symposium of the ICTM Study Group for Musics of East Asia*. Programme booklet.
- . 2014. “Program and Abstract.” <https://sites.google.com/site/meanara2014/home/program-abstract> (accessed 5 Jul 2020).
- . 2016a. *East Asian Ethnomusicologies? The Fifth International Symposium of the ICTM Study Group for Musics [of] East Asia*. Programme booklet.
- . 2016b. “ICTM Musics of East Asia Operating Procedures” (revision of Aug 2016). <https://ictmusic.org/group/112/post/ictm-musics-east-asia-operating-procedures> (accessed 24 Sep 2018).
- . 2018. *ICTM MEA 2018: Performing Arts and Social Transitions in East Asia*. Programme booklet.
- . 2020. “Postponement of the 7th Symposium of the ICTM Study Group on Musics of East Asia.” <http://ictmusic.org/group/study-group-musics-east-asia/post/postponement-7th-symposium-ictm-study-group-musics-east-asia> (accessed 18 Jul 2020).
- . n.d.a. “Call for Papers: 5th Symposium of the Study Group on Musics of East Asia, 25–27 August 2016, Taipei.” <https://ictmusic.org/group/112/post/call-papers-5th-symposium-study-group-musics-east-asia-25-27-august-2016-taipei> (accessed 24 Sep 2018).
- . n.d.b. “Executive Committee.” <https://ictmusic.org/group/112/post/executive-committee> (accessed 25 Sep 2018).
- . n.d.c. “Study Group on Musics of East Asia.” <https://www.ictmusic.org/group/musics-east-asia> (accessed 25 Sep 2018).
- National Gugak Center. n.d. “History.” <http://www.gugak.go.kr/site/homepage/menu/viewMenu?menuid=002001002> (accessed 24 Sep 2018).
- Rees, Helen. 2016. “Ten Years of MEA.” In *East Asian Ethnomusicologies? The Fifth International Symposium of the ICTM Study Group for Musics [of] East Asia*, 3.
- Simeda, Takasi. 2002. “Music Scholarship in Japan.” In *Garland Encyclopedia of World Music*, Vol. 7: *East Asia*, edited by Robert C. Provine, Yosihiko Tokumaru, and J. Lawrence Witzleben, 591–515. New York: Routledge.
- Tsai, Tsan-Huang. 2016. “MEA and Taiwan: A Time for Reflection.” In *East Asian Ethnomusicologies? The Fifth International Symposium of the ICTM Study Group for Musics [of] East Asia*, 4–5.
- Tsuge, Gen’ichi. 2000. “Tōyō Ongaku Gakkai and Music Research in Japan.” *YTM* 32: 157–165.
- Wang, Ying-fen. 2000. “Taiwan diqu minzu yinyue baocun yanjiu de xiankuang yu fazhan” [The current state and future development of the preservation of and research on traditional music in Taiwan]. In *Taiwan diqu minzu yinyue zhi xiankuang yu fazhan zuotanhui shilu* [Record of the symposium on the current state and future development of traditional music in Taiwan], 94–101. Taipei: Minzu yinyue zhongxin choubelichu.
- . n.d. “Background: Study Group for Musics of East Asia (MEA).” <https://ictmusic.org/group/112/post/background> (accessed 24 Sep 2018).
- Waseda, Minako. 2016. “Looking Back at the Ten-year History of MEA.” In *East Asian Ethnomusicologies? The Fifth International Symposium of the ICTM Study Group for Musics [of] East Asia*, 1–2.
- . n.d. “First Conference in Shanghai (December 20–22, 2007).” <https://ictmusic.org/group/112/post/background> (accessed 25 Sep 2018).
- Witzleben, J. Lawrence. n.d. “Operating Procedures, Next Conference, and Mailing List.” <https://ictmusic.org/group/112/post/background> (accessed 26 Sep 2018).
- Xiao, Mei. 2007. *Zhongguo dalu 1900–1966: minzu yinyuexue shidi kaocha—biannian yu ge’an* [Ethnomusicological field research in mainland China, 1900–1966: A chronicle and case studies]. Shanghai: Shanghai yinyue xueyuan chubanshe.

Appendix: Chronicle of MEA meetings and symposia, 2006–2018

<i>date</i>	<i>event</i>	<i>location</i>	<i>main or first theme</i>	<i>keynote speaker</i>	<i>keynote lecture</i>
31 Aug – 2 Sep 2006	Founding meeting	Yilan (National Center for Traditional Arts)	East Asian music and modernity	TOKUMARU Yosihiko	Modernisation, acculturation, and inner development: A case of Japan
20–22 Dec 2007	First symposium	Shanghai (Shanghai Conservatory of Music)	The role of Shanghai in East Asian musical development	Adrienne KAEPLER	Music of desire and the death of the exotic
24–26 Aug 2010	Second symposium	Seongnam (Academy for Korean Studies)	Intangible cultural heritage in East Asia: History and practical results	KWON Oh-Sung	Directions for the future of East Asian musicology in the 21st century
31 Jul – 2 Aug 2012	Third symposium	Hong Kong (Chinese University of Hong Kong)	World music and Asian traditional music	YAMAGUTI Osamu	East Asian networks of music in retrospect, inspect, and prospect
21–23 Aug 2014	Fourth symposium	Nara (Nara University of Education)	East Asian musics in a cross-cultural perspective	Alison TOKITA	Musical modernity and regional identity in East Asia
25–27 Aug 2016	Fifth symposium	Taipei (Academia Sinica Institute of Ethnology, Taipei National University of Arts)	East Asian ethnomusicologies?	PARK Mi-kyung	Stylistic transformation of the Korean traditional music genre <i>kagok</i> in the global environment
21–23 Aug 2018	Sixth symposium	Seoul (National Gugak Center)	Performing arts and social transitions in East Asia	Bell YUNG	Exploring creativity in traditional music

ICTM Study Group on Performing Arts of Southeast Asia

Wayland Quintero and Patricia Matusky

The beginning years and beyond

The ICTM Study Group on Performing Arts of Southeast Asia is familiarly known among its members as “PASEA.” PASEA is now twelve years of age, and we have a history to share at this point in time. In 2008, ICTM scholars of Southeast Asian performing arts began speaking with each other about the possible formation of a study group that would encompass all the performing arts found throughout the ASEAN region (Association of Southeast Asian Nations). Over the years, scholars have studied and documented characteristics of the music, dance, and theatre of Southeast Asia that have been found to be unique, exhibit substantial differences from the music of East Asia, and are performed by both Austroasiatic- and Austronesian-speaking peoples throughout both the mainland and the vast archipelago of this region. With the purpose of forming a study group focussed on the performing arts of this ASEAN region, an organizing meeting of ICTM scholars took place on 18 August 2008, immediately following the 25th symposium of the ICTM Study Group on Ethnochoreology at the Royal Bintang Hotel in Kuala Lumpur, Malaysia. Several dance specialists from that study group, including Adrienne Kaeppler, the president of the ICTM at that time, stayed in Kuala Lumpur to work on the possibility of a new study group focusing on the performing arts of Southeast Asia.

Development of the Mission Statement and the Executive Committee

During the 2008 meeting, reports were given by performing arts scholars from a number of Southeast Asian and other countries. A Mission Statement was established, and a liaison person (Patricia Matusky) was selected to file the application with the ICTM for a study group focusing on the performing arts of Southeast Asia. The application was approved in 2008 by the ICTM Board, and the PASEA Mission Statement became the guiding document and stimulation for the creation of a *commu-*

nitas of scholars who are active in the SG today. The text of the Mission Statement emphasizes a dedication to:

the study and research of music, dance and theatre as found throughout Southeast Asia, and includes Southeast Asian performing arts that are found elsewhere in the world. The Study Group intends to provide a forum for the exchange of ideas, new approaches and current research among established as well as young ICTM scholars around the world. The Study Group will also strive to increase communication and interaction among scholars working in Southeast Asian performing arts, and to promote future research initiatives in areas of Southeast Asia where there has been little or no research. (approved on 18 August 2008)

The first PASEA meeting took place on 7 July 2009 during the 40th ICTM World Conference at the University of KwaZulu-Natal, Durban, South Africa. During that meeting, a chair and a secretary were elected—Patricia Matusky and Made Mantle Hood, respectively, each to serve an initial four-year term, and both of whom would serve on the newly formed Executive Committee for the study group. The additional PASEA members who served by appointment on this Executive Committee in 2009 and beyond included Mohd Anis Md Nor (publications chairperson), Joyce Teo (local arrangements chair for 2010), David Harnish (member-at-large), and Felicidad Prudente (local arrangements chair for the 2012 symposium).

During the meeting in 2009, the name of the study group was formally approved to be the “ICTM Study Group on Performing Arts of Southeast Asia (PASEA).” It was also agreed upon to run symposia on a biennial basis with the understanding by its members that the first symposium, 10–13 June 2010, would be hosted by the Republic Polytechnic in Singapore. For that first symposium, Joyce Teo was the local arrangements chair, and Patricia Matusky chaired the programme committee. This first symposium featured presentations by the more than eighty ICTM Southeast Asian performing arts scholars who convened at the Republic Polytechnic Arts Management facilities in Singapore.

Over the course of the following two years, the Study Group By-laws and Guidelines for Symposia were

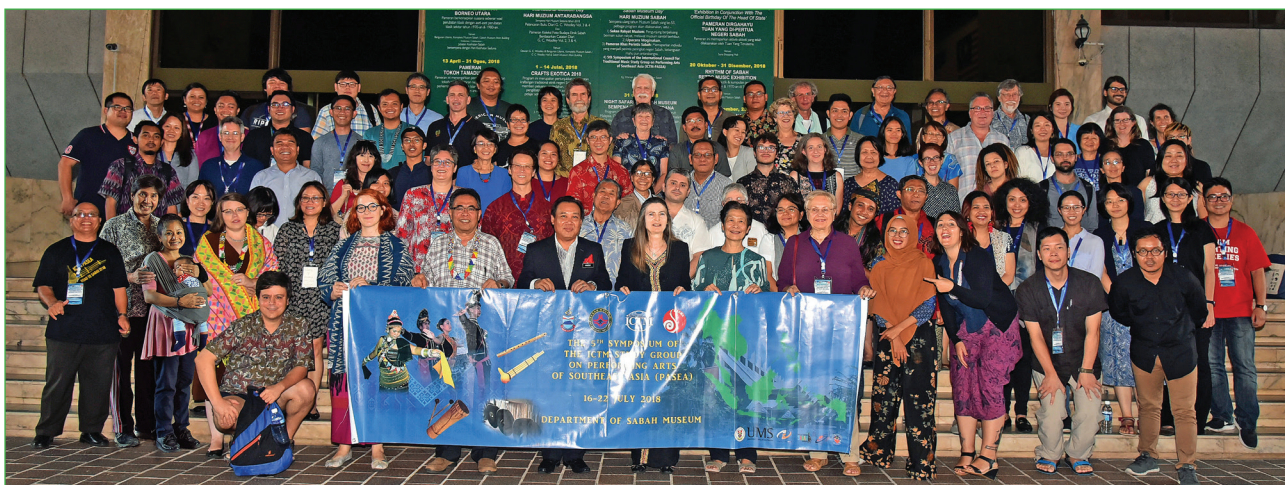


Figure 1. 5th ICTM PASEA Symposium group in front of Muzium Sabah, Kota Kinabalu, July 2018 (photo courtesy of Department of Sabah Museum, Kota Kinabalu, Sabah, Malaysia).

formulated, proposed, and officially adopted at the study-group meeting that took place at the PASEA symposium, 14–19 June 2012, hosted by the National Commission for Culture and the Arts (Republic of the Philippines, Office of the President) and the Philippine Women’s University in Manila. Subsequent to these early meetings, the study-group meetings (general business meetings) take place once a year at an ICTM world conference or during a PASEA symposium.

PASEA is now run by the chair, Made Mantle Hood, elected in 2016 (formerly by Mohd Anis Md Nor, 2016–2020, and Patricia Matusky, 2009–2016); vice chair, Pornprapit Ros Phoasavadi (formerly Patricia Matusky, 2016–2020); secretary, Christine May Yong (elected in 2018); and an Executive Committee comprising appointed PASEA members: Felicidad A. Prudente and Patricia Matusky, and formerly Wayland Quintero (co-chairs of publications); Made Hood and Marie-Pierre Lissior (co-chairs of the 2021 programme committee); Ted Tsai Tsung-Te and Catherine Ching-Yi Chen (co-chairs of the 2021 local arrangements committee); Jacqueline Pugh-Kitingan (chair of the student-awards committee); David Harnish (member-at-large); and Ricardo Trimillos (member-at-large). This PASEA executive committee formerly included Mayco Santaella and Ne Myo Aung (of the Gitameit Music Institute, Myanmar), co-chairs of the local arrangements committee for the symposium in 2020 in Myanmar, which was forced to cancel.

In this narrative on developments in PASEA, changes took place through two procedures in 2017 which had been discussed from time to time in past study-group meetings. First, it was finally decided to officially allow the use of the local host country’s languages in addition to English as the main language(s) of a symposium. Second, each of the then four existing *Proceedings* was formatted in an electronic version and uploaded to the

ICTM website on the web pages dedicated to the Study Group on Performing Arts of Southeast Asia. Hence, the PASEA proceedings are now easily accessible to all members of the ICTM, its study groups, and other interested readers.

Volunteers

Numerous volunteers who are active PASEA members have helped this study group maintain the management of its email list and the operations of the various committees, including the programme, local arrangements, and publications committees. Volunteers on these committees in past years include: Joyce Teo, Gisa Jähnichen, Hanafi bin Hussin, Mohd Anis Md Nor, Hafzan Zannie Hamza, Felicidad Prudente, Patricia Matusky, Bussakorn Binson, Made Mantle Hood, David Harnish, Jose Buenconsejo, Wim van Zanten, Paul Mason, Christine de Vera, Kristina Benitez, Lilymae Montano, Mi Hyun Oh, Teresa Montes, Leo Rempola, Richelle Rivere, Theresa Ascencio, Jon Garcia, Felistina Pangsiw, Paz Reconquista, Jacqueline Pugh-Kitingan, Christine May Yong, Larry Witzleben, Patrick Alcedo, Aline Scott-Maxwell, Lawrence Ross, Patricia Hardwick, Matthew C. M. Santamaria, Sumarsam, R. Anderson Sutton, Ricardo Trimillos, Clare Chan Suet Ching, Mayco Santaella, Tan Shyr Ee, I Wayan Dibia, I Komang Sudirga, Ako Mashino, Sarah Anais Andrieu, A.S. Hardy Shafi, Mumtaz Backer, Jasni Dolah, Carren Hong Kim Lan, Nur Azreen Chee Pi, Pravina Manoharan, and Tan Sooi Beng.

The current list of PASEA volunteers for various tasks for the period of 2018–2020 include: Tan Sooi Beng, Sarah Anais Andrieu, Randal Baier, Margaret Sarkissian, Made Mantle Hood, Felicidad Prudente, Desiree A. Quintero, Lawrence Ross, Marie-Pierre Lissior,

Jacqueline Pugh-Kitingan, Christine May Yong, and Hafzan Zannie Hamza. The PASEA is truly thankful and appreciative for all of our volunteers' contributions and for the help given by all PASEA members over the years (figure 1).

The PASEA mailing list

The PASEA currently maintains an email list of over 300 people with an ongoing active membership of over 120 ICTM members who regularly attend the biennial symposia. The membership comes from around the world and includes scholars studying, documenting, publishing, and actively performing in all of the performing arts (music, dance, theatre) of Southeast Asia. The mailing list was maintained in past years (2008–2016) by the chair of the study group, then this task was transferred in late 2016 to a volunteer (Desiree A. Quintero) who functions as the personal assistant to the study-group chair, and now the PASEA secretary manages the mailing list.

Student awards

The possibility of offering an outstanding student-paper award was discussed at the study-group meeting during the PASEA symposium in Bali in 2014, and the criteria for determining the award and the administrative body to process the award was discussed by the Executive Committee in the following months. Jacqueline Pugh-Kitingan serves as chair of this committee and engages PASEA members to help evaluate student papers at PASEA symposia, based on the selected criteria approved by the Executive Committee in 2014. The award is then given to the selected student (or students) at the closing ceremony of each PASEA symposium. In 2016 at the fourth symposium in Penang, student awards were given to Christine Yun-May Yong (graduate student at Wesleyan University, USA) for her lightning paper, and to I Putu Hiramayena (graduate student at the University of Illinois at Champagne-Urbana, USA) for his full-paper presentation. At the fifth symposium (2018), the award was given to Gene Lai, a graduate student at Wesleyan University for his full-paper presentation.

PASEA website and Facebook page

A website was created in 2009 to function as an all-encompassing news and documents venue where PASEA members would have transparent and easy access to important PASEA documents including the

minutes of study-group meetings. This site was set up through Google Sites. However, this website is no longer in existence, and the historical and current PASEA files are being prepared for storage on external hard drives that will be maintained by the study-group secretary.

At the 2012 PASEA meeting, member Paul Mason suggested setting up a Facebook page. The suggestion was accepted and Mason volunteered to maintain this electronic site that would function as an informal method of communication for members and other interested individuals. Today, Made Mantle Hood manages this site. Immediate news to PASEA members, as well as related performing-arts citations, publications, and other related information are frequently noted on this social media site (<https://www.facebook.com/groups/171878712943748/?ref=share>).

PASEA symposia: Past and proposed

Following the first symposium in Singapore, 10–13 June 2010, each of the subsequent biennial PASEA symposia was hosted by the following institutions:

14–19 June 2012: National Commission for Culture and the Arts and the Philippine Women's University in Manila, Philippines (Felicidad Prudente, LAC chair);

14–20 June 2014: Indonesian Institute of the Arts, Denpasar, Bali, Indonesia (Mohd Anis Md Nor and Made Hood, LAC co-chairs);

31 July – 6 August 2016: Universiti Sains Malaysia, Penang, Malaysia (Tan Sooi Beng, LAC chair);

16–22 July 2018: Department of Sabah Museum, Kota Kinabalu, Sabah, Malaysia (Sintiong Gelet, Mansur Haji Asun, Head of the Sabah Museum, and Jacqueline Pugh-Kitingan, LAC co-chairs);

July–August 2021 (instead of 2020, due to the COVID-19 pandemic): the projected 6th symposium was to take place at the Gitameit Music Institute in Myanmar (Ne Myo Aung, Institute member, and Mayco Santaella, LAC co-chairs), however this hosting was cancelled, and a 2021 online symposium is planned at the Tainan National University of the Arts in Taiwan (Ted Tsai and Catherine Chen, LAC co-chairs).

At least two different themes are proposed for every symposium that serve to guide the papers, lecture-demonstrations, and workshops presented by the PASEA members, along with new research papers, video and film presentations, and live demonstrations that are accepted as major contributions. Some of the themes, reflecting PASEA members' research foci and papers, included:

- Hybridity in the performing arts
- *Silat* (martial arts) of Southeast Asia
- Archiving and documentation



Figure 2. 2nd ICTM PASEA Symposium, Saman dance workshop (Indonesia) at the National Commission for Culture and the Arts. Manila, June 2012 (photo courtesy of Hafzan Zannie Hamza).

- (Re)producing Southeast Asian performing arts (in the context of tourism, commodification, local identity, and modern multi-cultural music education)
- Southeast Asian bodies, music, dance, and other movement arts (incorporating movement arts in ritual, theatre, and other contexts)
- Interculturalism and the mobility of performing arts in Southeast Asia
- Sound, movement, place: Choreomusicology of humanly organized expression in Southeast Asia
- Performing arts and the religious impulse
- Endangered performing arts—maintenance and sustainability efforts
- Crossing borders through popular performance genres
- Tourism and the performing arts in Southeast Asia
- Expressing heritage—inviting encounter: Intersections between scholars and performing artists in Southeast Asia (theme for 2021)
- Movementscapes and soundscapes (theme for 2021).

For each symposium, the host institution develops one featured theme while the PASEA members suggest and the PASEA Executive Committee confirms a second theme. The sample list above reflects a wide variety of topics and subjects, some of which have been the starting point and perhaps even the “incubation point,” for at least two publications emerging from the research of PASEA members: Paetzold and Mason (2016), and Nor and Stepputat (2017). The PASEA Executive Committee anticipates other works published by its members in the years to come.

All symposia feature various kinds of presentations including regular papers of twenty minutes or “lightning papers” of ten minutes that usually feature reports on current research. In contrast, roundtable discussions may be presented or workshops undertaken featuring live demonstrations for teaching and illustration purposes. In recent years, wherever applicable and appropriate, the study group has encouraged live demonstrations of performing arts as part of a presentation during the symposia (figure 2).

Sub-study groups in PASEA

There are currently three sub-study groups that engage in specialized research in highly contrasting subject areas of the performing arts of Southeast Asia.

The first of these specialized research groups to emerge within PASEA is the Sub-study Group (SSG) on Performing Arts of Muslim Communities in Southeast Asia, which was approved at the study group meeting on 12 June 2010 in Singapore. This SSG is currently co-chaired by Mohd Anis Md Nor and Raja Iskandar Raja Halid. The SSG aims to promote research on the performing arts of Southeast Asian Muslims and initiates cross-cultural dialogues and collaborative research projects amongst performers, artists, cultural workers, and researchers. Members are encouraged to use their findings to present papers at PASEA symposia and at ICTM world conferences. A good number of papers based on the above-mentioned activities were presented by the members at the ICTM world conferences in Astana (2015) and Limerick (2017). To sustain discourse and related communications, this SSG main-

tains a newsletter. For the period 2016–2017, this SSG compiled a list of recent publications from its members that will eventually be updated and made available in the newsletter.

The second SSG to emerge within PASEA focuses on the Performing Arts in Royal Contexts in Southeast Asia (SOPIRC-SEA). This SSG was proposed in 2011 by member Lawrence Ross, who is now the chair. One of its major goals is to amass scholarship on the myriad connections between the region's performing arts and its royal courts. The scope encompasses the historical roles performing arts have played in linking Southeast Asian polities, exchanges between court and village, and the legacies of court traditions in contemporary society. Royal courts in Southeast Asia have been relevant for several reasons:

- They have been sites for the creation, maintenance, and development of numerous music, theatre, and dance forms
- Several extant forms are products of court-to-court migrations
- Appropriations have occurred by royal courts from folk culture and vice versa
- Performance has often been a medium for royal displays of dominion
- Many so-called “classical” court forms are seen as national and popular icons.

Although royal courts are often in symbiosis with modern states, their distinctive institutions, concerns, ideologies, and constitutions of power distinguish them from a broader examination of performing arts under state sponsorship. Performance in royal contexts touches on issues and topics germane to PASEA as a whole, including origin and myth, genealogy, repertoire, instruments, ensemble types, ritual practices, proscriptions, cultural preservation, and so on. By sharing PASEA members' research through this SSG, it is hoped that this kind of scholarship will foster collaborations with and contributions to other disciplines, with the potential to offer new theories and explanations of how royal systems have affected social change and shaped modern identities in Southeast Asia. The members of this SSG also explore ways to make findings useful to the ICTM membership at large, other disciplines, and the general public.

To these ends, a two-day symposium took place in July 2018 called “Performing arts and the royal courts of Southeast Asia” at Sunway University in Kuala Lumpur, Malaysia. Twenty-one paper presentations by scholars from six ASEAN countries, the USA, Australia, and Japan were delivered, along with a roundtable discussion on the royal courts and present-day cultural institutions in Southeast Asia, including live demonstrations of music and dance stemming from the royal courts of the region. During the past months, this SSG

has focussed on the production of an anthology of the works presented at this symposium. In pursuit of this goal, SOPIRC-SEA intends to establish an online forum through which members can share their reflections on the recent symposium, as well as perspectives, theories, bibliographies, and methods that might be useful to this volume (see <http://www.facebook.com/group/SOPIRC-SEA>).

The proposal to start a third sub-study group was presented and discussed in August 2016 during the 4th symposium in Penang, Malaysia. This SSG encompasses various studies of the popular performing-arts industries of Southeast Asia, as proposed by Isabella Pek, who now co-chairs this sub-study group with Sangwoo Ha. The Institute of Ethnic Studies at the Universiti Kebangsaan Malaysia (UKM) hosted the first meeting in 2016, which was attended by twenty-three participants and comprised mostly Malaysian-based music academics along with scholars from the Philippines and Indonesia. The meeting featured talks from invited speakers: Paul Augustin from Penang House of Music, Ahmad Izham Omar from Media Prima, and Shamsul Amri Baharuddin of UKM. Each of the speakers shared their experiences and insights on popular music and performing arts industries in Malaysia. At the 2016 meeting it was agreed to work on four research themes:

- Localized popular music, such as Iban pop, Kelantanese pop, Baguio pop, *dangdut karwang*, Pattani Muslim pop, *lukthung*, among others
- Southeast Asian club culture, including electronic dance music, music and youth culture, indie/underground/DIY, producers, and technologies
- Performing arts and media, encompassing performing arts in screened media, digital media, Internet media, intimacies of performing arts media, performing arts and social media, media and globalization/localization/glocalization, neo-liberal economies of production and consumption, indie/underground/DIY/corporate production, and technology
- Mainstream and industry, including audience perception and reception, radio/TV/online, Internet of music, events/festivals, fusion/hybridity, economy, politics, gender, composers, performers.

The participants agreed to meet once a year to share research projects and provide mutual support in carrying out research and producing outputs, and to present themed research panels, including but not limited to the above topics.

This SSG organized the “Studies of popular music workshop” on 12–14 January 2018 at the National Museum in Kuala Lumpur, Malaysia. The topics of discussions included research methods specific to popular music studies, its fundamental literature, publishing journal articles on popular music, and contemporary trends in the study of popular music worldwide. Sarah Hill of

Cardiff University was the resource expert in the workshop, and eleven research projects were discussed. On 11–14 January 2019, this SSG organized the “PASEA Pop 2019” conference at a meeting location known as RUANG (“space”) in Kuala Lumpur; it drew participants from the UK, Norway, Thailand, the Philippines, and Indonesia. This conference coincided with the launch of the International Association for the Study of Popular Music – Southeast Asia branch (IASPM-SEA), which continues to work closely with the PASEA Sub-study Group on Popular Performing Arts Industries of Southeast Asia.

Proceedings

Thus far, five completed *Proceedings* have emerged from past PASEA symposia. The chief editor for the first through third *Proceedings* was PASEA member Mohd Anis Md Nor, along with production editors Hanafi bin Hussin and Hafzan Zannie Hamza. The names of PASEA members who served as volunteers on the editorial teams for these and subsequent *Proceedings* have been noted above. The chief co-editors of the fourth *Proceedings* (2017) and the fifth *Proceedings* (2019) are Patricia Matusky and Wayland Quintero, with production editors Hafzan Zannie Hamza and Christine May Yong. The sixth *Proceedings* will be co-edited by Patricia Matusky and Felicidad A. Prudente, with production editors Catherine Ching-Yi Chen and designer Ting-Ying Hsiao of the TNNUA in Taiwan. All *Proceedings* are typically published by the host institution of each symposium, and the editing is carried out by a group of PASEA volunteers on an editorial team that varies from symposium to symposium.

The *Proceedings* include both full and lightning papers presented at each symposium. However, a presenter can request that only his/her abstract be included in the given *Proceedings*. The full content of the symposium is documented in the *Proceedings* in the form of written articles, reports, abstracts, photos, and the actual programme schedule. All *Proceedings* are typically published in hard copy (see Nor et al. 2011, 2013, 2015; Matusky et al. 2017, 2019). Since 2017, all PASEA *Proceedings* have also been available as downloadable PDF files at <https://ictmusic.org/group/performing-arts-southeast-asia>.

Looking ahead

Due to the spread of COVID-19, the members of the Executive Committee of the ICTM Study Group on Performing Arts of Southeast Asia decided to postpone the sixth symposium that was originally scheduled for late July and early August 2020 to 29 July – 5 August

2021. This online symposium will be hosted by the Ministry of Culture, the Ministry of Education, and the Tainan National University of the Arts in Taiwan.

There are two book projects by PASEA members currently in the works toward publication:

- “The Animal Within: Exploring Ecologies of Human and Animal Relations in the Performing Arts of Southeast Asia” (working title), edited by Patricia Hardwick and Made Mantle Hood.
- “Performing Arts and the Royal Courts of Southeast Asia: Inter-Court Relations, Intra-Kingdom Circulations, and Contemporary Legacies” (working title), edited by Lawrence Ross and Mayco Santaella.

References cited

- Matusky, Patricia, Wayland Quintero, Desiree A. Quintero, Christine May Yong, Lawrence Nathaniel Ross, Made Mantle Hood, Felicidad Prudente, and Hafzan Zannie Hamza. 2019. Eds. *Proceedings of the 5th Symposium of the ICTM Study Group on Performing Arts of Southeast Asia*. Kota Kinabalu (Sabah, Malaysia): Department of Sabah Museum.
- Matusky, Patricia, Wayland Quintero, Tan Sooi Beng, Jacqueline Pugh-Kitingan, Desiree A. Quintero, and Christine May Yong. 2017. Eds. *Proceedings of the 4th Symposium of the ICTM Study Group on Performing Arts of Southeast Asia*. Penang: School of the Arts, Universiti Sains Malaysia.
- Nor, Mohd Anis Md, and Kendra Stepputat. 2017. Eds. *Sounding the Dance, Moving the Music: Choreomusicological Perspectives on Maritime Southeast Asian Performing Arts*. London and New York: Routledge.
- Nor, Mohd Anis Md, Patricia Matusky, Tan Sooi Beng, Jacqueline Pugh-Kitingan, Made Mantle Hood, and Hafzan Zannie Hamza. 2015. Eds. *Proceedings of the 3rd Symposium of the ICTM Study Group on Performing Arts of Southeast Asia*. Denpasar (Bali, Indonesia): Institut Seni Indonesia.
- Nor, Mohd Anis Md, Patricia Matusky, Tan Sooi Beng, Jacqueline Pugh-Kitingan, Felicidad Prudente, and Hanafi Hussin. 2013. Eds. *Proceedings of the 2nd Symposium of the ICTM Study Group on Performing Arts of Southeast Asia*. Manila: Philippine Women’s University.
- Nor, Mohd Anis Md, Patricia Matusky, Tan Sooi Beng, Jacqueline Pugh-Kitingan, Felicidad Prudente, and Hanafi Hussin. 2011. Eds. *Proceedings of the 1st Symposium of the ICTM Study Group on Performing Arts of Southeast Asia*. Kuala Lumpur: Nusantara Performing Arts Research Center and University of Malaya Department of Southeast Asian Studies.
- Paetzold, Uwe U., and Paul H. Mason. 2016. Eds. *The Fighting Art of Pencak Silat and Its Music: From Southeast Asian Village to Global Movement*. Leiden and Boston: Brill.

ICTM Study Group on Sound, Movement, and the Sciences

Kendra Steputat, Lara Pearson, and Rafael Caro Repetto

The Study Group on Sound, Movement, and the Sciences is united by a joint interest and research approach, which lies in the use of methods derived from the “hard” or “natural sciences” within ethnomusicology and/or ethnochoreology. Our chosen acronym is SoMoS, which in Spanish means “we are.” As our mission statement from 2018 explains, the subject of the study group is research of sound and/or movement using multidisciplinary approaches, combining ethnomusicology and/or ethnochoreology with elements from the wide spectrum of different sciences. These include, but are not limited to, fields such as statistics, mathematics, computer sciences, engineering, physics, cognitive sciences, medical science, and biology. We position ourselves first and foremost as ethnomusicologists/ethnochoreologists, but add to that methods borrowed from disciplines such as those listed above, sometimes

working in inter- or transdisciplinary projects together with experts from other fields. Ethnographic methods remain an important part of the research and lie at the core of respective projects. The title of the study group aims towards inclusivity; the term “movement” is used so as to be inclusive of work that explores dance as well as physical movement that is not typically described as dance, and the term “sound” is employed to include more than is culturally defined as “music.”

The ICTM world conference in Limerick in 2017 saw the genesis of this group, when several of the would-be members talked about the fact that although those within the ICTM using methods mentioned above might be relatively few, it would be important to have a forum and platform to share our knowledge, insights, methods, problems, ideas, and so forth, with others



Figure 1. Participants of the first SoMoS symposium held online, hosted by KTH Royal Institute of Technology, Stockholm, 30 September 2020 (photo by André Holzapfel).

using similar approaches. From these talks grew the idea to formally establish a new study group within the ICTM. Idea led to action, and in September 2018 we had our first meeting at the University of Music and Performing Arts in Graz, Austria, and decided on the name “Sound, Movement, and the Sciences.” At this meeting the study group-in-the-making elected its initial officers: Kendra Stepputat as chair, Lara Pearson as vice-chair and Christopher Dick as secretary. The group was approved by the ICTM Executive Board shortly after. We held our first official symposium in September 2020, hosted by the KTH Royal Institute of Technology in Stockholm, which included a wide variety of topics and presenters from four continents, made possible through an online symposium setting (figure 1).

Beyond sharing knowledge amongst SoMoS members, we see our group as an important tool for spreading information about research using methods from the aforementioned range of sciences in ethnomusicology and ethnochoreology both within the ICTM and beyond. Since our formation, the number of members has doubled. We hope that this trend continues, and that our membership base will become even more international and diverse.

Discontinued

Committee on Radio/Television and Sound/Film Archives

Krister Malm

From 1951 to 1983, the Radio Committee,¹ known from 1966 as the Committee on Radio/Television and Sound/Film Archives, was an important subgroup within the Council and, in some ways, a forerunner of study groups. This committee was a main agent in the establishment of a network between people involved in broadcasts containing folk music, especially in Eastern and Western Europe. Recording equipment in the early 1950s was mainly owned by radio organizations and thus, IFMC through the Radio Committee, contributed to an increased documentation of folk music. The radio corporations which were also linked to the committee by paying yearly fees were the main sponsors of the activities of the IFMC.

At its pre-conference meeting in 1951, the Executive Board considered a proposal by the director of the folk music department at Radio Zagreb,² recommending the establishment of a “special commission” of IFMC on folk music and broadcasting. The Board fully approved the proposal and decided to place it before the members during what would today be called the General Assembly. The Board also thought that the BBC might assist in convening a meeting of representatives of broadcasting organizations at the 1952 conference in London (EB minutes, 7th meeting, 6–7 Sep 1951:§94). Following a presentation by Paul Collaer (1952), the resolution was adopted by conference participants on 13 September 1951 (*BIFMC* 5, Nov 1951:16).

Before the 1952 conference, invitations were sent to broadcasting organizations and twenty-one such organizations attended the conference. The 1951 resolution was replaced by a new, expanded resolution to

establish a Radio Committee.³ It was adopted by the General Assembly:

3. Folk Music in Radio

This Conference strongly recommends the formation of a Committee of the International Folk Music Council with the following terms of reference:

- (i) To collect information about the recorded folk music that is in the possession of broadcasting corporations and national institutions specializing in folk music.
- (ii) To co-operate with broadcasting corporations and national institutions specializing in folk music
 - (a) in the methodical recording of authentic material in the field of folk music, especially in countries or regions where this is not already being done;
 - (b) in the preservation in permanent form (e.g. by the making and preservation of matrices etc.) of this authentic material or of any other valuable material already in existence;
 - (c) in the dissemination of authentic folk music through the medium of sound and visual broadcasting and films, by facilitating:
 - (1) the preparation of radio programmes with suitable presentation,
 - (2) the exchange of material either “live” or recorded between these various organizations.
- (iii) This committee should meet at least once a year.

The Conference further recommends that this Committee should be as small as possible, and that the majority of its members should be at the same time members of the International Folk Music Council and representatives of broadcasting organizations.

Acting on this resolution and on further recommendations proposed by the General Assembly the Executive

1 While commonly known as the Radio Committee, it actually enjoyed a variety of names, including: Radio Commission (1951), Radio Committee (1952–1961), Radio and Record Library Committee (1961–1966), and Radio/Television and Sound/Film Archives Committee (1966–1983), as detailed below.

2 Presumably Nikola Sabljar (*BIFMC* 5, Nov 1951:5).

3 One possible reason for the 1952 resolution was to reinvigorate the Board’s initial enthusiasm for such a body. Following the 1952 conference, the Board minutes refer to a “Radio sub-committee” (EB minutes, 10th meeting, 20 Jul 1952:§117). Pakenham (2011:227–228, 230) observes that the commission was established in 1951, but was “implemented” in London in 1952.

Board subsequently adopted the following additional resolution:

- (a) That in accordance with the resolution submitted by the Conference, a Radio Committee be appointed consisting of:
 - M. Paul Collaer (Belgisch Nationaal Instituut voor Radio-Omroep)
 - Mlle. C. Marcel-Dubois (Musée National des Arts et Traditions Populaires, Paris)
 - Dr. S. Michaelides (Cyprus)
 - Maestro G. Nataletti (RAI, Radio Italiana)
 - Miss Marie Slocombe (B.B.C., London)
 - A representative of Radio Zagreb with power to appoint up to two additional members.
- (b) That Miss Karpeles as Secretary to the Council be ex officio a member of the Committee and should convene its first meeting.
- (c) That radio organizations and other institutions concerned with folk music be invited to give an annual contribution to the Council so as to enable it to make an allocation towards the work of the Radio Committee.
- (d) That the Committee should work in close co-operation with existing organisations such as the European Broadcasting Union in order to avoid duplication of work. (BIFMC 6, Sep 1952:7–8)

The Radio Committee held its first meeting the same year, 12–13 November 1952, at UNESCO House in Paris. The report from this meeting, inter alia, says:

The Committee recommended the Council to bring to the notice of radio organizations the importance of reserving in their programmes the use of the term “folk music” to *authentic* folk music, as provisionally defined by the International Folk Music Council at its 1952 Conference.

In order to facilitate such programmes, the Committee recommended that the Council should encourage co-operation between broadcasting organizations and folk music experts.

The European Broadcasting Union has agreed to make these wishes known to its members and to include in its Information Bulletin particulars of folk music programmes available for international relay.

Other matters which are under consideration are:

- (a) The issue, under the auspices of the Council, of an edited recording of the World Festival of Folk Dance and Folk Song which the International Folk Music Council is organizing in the Basque Country.
- (b) The possibility of seeking the co-operation of broadcasting organizations in arranging an international series of “live” or recorded performances presenting the authentic folk music of each participating country. (BIFMC 7, Sep 1953:15)

Karpeles would remark that the establishment of the Radio Committee was one of the most important

steps taken by the Council (BIFMC 7, Sep 1953:16), and Claudie Marcel-Dubois “praised the audacity of Council in having implemented the resolution proposed by the Yugoslav National Committee at the 1951 Assembly in Opatija” (ibid.:17).

It was decided that the theme for the 1954 programme in the international series should be “Folk music associated with the summer solstice,” followed by “Shepherds’ songs and instrumental music” (1955), “Folk music connected with wedding ceremonies” (1956), “Harvest and threshing songs and music” (1957), “Traditional folk instruments” (1958), “Children’s songs” (1959), etc. These programmes, continuing to at least 1966, were distributed to radio stations by the UNESCO Radio Division.

At the 1953 IFMC Conference, there was a new report on the activities of the Radio Committee:

Miss KARPELES considered that the appointment of the Radio Committee was one of the most important steps that had been taken by the Council. Good work had already been achieved and considerable financial assistance had been received from interested radio organizations. She said that UNESCO had sent a recording unit to Biarritz and Pamplona and the recordings made by them would be distributed to broadcasting organizations ... A questionnaire concerning authentic folk music records had been sent to the gramophone libraries of radio and other organizations. One hundred and six replies had been received and the data would be included in the International Catalogue of Folk Music Records which the Council was preparing on behalf of UNESCO. (BIFMC 7, Sep 1953:16)

At the 1955 conference, there were three sessions with papers and discussions arranged by the Radio Committee. It was reported that seventeen radio organizations now were corporate subscribers to IFMC. It was observed that the international exchange of records was hampered by customs regulations throughout the world, and that IFMC should bring this matter, in so far as it concerns folk music, to the attention of UNESCO, through whose intervention customs exemptions had already been granted in many countries in respect of “serious records” received by learned institutions, and that UNESCO should be begged to urge on all governments the necessity of extending such exemption to recordings of authentic folk music received by radio institutions (BIFMC 9, Oct 1955:13).

A new feature of the *Journal of the IFMC* in 1955 and 1956 was the inclusion of a section devoted to radio. Then, from 1957, a section eventually called “Radio Notes” began appearing in the BIFMC. It appeared once a year until 1965, then for apparently the last time in 1970. Members of the committee and later just the chair and/or secretary were listed on the covers of the *JIFMC* (1954–1968) and *Bulletin* (1957–1983), further showing the importance of this committee.

By 1957 radio corporations started to appoint liaison officers to IFMC. Gradually the broadcasting of folk music was seen as a way of promoting understanding between peoples. The European Broadcasting Union started to publicize the reports of the IFMC Radio Committee in its *Bulletin*. In 1958, the Organisation Internationale de Radiodiffusion organized a meeting of experts to discuss folk music in radio.

In 1960, twenty-seven radio corporations were subscribers to the IFMC, a reconstitution of the Radio Committee was made, and a new set of rules giving more power to representatives of radio organizations were implemented:

1. The Radio Committee shall consist of representatives of radio organizations which are corporate subscribers of the Council, and two members appointed by the Executive Board, together with the secretary and treasurer as *ex officio* members.
2. Its terms of reference shall be to make recommendations to the Executive Board on the following matters:
 - (a) The collection of information about the recorded folk music that is in the possession of broadcasting corporations and national institutions specializing in folk music.
 - (b) Co-operation with broadcasting corporations and national institutions specializing in folk music:
 - (i) in the methodical recording of authentic material in the field of folk music, especially in countries or regions where this is not already being done;
 - (ii) in the preservation in permanent form (e.g. by the making and preservation of matrices, etc.) of this authentic material or of any other valuable material already in existence;
 - (iii) in the dissemination of authentic folk music through the medium of sound and visual broadcasting and films, by facilitating the preparation of radio programmes with suitable presentation, and the exchange of material either “live” or recorded between these various organizations.
3. The Committee shall normally meet at least once a year. (*BIFMC* 18, Sep 1960:18)

In 1961, the name of the committee was changed to the Radio and Record Library Committee (*BIFMC* 20, Jan 1962:12); in 1966 the Executive Board approved its renaming as the Committee on Radio/Television and Sound/Film Archives (EB minutes, 34th meeting, 25–26 and 30 July:\$460).⁴

The importance of the committee within the Council can, perhaps, be somewhat gauged by how prominently it was displayed in the front pages or covers of the two primary Council publications. Between 1954 and 1968, the *JIFMC* either listed all committee members (1954–1961) or its secretary (1962–1968); and even more extensively in the *Bulletin*, all committee members were initially listed (1957–1961), followed by just the secretary (1962–1983). These listings appeared on the same page with members of the Executive Board.

Meetings of the committee were generally annual, usually in conjunction with IFMC conferences, and consisted of papers and presentations of radio programmes and films followed by sometimes very lively discussions. During these meetings quite a few cooperation projects and exchanges of programmes were born.

On 12–15 September 1965, a well-attended meeting of the Radio and Record Library Committee⁵ took place in Stockholm, Sweden (figure 1), a year in which no IFMC conference took place. Although not an official delegate, I worked at Radio Sweden at the time and sneaked into quite a few of the sessions. Among other things, the honorary president of the IFMC, Maud Karpeles, made a long, informative presentation on developments regarding the preservation, study, dissemination, and practice of folk music during the past sixty years. There is a detailed report from this meeting in the *Bulletin* (*BIFMC* 28, Jul 1966:12–21).

Indeed, reports of most committee meetings are documented in *Bulletins*, some being very lengthy indeed. For example, in 1968, another separate meeting of the committee took place in Copenhagen, Denmark, with many papers and presentations of recordings and films followed by lively discussions (*BIFMC* 33, Oct 1968:23–52).

During the following years, the committee held meetings both during Council conferences and separate from conferences. A working group consisting of Matts Arnberg (Sweden, chair), Ankica Petrović (Yugoslavia), Ate Doornbosch (the Netherlands), and Olive Lewin (Jamaica, secretary) was appointed in 1973. At the IFMC conference in 1975, the committee decided to make an inventory of folk music—a written index of what is available for exchange purposes and information concerning radio/television organizations, sound archives, film archives, and museums. This project was accepted by the European Broadcasting Union. The committee also held a trial rostrum with presentations of folk-music programmes, which was very successful, and it was decided to regularly organize such events (*BIFMC* 47, Oct 1975:25–28).

⁴ This sequence differs somewhat from that presented in the *Bulletin* (*BIFMC* 30, Apr 1967:6), but is based on Board minutes.

⁵ The fourth meeting of the committee with that name.



Figure 1. A scene from the 4th meeting of the Radio and Record Library Committee: Maud Karpeles, Olof Rydbeck, Marie Slocombe (?), and Matts Arnberg. Stockholm 1965 (photo from Matts Arnberg's archive, courtesy of Svenskt visarkiv).

The first regular rostrum of folk music took place in Budva, Yugoslavia, 26–30 May 1976. There were four categories of presentations: (1) sound recordings of authentic folksongs for one or more voices without any use of studio effects; (2) similarly, for one or more traditional folk music instruments; (3) sound recordings of arrangements of folk songs with or without instrumental accompaniment, using any appropriate composition technique and radiophonic effect; (4) similarly, for one or more instruments. It was decided to hold a rostrum every other year (*BIFMC* 49, Oct 1976:11–12). By now, the committee had grown into a quite powerful and partly independent body within the IFMC.

During the following years, a dispute between International Music Council (IMC) and the IFMC Committee on Radio/Television and Sound/Film Archives brewed over the Folk Music Rostrum. The rostra had become quite successful, and IMC tried to take them over. The conflict escalated. Furthermore, communications with the Executive Board had become sporadic. At the 1983 Board meetings—held in New York, before and after the world conference—it was noted that no report from the committee had been received since 1980,⁶ but a “summary” of two meetings by committee leaders was received before the Board meeting. During the world conference, there was a special meet-

ing with a number of radio/television representatives and some Board members.

The committee was now felt to be too focussed on only a small part of Europe, in contrast to the very international outlook of the Council itself. Although it was certainly recognized as an important source of income for the Council, the predominant feeling was that the committee was now out-of-touch with the newly established ICTM, not in communication with the Board, and essentially obsolete in relation to functions, needs, and even name. A motion was moved and passed dissolving the committee, but then toned down a bit, to say that it would be dissolved as presently constituted (EB minutes, 61st meeting, 7 Aug 1983:§1050; 62nd meeting, 13 and 15 Aug 1983:§1082).⁷

The announcement to members through the *Bulletin*, however, focussed on the conflict over the rostra, and the following somewhat confusing decision:

The Board affirmed its willingness to organise Symposia in conjunction with all IMC/UNESCO Radio/TV Rostra, but at the same time decided to return [*sic*] responsibility for the “European Folk Music Rostrum” to the IMC. Consequently, the Board dissolved its ‘Committee on Radio/Television and Sound/Film Archives’ as no longer congruent with ICTM objectives and policies. (*BICTM* 63, Oct 1983:20)

Yet, responsibility for the folk-music rostra had never been with the IMC.

⁶ Published in *BIFMC* 57 (Oct 1980:15–17), but following complaints from the executive secretary of IMC, the editor of the *Bulletin*, Secretary General Dieter Christensen, withdrew the last four paragraphs because they contain “serious errors and false allegations, and draw on a document of a confidential nature” (*BIFMC* 58, Apr 1981:20). These paragraphs are comments on UNESCO’s lack of financial support for IFMC activities and its representation of IFMC.

⁷ Supplemented by detailed transcripts of Board discussions at these two Board meetings (ICTM Archive MS 10017, series 5, folder 3), presumably transcribed by Executive Secretary Nerthus Christensen, from which she later produced the minutes.

It was also reported that the “Secretary General was charged to pursue with IMC/UNESCO and with cooperating broadcasting organisations the prospects of an ICTM-initiated service for the exchange of programmes of traditional music among regional radio unions” (ibid.). The writer of this entry was a member of the ICTM Executive Board from 1983 and, as far as I remember, the question of exchange of programmes of traditional music was never discussed in Board meetings again.

This seems a rather unfortunate ending to a committee that had been a major part of Council activities for over thirty years. In 1966, when the Council’s continued existence was very much uncertain, IFMC founder and honorary president, Maud Karpeles, observed that the two most important activities of the Council were its journal and the radio committee; if at all possible, they must be kept going (Advisory Committee minutes, 15th meeting, 21 Apr 1966:§142). And in her autobiography, Karpeles would observe that “one cannot over-estimate the importance of radio and television in furthering the aims of the Council” (Karpeles [1976]: 235).

As a separate body within the Council and with a specific focus, the committee is somewhat an early precursor of study groups, which ultimately became very numerous and important parts of the Council, yet the committee never became a study group itself, instead maintaining its own individuality. One of the main differences between the committee and study groups was that the committee never really studied anything. Instead, it was mainly a network of professionals involved in making radio and television programmes with and about traditional music.

The change of secretary general and the Council’s change of name in 1981 were to herald significant changes in some Council activities. Seen as a relic of former times, the Committee on Radio/Television and Sound/Film Archives was one of the casualties.

References cited

- Collaer, Paul. 1952. “Importance des musiques ethniques dans la culture musicale contemporaine.” *JIFMC* 4: 56–59.
- Karpeles, Maud. [1976]. “Autobiography.” 284 pp. English Folk Dance and Song Society, VWML, Maud Karpeles Manuscript Collection, MK/7/185. <http://www.vwml.org/record/MK/7/185>.
- Pakenham, Simona. 2011. *Singing and Dancing Wherever She Goes: A Life of Maud Karpeles*. London: English Folk Dance and Song Society.

Some Reflections Concerning the Study Group on Analysis and Systematization of Folk Music and Other Early Study Groups

Oskár Elschek

Study groups and their importance

From the 1960s, study groups started to play an increasingly important role in speeding up the development of research within the Council. Naturally, it is difficult to compare them at the early stages with the much greater role that they play today, with a multitude of specialized study groups, changing focus from the largely European and North American area in the beginning to worldwide activities that cover Asia, Latin America, Africa, and Oceania, which characterize them today.

Within the International Folk Music Council at the end of the 1950s, some rather essential theoretical as well as organizational ideas came into discussion, among them the question whether the often-organized international music festivals accompanying the annual conferences fulfilled the demands of members and were well coordinated with the conferences and their scholarly programmes? The growing membership and the increasing number of countries participating in IFMC provided the office in London with new tasks. The generally growing interest in folk music had brought to the conferences not only those interested in scholarly and actual problems in the field, but also those who were interested mainly as tourists in organized folklore undertakings and excursions, quite apart from the conference itself.

Although an integral part of the events for years, discussions tried to find new approaches in the work of the IFMC and to identify problems connected with the research interests of the newly participating countries. These deliberations can be briefly characterized as changing from folk-music studies, folklore, etc., to developing programmes of ethnomusicology and expanding to sociocultural and anthropological views (especially in the USA), changing the ideas and developments of our field. It seemed to be essential to find solutions that not only met the demands within the framework of the Executive Board and some commissions (such as those for radio and folk dance), the meetings of national committees, and liaison officers. Namely, the changing relations with other international organizations

also required the development of activities and cooperation, as in the case of UNESCO, the International Musicological Society, International Council of Museums, folklore organizations, as well as various ethnographical and ethnological institutes.

One of the initiatives considered in the late 1950s and 1960s was to establish thematic commissions, which seem to be the starting point of the idea for establishing study groups. These commissions could work and meet separately, in addition to the conferences—which remained the principal scholarly gatherings within the Council—and they could concentrate their activities in special working groups. The Executive Board discussed the ideas and practices proposed by the committees, sometimes endorsing them, depending on their significance and the possibilities of implementation. The ideas themselves, as well as their subject matter, were frequently initiated by those scholars who were interested in working on some new specific questions that arose at the time, particularly as new views on folk and traditional music came into use.

Folk dance was one of the areas that found its place in the long run of conferences. Members were aware that folk dance and folk music are very close and inseparably connected fields, but folk dance was often not well addressed in the framework of typical conferences. Actual dance music had become more and more influenced by non-European genres, had gained a role in popular culture, and was increasingly gaining momentum in scholarship. Those who were involved in dance research and closely connected with folk music did not have their own special scholarly organization for dance. That was also the reason why the newly developing field of ethnochoreology and those engaged in it sought to find within the framework of the Council various supportive possibilities for the establishment of some sort of special organization. Thanks to the internationally shared areas and ideas within the Council, popular music and dance, including jazz, was also being understood as a kind of “folk music,” hence, acquiring a special place in music cultures. To gain a better understanding of these interrelationships, it seemed quite

acceptable in our concept of traditional folk music to alter research possibilities.

After an open discussion in 1962 in Gottwaldov, a commission chaired by Felix Hoerburger became a “bureau” with a focus on folk dance. This was how in 1962 the first steps were taken for the future establishment of study groups. The importance of dance was reflected after many years of the existence of the Study Group on Ethnochoreology in that it eventually expanded to create four different sub-groups. In 2018, that study group organized its 30th symposium on dance, having 170 members from 45 countries. The Study Group on Ethnochoreology and its sub-groups (see chapter in this volume) reflect their important role in the history of the Council over many decades.

In the early 1960s, we can see that the changes started with dance and other special fields, asking for similar possibilities within the framework of the Council in order to gain special conditions to organize meetings on their own. They reflected particular scholarly, as well as sociocultural views in the development of ethnomusicology. In general, we can state that such new breezes came from initiatives, views, and ideas, from both inside and outside of the Council. They started a dialogue at a time when “study groups” were starting the long, complicated, and difficult road to establishment.

The beginning of study groups

At the time of the beginning of study groups, the initiative for these projects was taken in countries where special research was practised that sought a more international comparative and corrective procedure, in order to transcend national boundaries and develop multinational and worldwide concepts. This means that the Council became a platform for the rapidly expanding internationalization processes of actual research programmes that were evolving important aspects to be discussed in larger groups of ethnomusicologists. This particularly touched those with different theoretical outlooks when viewing traditional music genres and cultural areas. From this point of view, study groups played an essential role in the development of the Council from the 1960s on. Study groups provided a framework for the improvements of disciplinary directions advocated by their executives and members. The ideas and the programmes of the study groups were subject to presentation and ratification by the Executive Board.

After the study groups were ratified, their executives were considered fully competent to discuss and align the development of their scholarly units and the administrative areas concerning their programme, such as

how often and where they would meet, how they would handle publications and editorial issues associated with them, etc. They were in charge of communication between the study-group membership and the Executive Board. Study groups did not receive financial support from the Executive Board.

These were some of the general starting points. Other, more important aspects were their scholarly programmes, and their role and meaning in the development of the IFMC, as well as in ethnomusicology at large. Each group initially had specific challenges as well as accomplishments, taking into account their character, potential, conceptions, and the results they sought.

Let me take a closer look at an early study group in which I was actively involved from the beginning to its end. Its research focus was analysis and systematization of folk music.

The Study Group on Analysis and Systematization of Folk Music

One of the old ways of evaluating folk songs and folk music concerned classification from the aspect of structure and conceptualization, rather than as being “simple” or “primitive” in comparison to Western art music, a view that was prevalent in historical musicology. In general, there was a lack of analytical views and systems considering folk or traditional music as a distinctive and independent sociocultural subject. Therefore, one of the essential tasks was to document the characteristic features of folk music as a worldwide, but much differentiated, phenomenon. It was an international as well as a national concern to understand folk music, especially its specific national and cultural development.

A series of meetings were held in the 1960s in Czechoslovakia, alternating between Bratislava, Brno, and Prague, to discover and compare classification systems to gain analytical data for the desired classification procedures. After more than six unsuccessful sessions that attempted to find common solutions for Slovak and Czech folk songs, a more international way seemed to be more fruitful. The problem raised additional attention in discussions at the 1962 IFMC conference held in Gottwaldov. A proposal for featuring analysis and classification as a leading topic for the 1964 conference in Budapest also received approval by the president of the IFMC, Zoltán Kodály, who was participating in the Gottwaldov conference.

The resulting publication from the conference in Budapest appeared as a second part of the 1965 *JIFMC*, namely the *Studia Musicologica Academiae Scientiarum Hungaricae* 7/1–4 (1965). It consists of two sections: the first on “folk music and music history (pp. 11–209); the



Figure 1. Participants of the meeting of the Study Group on Analysis and Systematization of Folk Music: Valens Vodusek, Margareta Jersild, Ludwik Bielawski, Wiegand Stief, Hartmut Braun, Ilse Deutsch, Jan Steszewski, Julijan Strajnar. Bled (Slovenia, Yugoslavia), 1971 (photo courtesy of Walter Deutsch).

second on “methods of classification and lexicographical arrangements of tunes in folk music collections (pp. 213–355). The latter section contains fifteen papers on classification from many cultural areas, spanning from the Middle East to northern Europe to Japan, with a multitude of methods, from conventional analytical ones to those involving computer programmes. A paper intending to compare different classification systems could not be read at the conference because of the absence of the author, but was later published in the *JIFMC* (Elscheková 1966).¹

The general discussions started at the conference in Budapest and various systems of classification were presented during two sessions. The first session featured paper presentations; the second was a meeting of interested participants which would be continued at future events. At the same time, I presented a film on making the Slovak bagpipe, and František Poloczek, the leader of the Department of Ethnomusicology of the Slovak Academy of Sciences, took part in the second session

concerning discussion, where he gave an invitation to meet at a special conference in Bratislava in the following year. This was accepted by the Executive Board, and Karel Vetterl was appointed by the Board as the first chair to lead the study group, although he could not take part in the first three meetings of the group.

Meetings and resulting publications are listed below:

1. Bratislava, Czechoslovakia (1965). Invitation of the Institute of Musicology, Slovak Academy of Sciences. Papers published in Elschek and Stockmann (1969)
2. Vienna, Austria (1966). Invitation of the Institut für Volksmusikforschung, Hochschule für Musik und darstellende Kunst
3. Radziejowice, Poland (1967). Invitation of the Institute of Arts, Polish Academy of Sciences in Warsaw. Papers published in Stockmann and Steszewski (1973)
4. Stockholm, Sweden (1969). Invitation of Svenskt Visarkiv. Papers published in Stockmann and Steszewski (1973)
5. Bled, Yugoslavia (1971; [figure 1](#)). Invitation of the Folklore Institute. Papers published in Deutsch (1974) ([figure 2](#))
6. Krpáčová, Czechoslovakia (1975). Invitation of the Department of Ethnomusicology, Slovak

¹ An earlier publication was published by the same author with similar goals, but even more challenging comparative content (Elscheková 1963). We must also note how analytical views have changed (e.g., Tilley 2018). The International Workshop on Folk Music Analysis was held in June 2018 in Thessaloniki, Greece, and presented numerous different technologies and concepts.

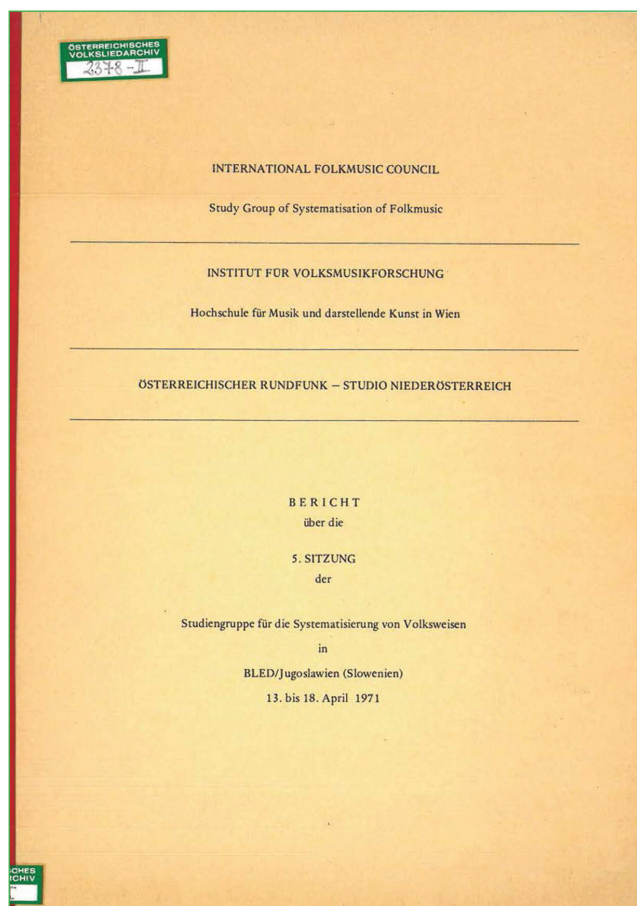


Figure 2. Cover page of the report about the 5th symposium of the IFMC Study Group on Systematization of Folk Music, which took place in Bled, Slovenia, Yugoslavia, in 1971. Vienna: Österreichisches Volksliedarchiv, 2378-II (photo courtesy of Wather Deutsch and Erna Ströbitzer).

Further information about these and other activities of this study group has been summarized by Elsček (1976) and later by Elsček and Mikušová (1991). The latter publication was the final act of this study group.

For more than a quarter of a century, the group achieved its purpose by bringing together researchers from different nations interested in the theme of the analysis and systematization of folk music. New generations of ethnomusicologists brought new research topics, and this study group ceased to exist.

References cited

- Braun, Hartmut. 1990. Ed. *Probleme der Volksmusikforschung. Studien der Volksliedforschung*, 5. Bern: Peter Lang.
- Deutsch, Walter. 1974. Ed. *Bericht über die 5. Sitzung der Studiengruppe für die Systematisierung von Volksliedweisen in Bled/Jugoslawien (Slowenien) 13. bis 18. April 1971*. Wien: Institut für Volksmusikforschung, Hochschule für Musik und darstellende Kunst in Wien.
- Elsček, Oskár. 1975. Ed. *Methoden der ethnomusikologischen Analyse*. Bratislava: Sektion für Musikwissenschaft der Slowakischen Akademie der Wissenschaften.
- . 1976. "Zum Gegenwärtigen Stand der Volksliedanalyse und Volksliedklassifikation: Ein Forschungsbericht der Study Group for Analysis and Systematization of Folk Music der I.F.M.C." *YIFMC* 8: 21–34.
- . 1990. Ed. "Rhythmik und Metrik in traditionellen Musikulturen." *Musicologica Slovaca* 16.
- Elsček, Oskár, and Lýdia Mikušová. 1991. "Publications, Studies and Activities of the ICTM Study Group on Analysis and Systematisation of Folk Music." *YTM* 23: 181–189.
- Elsček, Oskár, and Doris Stockmann. 1969. Eds. *Methoden der Klassifikation von Volksliedweisen*. Bratislava: Verlag der Slowakischen Akademie der Wissenschaften.
- Elsčeková, Alica. 1963. "Základná etnomuzikologická analýza" [Essential ethnomusicological analysis]. *Hudobnovedné štúdiá* (Slovak Academy of Sciences, Bratislava) 6: 117–178.
- . 1966. "Methods of Classification of Folk Tunes." *JIFMC* 18: 56–76.
- Stockmann, Doris, and Jan Sęszewski. 1973. Eds. *Analyse und Klassifikation von Volksmelodien*. Kraków: Polski Wydawnictwo Muzyczne.
- Tilley, Leslie. 2018. "Analytical Ethnomusicology: How We Got Out of Analysis and How to Get Back In." In *Springer Handbook of Systematic Musicology*, edited by Rolf Bader, 953–978. Berlin: Springer Verlag GmbH.
- Ujfalussy, József. 1978. Ed. "Studiengruppe für Analyse und Systematisierung der Volksmusik (IFMC); Debrecen—1978." *Studia Musicologica Academiae Scientiarum Hungaricae* 20/1–4: 213–379.
- Academy of Sciences. Papers published in Elsček (1975)
7. Debrecen, Hungary (1978). Invitation of the Institute of Musicology, Hungarian Academy of Sciences. Papers published in Ujfalussy (1978)
 8. Weimar, German Democratic Republic (1981). Invitation of the ICTM National Committee of the German Democratic Republic and the Hochschule für Musik in Weimar²
 9. Pürgg, Austria (1983). Invitation of the Institut für Musikethnologie, Hochschule für Musik und darstellende Kunst in Graz. Papers published in Elsček (1990)
 10. Freiburg im Breisgau, Federal Republic of Germany (1987). Invitation of the Deutsches Volksliedarchiv. Papers published in Braun (1990)
 11. Santiago de Compostela, Spain (1990). Invitation of the Institute for the Galician Language, University of Santiago de Compostela.

2 Although a publication from this meeting was announced as being in preparation (Elsček and Mikušová 1991:183, 184), it was never published.

ICTM Study Group on Computer Aided Research

Ewa Dahlig-Turek

The beginnings of the Study Group on Computer Aided Research date back to the 28th ICTM World Conference in Stockholm/Helsinki in 1985. In response to the emerging need to support ethnomusicological studies with information technology (IT) solutions, Dieter Christensen organized the special session entitled “Computers and traditional music: The use of digital equipment in information retrieval, exchange and analysis.”

The meeting turned out to be a great success. As Carl Rahkonen writes in his report,

the first computer session created such interest that the room was full to capacity, and the topic had scarcely been covered in the ninety minutes allotted. It was decided to convene a second session on the topic during the Helsinki part of the Conference. (Rahkonen 1986:31)

Yet it still was not enough—finally, there were three sessions. Despite the broad scope of the title, the discussions were limited to the use of computers in retrieving information on materials in ethnic sound recording archives and similar institutions, which gave an initial name to the group then proposed to be formed—Study Group on Computer Retrieval, with Helmut Schaffrath (Essen, Federal Republic of Germany; [figure 1](#)) appointed as its chairman (*BICTM* 69, Oct 1986:26–28).

The first independent meeting of the group took place on 1–3 October 1986 in Essen. This time, the scope of subjects covered a wider range of problems: “Retrieval and databases”; “Automatic musical notation and analysis”; and “Network activities.”

In 1987, the group was officially recognized by the ICTM Executive Board as the Study Group on Computer Aided Research. Under this name it was announced for the first time in the *Bulletin* (*BICTM* 71, Oct 1987:6), with Helmut Schaffrath and Anthony Seeger as co-chairs. Its purpose was “to find new ways to use computers in data collecting, analyzing and storing” (*ibid.*). In 1987 the study group was present at the ICTM world conference in Berlin with five papers given at special sessions.

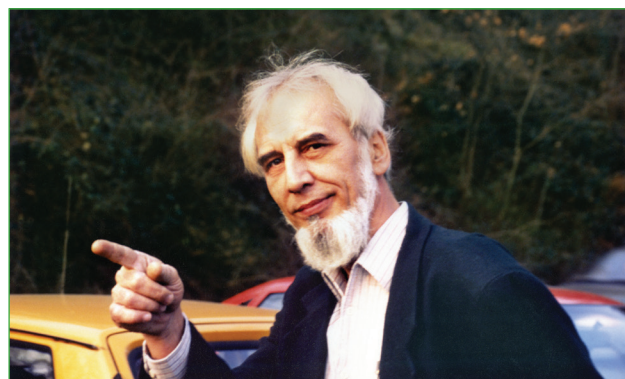


Figure 1. Helmut Schaffrath. Bochum, Germany, 1992 (photo by Ulrich Franzke).

In the time that followed, the group met at least every two years (1988: Edinburgh, UK; 1990: Marseille, France; 1991: Nitra, Czechoslovakia; 1992: Vienna, Austria; 1994: Warsaw, Poland; 1996: Jyväskylä, Finland; 1997: Dolná Krupá, Slovakia; 1998: Tel Aviv, Israel; 1999: Kraków, Poland; 2004: Vilnius, Lithuania).

The group’s activities can be divided into two periods separated by the sudden and untimely death of Helmut Schaffrath in March 1994. In the first years, only researchers from Western Europe participated in the meetings. From my perspective from Eastern Europe, it can be explained by the fact that at that time ethnomusicological centres in Eastern Europe—although rich in repositories of folk music resources and very well-developed music theory and analysis—did not yet have the right IT equipment. My first personal computer, bought in 1990 after enormous sacrifices, served primarily for typing and experimenting with the database software dBase. The economic issues hindering trips to the West were also important, especially before political changes in the 1990s.

My first encounter with the study group took place at the ICTM world conference in Schladming (1989) and was most impressive. Although some IT applications discussed in the 1980s may sound naïve from today’s perspective—such as computerized cataloguing—at that time they were innovative solutions

enriching the ethnomusicologist's workshop with new tools to operate on large amounts of data. Some issues are still surprisingly topical, such as ensuring the compatibility of different systems, standardizing terminology, controlling access to information, ensuring information security, protecting the rights of informants, and so on.

The scope of the problem has constantly changed, however, following recent developments and including issues such as automatic music transcription and notation, digital sound processing, machine-learning, computerized acoustical studies, music similarity, and many more.

Helmut Schaffrath was not only the founder, but also the soul of the study group. As the creator of EsAC (Essener Assoziativ Code) and co-author (with Barbara Jesser and Ulrich Franzke) of the software for music retrieval and analysis of EsAC data, he consistently promoted the use of this system to study traditional folk music. At the same time, he was open to all subjects raised by the group members.

With his death, the study group lost its inspiring leader. Due to my close collaboration with Helmut Schaffrath in 1992–1994, the members of the group appointed me a co-chair with Kathryn Vaughn (1994) and then as chair (1997). After this change, we attracted more members from Eastern Europe and adapted the topics of the seminars to their needs and interests, such as taking up issues concerning sound archives.

In this second period, the group initially maintained a steady pace of meetings, but the energy gradually weakened as the use of computers in the everyday work of ethnomusicologists became a matter of course. Furthermore, the rapid and lush development in the field of computer-aided research in musicology made it hardly possible for a small study group to compete with dedicated global organizations like ISMIR (International Society of Music Information Retrieval), active since 2000 and attracting specialists from the borderland of musicology and computer science. The seminar in Vilnius (2004) was the last meeting of the Study Group on Computer Aided Research. It was formally closed by the Executive Board in 2011 (EB minutes, 105th meeting, 30 Jun – 1 Jul 2010:§5220), and is last listed in *Bulletin* 119 (Oct 2011). Nevertheless, the spirit of cooperation established at the time continues to bear fruit to this day.

Despite the enormous development of IT solutions and encoding standards, Helmut Schaffrath's beloved "child," EsAC, is still alive and thriving. EsAC databases continue to be used by Music Information Retrieval people all around the world. In 2017, at the Institute of Art of the Polish Academy of Sciences in Warsaw, in cooperation with the Poznan University of Technology,



Figure 2. EsAC 2022.

we resumed work on the renewal of applications that support EsAC collections (figure 2). In an updated form, it will be a tool not only for ethnomusicologists, but also students, teachers, and amateurs of traditional music. We have been building a monumental database containing nearly 20,000 records of Polish folk tunes from the collections of Oskar Kolberg (1814–1890), which will be freely available to a wide audience in autumn 2022.

Although the Study Group on Computer Aided Research does not exist any longer, we thus pay tribute and continue the legacy of our friend—the charismatic founder and the leader of this group, Helmut Schaffrath.

Reference cited

Rahkonen, Carl. 1985. "Study Group on Computer Retrieval (in Formation). *BICTM* 67 (Oct): 30–33.

PUBLICATIONS & EXPERTISE

Publications and Expertise: Introductory Note

Council publications share the results of scholarly activities with a much wider community, as well as serving to update members on the Council's past, present, and future activities.

The Council's journal has been its most important scholarly publication from the beginning, and since that time has been an annual publication. Beginning in 2022, however, it will become biannual.

The *Bulletin* of the Council reports on Council activities and serves to connect Council members throughout the world.

These two core Council publications have been supplemented over the years by a variety of books and recordings, all reflecting the interests and activities of its members.

The scholarly expertise of members is also essential to the Council's involvement in various relations with UNESCO over many decades.

Since 2020, the Council has begun awarding prizes to various outstanding scholarly contributions in print and audiovisual format. And during 2021, ICTM hosted twenty-four online scholarly discussions in a series of ICTM Dialogues, organized to promote the decolonization of music and dance studies.

The Council's Journal

Don Niles

This chapter concerns the journal of the IFMC/ICTM: initially called the *Journal of the International Folk Music Council*, then the *Yearbook of the International Folk Music Council*, and presently the *Yearbook for Traditional Music*.¹ It has little to say about individual articles in these volumes, but has rather focussed on milestones in its history and how its structure has changed over time to assume its present form.

The Council's need for a journal

A journal was not specifically mentioned in the draft constitution of the International Folk Music Council² that was considered at the International Conference on Folk Song and Folk Dance on 23 September 1947, one day after the establishment of IFMC.³ Nevertheless, function 3(b) notes “the establishment of a bureau of information, and the circulation and exchange of information by means of publications.”

A year later, at the IFMC's first meeting in Basel, academic presentations were mixed with Council business matters during the same sessions. On the morning session of 14 September 1948, two papers were presented and then discussion turned to the question of a journal.

The following summary occurs in the first issue of the *Bulletin of the International Folk Music Council*:

13. Publication of Journal.

THE HON SECRETARY, introducing the subject, said that the publication of a Journal was primarily a question of finance. The recommendations of the Executive Board were as follows:

- (a) that provided sufficient funds were available a Journal should be published;
- (b) that it should at first be issued annually with supplementary bulletins and news-sheets which would be issued to members of the Council as occasion demanded;
- (c) that its contents should include reports of Conferences, articles, reviews and digests, reports from Correspondents and general news;
- (d) that it should be published from the London Office and that it should at first be in the English language, except for articles in French which should be printed in their original language;
- (e) that it should be issued free to Subscribers and sold to libraries and members of the general public at 10/- [10 shillings] a copy, or the equivalent of 10/-.

It was hoped to be able to publish the first number early in 1949.

The recommendations of the Executive Board were accepted. (BIFMC 1, Oct 1948:11)

Further ideas on what the journal should be came at the post-conference Board meeting where it was emphasized that the business of the conference should be separate from the contents of the journal (hence, the former to be put into the *Bulletin*), and that discussions following presentations should be summarized (EB minutes, 3rd meeting, 19 Sep 1948:§24).

In her autobiography, Karpeles would reflect: “The two most important decisions that were taken [at the 1948 Basel conference] were that International Conferences should be held periodically and that an annual Journal should be published” (Karpeles [1976]:221). Later, on the same page, she remarks that these two activities are also the Council's most important activities. Certainly,

- 1 This chapter would have been impossible without access to these journals through JSTOR, made possible because of my honorary associate-professor status with the Australian National University. Naila Ceribašić and Svanibor Pettan carefully read this chapter and offered valuable improvements. The Institute of Papua New Guinea Studies has supported my involvement in ICTM over many years. My sincere thanks to all.
- 2 A copy of the provisional constitution in English and French can be found in the ICTM Archive (MS 10007, series 4, folder 94).
- 3 It is also absent from the amendments made to the provisional constitution that was subsequently accepted at the Basel conference (*BIFMC* 1, Oct 1948:9–10), and from the revisions of September 1951, where they are called “Amended Statutes” (*BIFMC* 5, Nov 1951:22–25). However, the revisions to the “Rules,” approved in August 1957, do note for the first time that one of the functions of the Council is “the publication of a journal, a bulletin of information and other books and pamphlets on folk music” (sec. 3b) (*BIFMC* 12, Sep 1957:21).

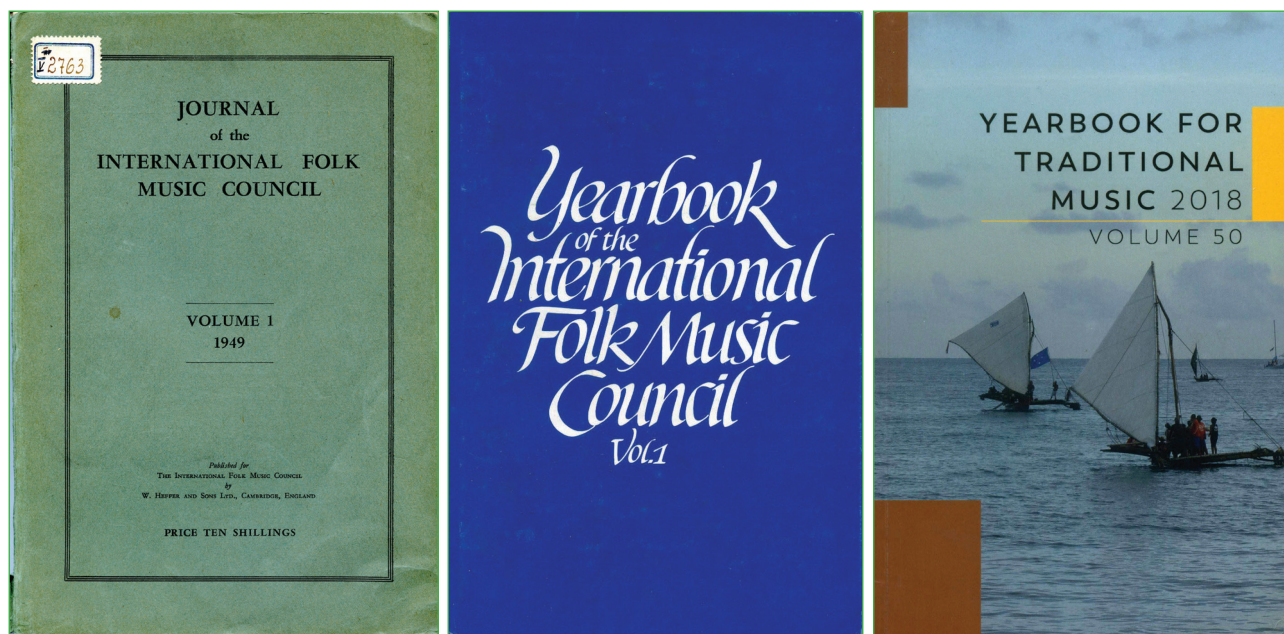


Figure 1. (a) 1949 *Journal of the International Folk Music Council*; (b) 1969 *Yearbook of the International Folk Music Council*, hard-cover version; (c) 2018 *Yearbook for Traditional Music* with colour cover.

for many people today, the Council's world conferences and journal remain its most well-known and characteristic features.

Journal of the International Folk Music Council (1949–1968)

Karpeles concisely summarized the contents of the *Journal of the International Folk Music Council* and her involvement:

The Journal contained the proceedings of the conferences and other articles and a lengthy section devoted to reviews of books, records and films ... 20 volumes of the Journal appeared between 1947 and 1968 ... Of these, I was the editor of 13 [1949–1960, 1964],⁴ and co-editor of one with Laurence Picken [1961]. The others were edited by Laurence Picken [1962–1963] and Peter Crossley-Holland [1965–1968]. (Karpeles [1976]:221–222)

As well as editor, Karpeles was IFMC's honorary secretary, comparable to today's secretary general, 1947–1963. This combination of important Council activities would only be repeated again by Dieter Christensen, who edited the *Yearbook* while secretary general through most of 1981–2001.

Hence, the *JIFMC* was the published record of Council conferences, particularly the scholarly presentations made at them. On the other hand, the *Bulletin* focussed on matters arising at the General Assembly. While the

journal also initially contained announcements, these were subsequently transferred to the *Bulletin*.

The 1949 *JIFMC* documented the proceedings (papers and discussion) of the conference held the preceding year, but some presentations were omitted, some were listed as being presented but not read, and some articles were new, non-conference contributions.⁵ In many features, the *JIFMC* closely followed the organization of the *Journal of the English Folk Dance and Song Society*, the journal of the society that had co-hosted the International Folk Dance Festival and Conference in 1935, and subsequently published the proceedings of the conference—a organization of which Karpeles had long been a member.

The first issue of the *JIFMC* (figure 1a) in 1949 carried a month (March), as well as a year; a practice that would continue until 1965.

It is enlightening to consider the contents of this first issue in more detail to enable comparison with subsequent releases. The 1949 *JIFMC* consists of 68 pages, with an additional six preliminary pages numbered with roman numerals including the title and listing of contents. The main section begins with an editorial, although the name of the editor is not listed, and an introduction to the IFMC, each of two pages. This is

⁴ This long period as editor was not Karpeles's preference: after ten years, she pleaded with the Board for someone to take over because she was overwhelmed (EB minutes, 22nd meeting, 10–11 Aug 1959:§256).

⁵ The contribution by Antoine E. Cherbuliez de Sprecher was omitted; those by Raina Katzarova, Claudie Marcel-Dubois, and Giorgio Nataletti were presented, but not read at the conference; and those by Marjorie Penn, Robert Fricker, and Luiz Heitor Corrêa de Azevedo were new contributions, apparently not presented at the conference at all. I am assuming that "read" means actually read aloud by someone during the conference, while "presented, but not read" suggests that copies of the paper were available, but not read aloud.

then followed by a section labelled "Proceedings from 1st Conference in Basel," which begins with a few pages of impressions and a description of the reception held on the opening day, 13 September 1948.⁶

The next 46 pages (pp. 7–52) contain nineteen papers. They range in length from one to seven pages, with the majority being two pages long. Six of the presentations are in French, the others in English. One is of a lecture given at the reception, while the others are grouped by their day of presentation, followed by a summary of the discussion. Three public lectures are also included (pp. 44–48), as well as three papers presented but not read (pp. 48–52). There is one photo plus some music notation for these articles.

"Notes and News" follows, containing reports from various organizations, an eightieth birthday announcement, and an obituary. Four national organizations then give reports, along with others from the African Music Society and one concerning a collecting trip by the French Phonothèque Nationale.

Pages 63–68 contain twelve reviews of books and eight of periodicals and articles. While all the reviews are in English, the reviewed materials themselves are also in French, German, Hungarian, Italian, and Swedish. Reviewers are not identified, but all reviews were written by the editor, Karpeles (Karpeles 1969:24).

The back cover announces that while the journal will initially be published annually, as circulation increases, it will be published more frequently and in additional languages. There are plans to publish articles not resulting from conferences, give more space to reviews, supply news of folk-music activities, etc. The minimum annual subscription was £1, but the journal itself was listed as costing 10 shillings or one-half of a pound.

The basic format described above for the *JIFMC* continued throughout much of its existence, but with some notable changes as well. The price of the journal increased to 12 shillings in 1952.

In 1953, a fourteen-page index to the first five volumes of the *JIFMC* was published. In 1955, the number of reviews was considerably increased, and a new section on radio was introduced, reflecting the increasing importance of that medium and the activities of the Radio Committee.⁷ In 1957, Karpeles was listed as editor for the first time; previously she was only listed as honorary secretary. The wish to have two issues annu-

ally was stated,⁸ as well as to include subjects not covered at conferences. While a few non-conference contributions were included over the years, finances had not allowed further developments along these lines. She also noted that the informational section of the journal called "Notes and News" would now be published in the *Bulletin*, which would now appear semi-annually.⁹

While 1958 should have seen the compilation of another five-year index (1954–1958), I can find no evidence that it eventuated. The 1959 *JIFMC* followed the general format of its predecessors, but now consisted of seven preliminary pages followed by 132 pages of articles and reviews. The cost of the journal rose once again, now to £1. The only photo in the issue is of Ralph Vaughan Williams, the founding IFMC president who had died in August 1958. The editorial notes his death and reports on the eleventh conference, held in Liège, Belgium, with the twelfth to be held in Romania; at the same time, word had just reached Karpeles about the death of Romanian ethnomusicologist Constantin Brăiloiu. Karpeles also reports on a planned arrangement with the Society for Ethnomusicology, whereby members of both organizations could get a special subscription rate beginning on 1 January 1959. Karpeles notes the assistance of an editorial board consisting of George Herzog and Klaus Wachsmann, the latter also a member of the Executive Board.

This editorial is followed by obituaries for Vaughan Williams and an announcement on the establishment of a memorial. Over time, such matters have gradually been moved to the *Bulletin*. The editor's introduction today is much more likely to focus on the contents of the journal.

The 1959 *JIFMC* then contains the proceedings from the 1958 Liège conference. The programme is outlined, with the names of presenters followed by the page number where their paper may be found in the present journal. There is also reference to *Bulletin* 14 (Oct 1958), in which appears a list of participants (pp. 3–5) and a report of the General Assembly (pp. 6–15).

The twenty-seven entries for the conference (pp. 7–90) consist of a majority of papers (with two in French), two discussions on specific themes (dance notation and folk music in radio), "performances" of films, two papers

6 The full programme is not included, but does appear in *BIFMC* 1 (Oct 1948).

7 Beginning in March 1957, this section was moved to the *Bulletin* as "Radio Notes"; it often occurred annually until April 1970. The committee was dissolved by the Board in 1983 (*BICTM* 63, Oct 1983:20).

8 The idea of two issues per year seems to have been first noted in the EB minutes (14th meeting, 28 Jun 1955:§172). The Board decided against this the following year (EB minutes, 16th meeting, 22 July 1956:§192), but the issue was brought up again at the following Board meeting (EB minutes, 17th meeting, 1 Aug 1956:app. D, no. 6) and eight years later (EB minutes, 31st meeting, 16–17 Aug 1964:§403). The matter continues to come up now and again at Board meetings.

9 Although there actually were two issues of the *Bulletin* in 1951 and 1955, the year 1957 did mark the beginning of two issues per year being a regular feature. This continued until 2014, when the *Bulletin* began being issued three times per year.

presented in the absence of authors, but not read, etc. All are followed by summaries of the subsequent discussions. Music notation accompanies some articles along with a two-sided fold-out of Labanotation as well.

The papers range in length from one to seven pages, with shorter papers now being identified as summaries, and most presentations being four pages in length. Obituaries for four people precede a lengthy review section (pp. 93–131). The 106 items reviewed are grouped into music, books, and pamphlets (37 items); periodicals (20 items); articles (25 items); gramophone records (24 items). While most of the reviews are in English, three are in French. But the items reviewed are in many languages: Bulgarian, Czech, English, French, German, Hungarian, Italian, Japanese, Portuguese, Romanian, Slovenian, Spanish, and Swedish. The twenty-seven reviewers are identified by initials.

In comparison, the 1963 *JIFMC* was edited by Laurence Picken,¹⁰ and consists of four preliminary pages plus 176 pages of main text. The members of the IFMC Executive Board, the Secretariat, and national committees are listed inside the front cover, while the inside back cover supplies information for contributors, and notes that photographic plates are included at the expense of authors (£7/plate). IFMC publications are listed on the back cover.

No editor's introduction is included, but a one-page list of errata precedes three obituaries.¹¹ The proceedings of the 15th conference held in Gottwaldov, Czechoslovakia (present-day Zlín, Czech Republic), follow (pp. 4–83). Twenty-one articles, with seven in German and two in French are included, but without a summary of discussion. Contributions range from one to nine pages. The shorter ones are usually marked as summaries. Most papers are four to six pages in length. In addition to a small page of errata, there is a fold-out page showing cents calculations and much music notation throughout the volume.

The programme of the conference is included on pp. 166–177. Page numbers there indicate where the relevant presentations are found in the journal; for articles not included, a short summary is supplied. A glossy photograph of the current IFMC president, Zoltán Kodály, is tipped in.

Twenty publications that were received, but not reviewed, are listed, followed by reviews of 139 items (pp. 85–161). Again, the majority of reviews are in English, but with nine in French and one in German. Reviews are divided into collections; books on music; dances, games, and rhymes; bibliographies; various; periodicals; articles; and gramophone records. Items reviewed are in Albanian, Czech, Danish, Dutch, English, Flemish, German, Hindi, Hungarian, Italian, Norwegian, Portuguese, Romanian, Russian, Slovak, Slovenian, and Spanish. A letter to the editor and a reply follow; eight advertisements from companies in the USA, UK, and Federal Republic of Germany conclude the volume (pp. 172–176).¹²

In the same year, a twenty-page index of the 1959–1963 volumes was sent to the membership.

The 1964 IFMC conference was held in Budapest, where president Kodály lived and worked. The subsequent publication resulting from it is in two parts, spread over two different journals—something unique in the history of the Council. The first part was the 1965 *JIFMC*, but containing only reviews. The second part, consisting of the papers, was published in the *Studia Musicologica Academiae Scientiarum Hungaricae* 7/1–4 (1965) (figure 2). But instead of shortened versions of these presentations, papers are full length, thanks to Kodály's personal efforts (Stockmann 1985:5–6).¹³ The price of the *JIFMC* was increased to 30 shillings.

For the 1966 issue, there was no IFMC annual conference held during the previous year and, hence, proceedings from it could not form the contents of the journal. The editor, Peter Crossley-Holland, told the Board that he would consider articles on specific themes or unrelated ones (EB minutes, 32nd meeting, 25 Aug 1964:§410). Later, the Council's Advisory Committee¹⁴ suggested a list of topics towards defining cultural families as expressed in folk music (Advisory Committee minutes, 13th meeting, 10 Jun 1965:app. A). The printed articles are grouped into three headings—regional studies (3 articles), instruments (2), and systematization (3). Crossley-Holland apparently tried

10 As early as 1961, Picken told the Board that he intended to include a record of musical examples with the journal beginning with the 1963 issue (EB minutes, 25th meeting, 27–28 Aug 1961:§313). Unfortunately, this ambitious plan could not be realized because of the high taxes that would have to be paid on a record manufactured in the United Kingdom (EB minutes, 27th meeting, 12–13 Jul 1962:§349; also see *BIFMC* 22, Oct 1962:14).

11 Obituaries are no longer included in the Council's journal; the last appeared in 1996. They are now featured in the *Bulletin*.

12 While advertisements do occasionally appear in the Council's journal, they have never been common.

13 Stockmann sees this as a forerunner of the *YIFMC*, established in 1969 under editor Alexander Ringer, which was meant to publish scholarly articles independent of Council conferences (Stockmann 1985:5–6; also see Stockmann 1983:12; 1988:6).

14 The Advisory Committee's duties were "to advise the Secretary, to make recommendations to the Board, to supervise the finances of the Council, to sanction expenditure incurred between meetings of the Board and to act on the Board's behalf in matters of urgency" (*BIFMC* 30, Apr 1967:5–6). Established in 1959 in London, it continued until 1967. At that time, the Secretariat moved to Copenhagen and another Advisory Committee was established there.

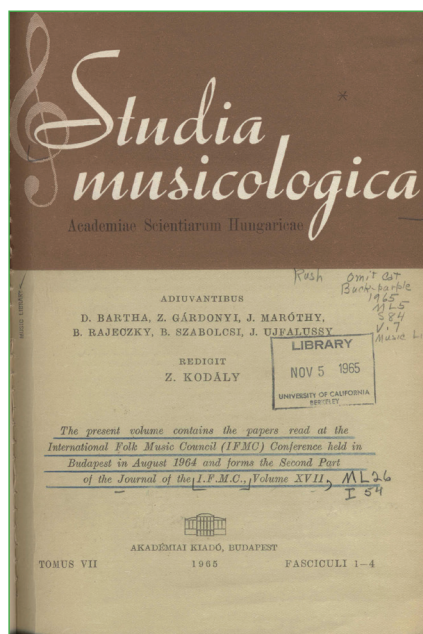


Figure 2. 1965 *Studia Musicologica Academiae Scientiarum Hungaricae*.

to abide by the Advisory Committee's suggestions, noting that

it was suggested that, if they wished, they [i.e., the authors] might orientate their papers towards helping to define cultural families as expressed in folk music. The Editor is not necessarily in agreement with the views put forth. (Crossley-Holland 1966)

In contrast to other issues of *JIFMC*, which served as proceedings of conferences and each contained an average of twenty-five articles, this issue contained only eight articles. The editor also acknowledges the other members of editorial committee: Doris Stockmann and Barbara Krader, the latter concluding her second and final year as executive secretary (today's secretary general) of the Council.

The final issue of the *JIFMC* (1968) included papers read at the 1967 conference, held in Ostend, Belgium. Of the twenty-one papers from the conference, thirteen appear in full (Crossley-Holland 1968:1). The outgoing editor, Crossley-Holland, noted that the next journal would follow "a new pattern, under the style *Yearbook of the International Folk Music Council*" (ibid.).

Yearbook of the International Folk Music Council (1969–1980)

In the first *Yearbook of the International Folk Music Council* (1969), editor Alexander Ringer observed that its predecessor was devoted to proceedings, occasionally supplemented by other short papers or non-conference contributions. They contained things "of a very general nature or concerned details of little relevance to the nonspecialist unaware of the necessary context,"

whereas the new *Yearbook* was meant to be "a vehicle for extensive studies dealing in depth with aspects of the membership's original research" (Ringer 1969:6).¹⁵ While roughly an average of twenty-one articles appeared in each issue of the *JIFMC*, the first *YIFMC* contained ten (figure 1b).

Indeed concern over the standard of the articles in the *JIFMC* had been raised by the Board from at least 1954, where it was noted that the contributions were at that time often amateurish; the journal should be more scientific (EB minutes, 13th meeting, 1–2 Jun 1954:§§155, 160). Two years later Karpeles herself noted:

Again the standard of the articles has been variable owing to the practice of including most of the papers that have been read at the conferences. The time has probably come to be more selective. (EB minutes, 17th meeting, 1 Aug 1956:app. D, no. 6)

Such concerns were at least partially addressed through time, but remained a concern during the existence of the *JIFMC*, particularly in its role as documenting the proceedings of conferences.

Yet revision of the format of the Council's journal was also driven by competition from the emergence of the Society for Ethnomusicology in the United States: the Council was "no longer alone, but in healthy competition with international organizations professing almost identical aims" (Ringer 1969:6).

Ringer's original plan was for each volume to focus on some central issue of a specific musical, geographical, or other nature, but this apparently proved impractical in the initial volumes. Instead, the 1969 and 1970 *YIFMCs* reflected the broad research interests and activities of Council members. Perhaps influenced by the publication of complete papers from the 1965 conference, the first *YIFMC* was dedicated to Zoltán Kodály, expressing the contributors' "hopeful conviction that it is man's humanity to man that will ultimately carry the day" (ibid.).

Not everyone welcomed the revisions to the format of the journal. Considering the changes to the journal that she had initiated more than twenty years ago, Karpeles noted in her autobiography:

In 1969 the title of the Journal was altered to *Yearbook* and it no longer reported the proceedings of the conferences (which I think was a pity) but contained *ad hoc* articles and, of course, reviews. The editors have been Alexander Ringer, Charles Haywood and Bruno Melth [sic, for Nettl]. (Karpeles [1976]:222)

The 1969 *YIFMC* had, for the first time, separate review editors for books, audio recordings, and films, and was the first Council journal edited outside the United Kingdom, as it was now published for the IFMC

¹⁵ See also *BIFMC* 34 (Mar 1969):6–7.

by University of Illinois Press, with a grant from the US National Endowment for the Arts. In 1969, the Secretariat also moved away from Europe for the first time in its history, when Graham George of Queen's University in Kingston, Canada, became honorary executive secretary (called secretary general, as of 1972).¹⁶

In this first volume, Karpeles's tribute to the first twenty-one years of the Council is included (Karpeles 1969). For the first time, an article appeared in Spanish, and the journal had a large editorial board of eleven members. Even larger editorial boards would be established for most issues of the *YIFMC*.

The cover with the cursive calligraphic name of the journal on a solid-colour background (itself a very significant break from the *JIFMC*) was used on the first *YIFMC* in 1969—an issue that also appeared in hard-cover in the hope that it would appeal to libraries—and would continue, even following a change in the name of the journal, until its last usage in 2016, when a redesign of the *YTM* followed.

In spite of the bold changes, the 1969 *YIFMC* did not appear until February 1971 (*BIFMC* 38, Apr 1971:5–6), and although it was hoped the 1970 *YIFMC* would also appear in 1971, it was printed and distributed in 1972. These were the only two issues edited by Ringer, yet even in his first issue, he was already requesting future submissions be sent to his successor.

The 1971 *YIFMC* combined proceedings from the 21st IFMC conference and the 6th General Assembly of the Inter-American Music Council, in association with the Third Inter-American Conference on Ethnomusicology, all held simultaneously in Kingston, Jamaica. Some contributions were published in full, others in summary in combination with the ensuing discussion. The new editor, Charles Haywood,¹⁷ recognized the journal as the “life-pulse of the Council,” yet this return to the use of conference materials was not also meant to be a return to the style of the *JIFMC*. While recognizing the need for change in the *YIFMC*, Haywood also noted:

I feel we have thereby greatly reduced, and many aspects completely deleted, features that gave the *Journal* a uniqueness of inestimable value. I refer particularly to the richness and variety of publications reviewed. Those pages, critically surveying every aspect of international folkmusic publications, offered invaluable information

to students, scholars, and, let us not forget, libraries. (Haywood 1971:5)

The programme of the world conference was included again. While these were no longer proceedings, an important link to conferences remained.

Although the intention might have been to have the *Yearbook* break away from a reliance on conferences as a source for papers, there was little doubt that conferences did indeed provide excellent potential material for inclusion in such a journal. As such, for the 1971–1977 issues, the editors explicitly sought papers from the now biennial conferences, albeit with the number of papers selected now significantly reduced because of their expansion from presentations to journal articles. Hence, while the *JIFMC* focussed on presenting short contributions of as many conference presentations as possible, the *YIFMC* still relied upon conferences, but with expanded versions of a small selection of papers that had been presented at them.

Haywood also expressed a wish to keep the new cover and design but return to the page size of the *JIFMC*¹⁸ and a change in typeface; however, the USD 1,500 costs involved remained an “insurmountable obstacle,” so that his wish could not be fulfilled (Haywood 1971:6).

The 1972 *YIFMC*, also edited by Haywood, celebrated the twenty-fifth anniversary of the Council. Yet, apart from the cover of the journal and Haywood's contribution on Karpeles and the first president, Vaughan Williams (Haywood 1972), no other articles focussed on this occasion.¹⁹

Bruno Nettel served as editor for the 1974–1976 issues and was the youngest editor of the Council journal.²⁰ Nettel dedicated the 1975 issue to Karpeles, but in the final stages of preparation, he learned of her death. Israel J. Katz edited the next three issues, and the last *YIFMC* was edited by Norma McLeod in 1980.

***Yearbook for Traditional Music* (1981–present)**

Dieter Christensen replaced Graham George as secretary general on 1 January 1981 and the Secretariat moved to New York. The name of the Council was changed to the International Council for Traditional

16 The 1971 *YIFMC*, actually published in 1972, uses both titles, hence reflecting this transition: honorary executive secretary (p. 2, where membership benefits are listed) and secretary general (inside front cover, where the Board is listed); apparently the former title was overlooked when updating the title elsewhere. In the *BIFMC*, the latter title first appears in the October 1972 issue.

17 When he began, Haywood, at 67, was the oldest editor: based on his year of birth and the year of his first issue. Karpeles was the second oldest when she became editor (64), but edited her last volume at the age of 79.

18 The page-size of the *JIFMC* is 6.5 × 9.5 in. (15.24 cm × 22.86 cm), while that of the *YIFMC* and *YTM* is 6 × 9 in. (16.51 × 24.13 cm).

19 In the *BIFMC*, Karpeles summarized the highlights of the conference at which the IFMC was established (Karpeles 1972b), as well as contributing miscellaneous notes from the early years (Karpeles 1972a).

20 Based upon his year of birth and the year of his first issue, he was 44.

Music on 27 August 1981 at the General Assembly held at the world conference in Seoul, and the name of the journal became the *Yearbook for Traditional Music*, although it continued the numbering from the *YIFMC*. The first *YTM* (1981) was edited by Norma McLeod, who had also edited the last *YIFMC*. The following year, Christensen became general editor of the *YTM*, while continuing as secretary general. He would serve as such until 2001, with his final volume co-edited with Stephen Wild. Christensen's editorship of 20 issues (one of which was co-edited) is the longest amongst all editors; only Karpeles herself comes anywhere near this number in editing 14 issues (one of which was co-edited).

The 1982 *YTM* appeared only six months after the 1981 *YTM*, and the editor stressed the importance of the journal reflecting the various kinds of activities in which the work of the Council is advanced. He noted that the 1981 *YTM* contained papers from the first ICTM Colloquium, held in Kołobrzeg, Poland (1981). The 1982 *YTM* published more papers from that colloquium, as well as some from the 1977 and 1979 world conferences, one that anticipated the conference to be held in 1983, and other articles on related themes (Christensen 1982:ix).

In Christensen's part of the 1984 editorial preface, he notes:

With this volume, the ICTM affirms its policy to have its major publications reflect more closely the work of the Council. The general plan is to dedicate, in principle, every other volume to one or more themes of the ICTM Conference held the preceding year; in other words, each of the Council's biennial Conferences would be—selectively—echoed in the Yearbook of the following year. (Reyes Schramm and Christensen 1984:ix)

Except for the timing coming a year later, this had actually been done in the 1983 *YTM*, which included the programme from the 1981 conference in Seoul, and was based on themes from it: an issue focussed on East Asian musics, guest edited by Hahn Man-young and Tokumaru Yoshihiko.

In 1988 the Council's journal was accompanied by a recording for the first time. The journal is called “[PART ONE],” while the cassette is in a cardboard enclosure that looks just like the journal cover, but is labelled “[PART TWO]” (figure 3). Side A of the cassette contains the twenty-three examples discussed by Steven Feld in his *YTM* article (Feld 1988), while side B is a reproduction of Feld's *Voices in the Forest*, which he had originally released the previous year (Feld 1987:side A), illustrating a day's soundscape in the Kaluli area of Papua New Guinea. This was the only time a physical recording has been published in conjunction with the Council's journal, although the editor at the time cer-

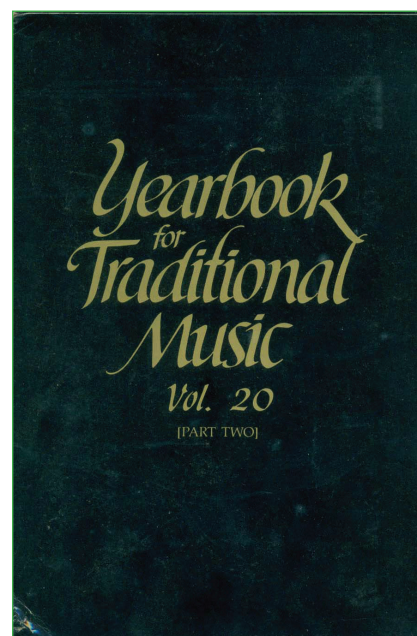


Figure 3. 1988 *Yearbook of Traditional Music*, part 2 containing cassette.

tainly seemed open to future audiovisual publications: “where sound—or moving images—are integral to the discourse, rather than mere illustration, it becomes imperative to present them along with the other modes of communication we are using” (Christensen 1988:x). This issue also saw the first inclusion of colour in the text of the journal: seven colour images, also accompanying Feld's article.

Colour images would only be found in the journal again with the 2019 issue, when Cambridge University Press took over publication.

For the 1995 *YTM*, the ICTM logo was used for the first time on the spine and p. iv; in 1997 it also appeared on the back cover.²¹ And 1998 saw the division of record reviews into geographic areas for the first time. Only in 2001 did the year of the *YTM* finally appear on the cover instead of just the volume number.

Despite the innovative use of a recording to accompany the 1988 *YTM*, no other recordings were issued to accompany articles until 2012, when the ICTM website was first used for recordings discussed in an article (Amy De La Bretèque 2012).

The cover of the journal was redesigned and replaced in 2017, under the editorship of Kati Szego. She also re-established an editorial board. A colour photograph was used on the cover of the journal for the first time the following year (figure 1c), with Lee Tong Soon as editor,

²¹ The Board invited proposals for a logo in *BICTM* 85 (Oct 1994:22). The winner was to be announced in January 1995 at the General Assembly in Canberra, and would receive USD 100, a complete set of *Yearbooks*, or a paid membership for three years. I have been unable to find any evidence that such an announcement took place.

no.	name	journals edited	number of issues	journal
1	Maud Karpeles (1885–1976)	1949–1961, 1964	14 (one co-edited)	<i>JIFMC</i>
2	Laurence Picken (1909–2007)	1961–1963	3 (one co-edited)	<i>JIFMC</i>
3	Peter Crossley-Holland (1916–2001)	1965–1968	4	<i>JIFMC</i>
4	Alexander L. Ringer (1921–2002)	1969–1970	2	<i>YIFMC</i>
5	Charles Haywood (1904–2000)	1971–1973	3	<i>YIFMC</i>
6	Bruno Nettl (1930–2020)	1974–1976	3	<i>YIFMC</i>
7	Israel J. Katz (1930–2021)	1977–1979	3	<i>YIFMC</i>
8	Norma McLeod (b. 1931)	1980–1981	2	one <i>YIFMC</i> , one <i>YTM</i>
9	Dieter Christensen (1932–2017)	1982–2001	20 (one co-edited)	<i>YTM</i>
10	Stephen Wild (b. 1941)	2001–2005	5 (one co-edited)	<i>YTM</i>
11	Don Niles (b. 1955)	2006–2013	8	<i>YTM</i>
12	Kati Szego (b. 1959)	2014–2017	4	<i>YTM</i>
13	Lee Tong Soon (b. 1969)	2018–pres.	4+	<i>YTM</i>

Table 1. Editors of the *JIFMC*, *YIFMC*, and *YTM*.

and in 2019 the ICTM began publishing the *YTM* in collaboration with Cambridge University Press.

Editors

Table 1 chronologically lists the editors (later called “general editors”) of the *JIFMC*, *YIFMC*, and *YTM*, along with the issues edited, the number of issues for which that editor was responsible, and the name of the journal concerned.

EDITORIAL ASSISTANCE

The first time the journal’s editor acknowledges editorial assistance is in 1959, where editor Karpeles thanks the Editorial Board of George Herzog and Klaus Wachsmann “for their assistance in the preparation of this issue of the *Journal*” (Karpeles 1959:2), and all three of their names appear together on the verso of the title page as the “Editorial Board.” Seven years later, editor Crossley-Holland acknowledges fellow members of the Editorial Committee, Doris Stockmann and Barbara Krader (Crossley-Holland 1966), but these names do not appear with Crossley-Holland’s on the title page. Other than for reviews (discussed above), no other editorial assistance is acknowledged for the twenty issues of the *JIFMC*.

However, the changes brought about by the *YIFMC* included a large, very international editorial board from 1969 to 1979, varying between eleven and thirteen members. In addition, for the 1974–1976 issues, Judith McCulloh is listed as associate editor, the first time such a title was used (Nettl 1974:7). After 1979, no editorial board is listed, but Erich Stockmann served as sub-editor for Europe, and Tokumaru Yoshihiko as sub-editor

for the Far East (McLeod 1980) under McLeod’s editorship straddling the journal’s name change, 1980–1981.

Upon becoming editor, Christensen lists six people “in cooperation” with whom the 1982 and 1984 *YTM*s were produced: Ranganayaki Ayyangar, Steven Feld, Scheherazade Qassim Hassan, Ana Maria Locatelli de Pergamo, Bálint Sárosi, and Tokumaru Yoshihiko.

While today it is standard practice to have issues devoted to world-conference themes guest edited by the programme chair(s) and/or local organizer(s), guest editors occasionally edit special volumes devoted to a particular theme or deriving from some other conference. For example, Ricardo D. Trimillos guest edited the 1987 *YTM*, with many papers on the theme of “creativity, particularly in the process of improvisation,” deriving from a symposium on improvisation in the performing arts sponsored by the East-West Center (Honolulu, USA) in 1983. Anca Giurchescu, Adrienne Kaeppler, and Lisbet Torp guest edited the 1991 issue focussed on dance, while Kaeppler guest edited another dance issue ten years later. Krister Malm guest edited the 1999 issue, both because of its focus (globalization of popular music and transnational processes) and because Christensen was on sabbatical.²²

Guest-edited, themed sections have also become more common in recent years: music and archaeology (Arnd Adje Both, 2009); music and poverty (Klisala Harrison, 2013), and speech and song (Jeffers Engelhardt and Estelle Amy De La Bretèque, 2017). With one journal issue being devoted to world-conference themes and the following issue being open to any topics, it is difficult to devote the entire open issue to a single theme. Such

²² Christensen noted the increasing number of articles on popular music at ICTM conferences and wondered if the journal should change its name again to, perhaps, *Yearbook for Music Research* (Christensen 1999).

guest-edited sections provide a partial solution by having some articles devoted to a particular theme, while the remaining ones are open.

The position of associate editor was revived again for the 1992–2001 *YTM*s, when Gage Averill,²³ Steven Feld, and Adrienne Kaeppler worked with Christensen. Amanda Minks (1999) and Elizabeth Keenan (2000) served as assistant editors. Henry Johnson is listed as co-editor for the 2005 issue, in what today would be called a guest-edited themed section.²⁴ After the demise of an editorial board with the 1979 journal, a ten-member board was appointed beginning with the 2017 *YTM*. Luo Ai Mei became editorial assistant for the 2018 *YTM*. Editorial assistance has thus been variously named and focussed, according to the needs of the editor.

CITATIONS

For all twenty issues of the *JIFMC* and the first five of the *YIFMC*, bibliographic citations were supplied in footnotes or endnotes, often supplemented by a bibliography. The present-day use of the author-date system for in-text citations only gradually became standard. It was introduced by editor Nettle in the 1974 *YIFMC* for articles with “substantial bibliographical import” (Nettl 1974:8), allowing other articles to use the previous system. Only author Israel J. Katz (1974) took the initiative, thereby enabling him to use endnotes for commentary.

In 1975–1976, the last two years of Nettle’s term, an increasing number of articles followed the example. The next editor was Katz himself (1977–1979) and the author-date system began to be used exclusively. While there were occasional subsequent departures, it became the norm (Niles 2009:xv–xvii)

Articles

In the most basic terms, the Council’s journal consists of articles and reviews. This has been constant throughout all its issues. The most articles in any Council journal appeared in 1964 (38 articles), while the fewest appeared in the 1980, 1981, and 1997 issues (6 articles each). This contrast is understandable since the *JIFMC* tried to cover the proceedings of the conference of the previous year, hence articles are more numerous and shorter, while the *YTM* articles are fewer and longer.

23 Averill was an associate editor, 1992–1996, but then became book reviews editor, 1997–2001. Feld and Kaeppler served as associate editors during the entire period, 1992–2001.

24 The 2005 *YTM* has articles grouped into two themes: “Musical instruments and metaphor” (primarily Johnson’s responsibility) and “Musical developments in Southeast Asia”—thus a precursor to later issues which include a thematic section.

The average for all *YIFMC*s and *YTM*s is nine articles per issue.

In relation to entire issues, the 1965 *YIFMC* of 86 pages and the 1965 *Studia Musicologica* of 358 pages combine to provide 444 pages. Although in two parts, it is the longest Council journal. The longest single issue is that of 2019, with 356 pages. The shortest is the first volume (1949) of 74 pages.

Aside from articles deriving from conferences or independently, reports on various subjects have occasionally been a focus of the journal. In 1982, editor Dieter Christensen announced that the *YTM* would increasingly carry reports on various kinds of ICTM activities (Christensen 1982:ix). Between 1982 and 1988, these concerned study-group symposia (called meetings at the time) and colloquia. Between 1985 and 1994, audio reports presented a focus on various aspects of recordings in different parts of the world. These were initiated by Salwa El-Shawan Castelo-Branco in her capacity as record review editor. Finally, country reports appeared between 1987 and 1993.

THE JOURNAL AND CONFERENCES

Council conferences and its journal have always been closely intertwined, but the relationship has differed over the years. For almost the entire run of the *JIFMC* (1949–1968), an issue of the journal would include the proceedings of the previous year’s conference. The only exception is for the 1966 issue when there was no 1965 conference to draw on.

The first *YIFMC* (1969) was meant to be a break with past practice, no longer offering proceedings of conferences; instead providing more in-depth and lengthier contributions. But after only two issues, things changed. The 1971 *YIFMC* offered a selection of papers from the conference held in the same year. As conferences were biennial at this time, this practice continued for the 1973, 1975, and 1977 issues.

Between 1978 and 1982, world conferences once again played no part in the contents of the journal, but the 1983 *YTM* offered papers on themes from the 1981 conference at which the change of the Council’s name occurred. However, the 1984 *YTM* went back to the pattern established by the *JIFMC* in drawing on the previous year’s conference, but now the issues were no longer proceedings; instead, they included papers based on themes from the conference. Hence, for the 1984 *YTM*, themes from the 1983 conference in New York (hosted at Christensen’s university) were featured. The 1986 volume used themes from the 1985 conference in Stockholm and Helsinki, etc.

Since conferences tended to be in odd-numbered years, *YTM*s appearing in even-numbered years

concerned conference themes, while *YTM*s appearing in odd-numbered years were generally open to any submissions. This continues to be the practice today, with only a couple exceptions: namely, the 1995 *YTM* included themes from the Canberra world conference of the same year—since it was held in January, instead of mid-year—thereby allowing enough time for editing. Likewise, the 2004 *YTM* concerned themes from the Fuzhou/Quanzhou conference, held in January 2004. Although originally scheduled for July 2003, it had to be postponed because the outbreak of severe acute respiratory syndrome (SARS) affected the ability of many participants to travel to China at that time.

For most such volumes based on the themes from world conferences, one or more guest editors are drawn from programme chairs or members of the local arrangements committee.

Reviews

In the first journal, all reviews are of printed materials, divided into two sections: Music, books, and pamphlets; Periodicals and articles. In addition to the books (and the occasional booklet) reviewed today, items reviewed in 1949 also included pedagogical piano pieces based on folksongs, periodicals, and individual articles appearing in other journals. All reviews are unsigned, but were written by the editor (Karpeles 1969:24). The first Board meeting after the appearance of the 1949 *JIFMC* decided that reviews should be signed and that they should be summaries of the publications, rather than critical assessments (EB minutes, 4th meeting, 5 Sep 1949:§42). Beginning with the 1950 *JIFMC*, reviewers are identified by initials (1950–1962, 1964); later, full names would be used (1963, 1965–present).

Although gramophone records were not reviewed in 1949, new releases from Folkways were listed in 1950 and began to be reviewed the following year, by which time the size of the journal had almost doubled from 1949. As the number of reviews and their variety increased, Karpeles soon acknowledged the special importance of the review section (EB minutes, 17th meeting, 1 Aug 1956:app. D, no. 6).

The general editor continued to edit reviews for most issues of the *JIFMC*. During her time as editor, Karpeles appealed to the Board for the appointment of a separate review editor (EB minutes, 18th meeting, 22 Aug 1957:§214), but it was only in 1965 that the IFMC Advisory Committee recommended the appointment of a separate editor for reviews (Advisory Committee minutes, 13th meeting, 10 Jun 1965:§124a). Ironically, Karpeles, no longer editor, but honorary president, returned as review editor for the 1965 journal. In

1967, Barbara Krader became the first reviews editor other than Karpeles or the editor of the volume. David Rycroft succeeded her as the final reviews editor for the *JIFMC* (Karpeles 1969:24, n. 10). Henceforth, there would always be at least one separate reviews editor.

The emergence of the *YIFMC* in 1969 saw separate review editors for books (Graham George), records (Claudie Marcel-Dubois), and films (Alfons Michael Dauer).²⁵ George would be replaced by Israel J. Katz in the next issue, and Katz would continue in this role until 1977, when he became editor. In 1970, Katz was apparently also responsible for records, although subsequently Marcel-Dubois resumed this role until 1984.

Dauer is listed as the first film reviews editor, 1969–1973. Although no one is listed on the title page as such an editor for 1975–1979, the verso of the title page lists Peter Kennedy as the person to whom films for review should be sent; nevertheless, no film reviews appear during this time (perhaps explaining his absence from the title page). Afterwards, no one is listed until 1988–2001 when John Baily is named as film/video reviews editor, and film reviews appear again.

When Katz became editor in 1977, Barbara Krader took over as book review editor (1977–1978), followed by Beverley Cavanaugh (1979–1984). From 1985 to 1991, Anthony Seeger took over this responsibility, while Salwa El-Shawan Castelo-Branco served as record review editor during the same period; and from 1992 to 1996 Stephen Blum looked after book reviews, while Linda K. Fujie edited the section on recordings (1992–1997). Gage Averill took over from Seeger (1997–2001), and Cynthia P. Wong replaced Fujie (1998–2001).

Following the dramatic changes of the ICTM Secretariat at the world conference in Rio de Janeiro (2001), the 2002 *YTM* had a completely new group of review editors working with editor Stephen Wild: Frederick Lau (books, 2002–2010), Margaret Sarkissian (audio, 2002–2010), and Bruce Koepke (films/videos, 2002–2004). In 2003, Suzel Ana Reily was listed on the title page as the editor responsible for website reviews and wrote a “websites review essay” to introduce this new resource (Reily 2003). The following year, a regular review section for websites appeared.

Lau, Sarkissian, and Reily continued their work with Don Niles as editor, with Lisa Urkevich joining them for film/video reviews (2007–2013). In 2011, Sydney Hutchinson became editor for book reviews (until 2016), Byron Dueck for audio (until 2015), and Barbara Alge for websites (until 2017). In 2013, the Book Notes section was added as a PDF file down-

²⁵ The review editors are not separately listed on the title page for 1969–1970, as is the practice today; rather, I take their names from the verso of title page, where information on where to send review materials is displayed.

loadable from the ICTM website, providing a “venue to review works not typically reviewed in the print journal”; that is, monographs and edited volumes, plus “published conference proceedings, special editions of journals, books that take advantage of new media with significant online components, new editions of books, and more” (Silvers 2013). Under the supervision of the book reviews editor, the first editor of Book Notes was Michael Silvers (until 2014). Thus, all these review editors overlapped with the new editor, Kati Szego, when she began in 2014. Such overlap between outgoing and incoming editors has proved to be very helpful while adjusting to the work involved.

Terada Yoshitaka became video/film reviews editor in 2014, Jessica Bissett Perea for Book Notes in 2015, Kirsty Gillespie for audio recordings in 2016, and Alexander M. Cannon for books and Dierdre Morgan for Book Notes in 2017. Lee Tong Soon became general editor in 2018, with Lonán Ó Briain becoming responsible for reviews of websites (renamed multimedia in 2019). In 2019, Giorgio Biancorosso took over as film/video editor and Alexander M. Cannon added Book Notes to his editorial responsibilities. In the following year, two new reviews editors assumed duties: Tasaw Lu Hsin-chun for books, and Anna Yates-Lu for audio.

The number of reviews has fluctuated considerably over the years. In 1963, the most reviews were published (132), but only five appeared in 1980, albeit with three others briefly mentioned. While the *JIFMC* contained an average of 88 reviews per issue, the first *YIFMC* (1969) contains only seven. Nevertheless, the importance and uniqueness of this section of the journal was realized and the number of reviews gradually increased again, peaking at 94 in 1999. There has been considerable variability since then, but the subsequent average is about forty per issue.

Accessibility

The Council's journals have always aimed to be accessible to its members, hence the following sections concern aspects of accessibility in relation to the language of articles, the costs of printing, and online access.

LANGUAGE

Other than the initial preference for articles in English and French as stated at the beginning of this chapter, guidelines in the journal give no information on the language of submissions until 1971 when English, French, German, or Spanish are specified as being acceptable. Spanish was dropped in 1977, German in 1991, and French in 2001, leaving only English submissions. Of course, this discussion only concerns the

language of articles and reviews; reviewed items can be in any language.

Beginning in 1980, contributors were encouraged to submit a one-page summary of their article in the language of its subject matter. This followed a suggestion by Tokumaru Yoshihiko, who was sub-editor for the Far East at the time (Christensen 1982:viii).

PRINTING COSTS AND ASSISTANCE

The costs of printing the journal have always been of concern. Already in 1950, UNESCO assisted with such funding (EB minutes, 8th meeting, 13 Sep 1951:§8), although this assistance is only acknowledged in the journal beginning in 1951. Thereafter, the title page frequently notes the assistance of the International Music Council (IMC) under the auspices of UNESCO (1953–1968, 1971–1976).²⁶ From 1977 to 1993, the wording would acknowledge that the IFMC/ICTM was a member or founding member of IMC under the auspices of UNESCO.

Following ICTM's termination of membership with IMC on 1 January 1994, the journal was noted as being published by ICTM under the auspices of UNESCO (1994–2016). The various wordings used imply financial assistance, but this does not always seem to have been the case, especially in more recent times. From 2017 to 2018, this notice was removed from the title page. Reflecting its new publication agreement, the *YTM* is noted as being published by Cambridge University Press for ICTM beginning with the 2019 issue.

ONLINE ACCESS

For most of its history, access to the Council's journal has been through printed copies, supplied either through individual memberships (which began at £1 per annum) or through institutional subscriptions.

Access to the Council's journals was revolutionized when ICTM reached agreement to have all of its issues available through JSTOR. This was implemented in October 2003 (*BICTM* 107, Oct 2005:20–22); sometime later, the journals were also made available through ProQuest. As many research libraries had subscriptions to one or both of these services, users could access any article of any issue online and download a PDF copy. Use of the journal was no longer limited to physical copies; it could reach a much larger audience, and all issues were accessible and able to be searched.

In 2019, when the printing was taken over by Cambridge University Press, individual ICTM members could access the complete run of the journal directly through

²⁶ Funds proceeded from UNESCO to IMC, and then from IMC to the Council, i.e., IMC would ultimately decide upon assistance.

the Press's Cambridge Core, without having to do so through their libraries.

Conclusion

For over seventy years, the Council's journal has presented the results of research on music and dance through its articles and reviews. The essential international character of the Council has been reflected in the journal, but has also shaped the journal's development over the years. There is no doubt that the decision from 1948 for the Council to have a journal helped create and sustain the organization as it exists today.

References cited

- Amy De La Bretèque, Estelle. 2012. "Voices of Sorrow: Melodized Speech, Laments, and Heroic Narratives among the Yezidis of Armenia." *YTM* 44: 129–148. With online audio examples.
- Christensen, Dieter. 1982. "Editor's Preface." *YTM* 14: viii–ix.
- . 1988. "Editor's Preface." *YTM* 20: ix–x.
- . 1999. "Editor's Preface." *YTM* 31: xii.
- Crossley-Holland, Peter. 1966. "Editorial Notes." *JIFMC* 18: 1.
- . 1968. "Editorial Notes." *JIFMC* 20: 1.
- Feld, Steven. 1987. *Voices in the Forest: A Papua New Guinea Soundscape*. Wafe Sambo! 001. One cassette.
- . 1988. "Aesthetics as Iconicity of Style, or, 'Lift-Up-Over-Sounding': Getting into the Kaluli Groove." *YTM* 20: 74–113. With one cassette.
- Haywood, Charles. 1971. "Editor's Introduction." *YIFMC* 3: 5–6.
- . 1972. "Ralph Vaughan Williams and Maud Karpeles." *YIFMC* 4: 5–8.
- Karpeles, Maud. 1959. "Editorial Notes." *JIFMC* 11: 1–2.
- . 1969. "The International Folk Music Council—Twenty-One Years." *YIFMC* 1: 14–32.
- . 1972a. "Jottings from the Early Years." *BIFMC* 41 (Oct): 27–33.
- . 1972b. "Report of the International Conference on Folk Song and Folk Dance." *BIFMC* 41 (Oct): 6–26.
- . [1976]. "Autobiography." 284 pp. English Folk Dance and Song Society, Vaughan Williams Memorial Library, Maud Karpeles Manuscript Collection, MK/7/185. Accessible online: <http://www.vwml.org/record/MK/7/185>.
- Katz, Israel J. 1974. "The Traditional Folk Music of Spain: Explorations and Perspectives." *YIFMC* 6: 64–85.
- McLeod, Norma. 1980. "Editor's Preface." *YIFMC* 12: v.
- Nettl, Bruno. 1974. "Editor's Preface." *YIFMC* 6: 7–8.
- Niles, Don. 2009. "General Editor's Preface." *YTM* 41: xv–xviii.
- Reily, Suzel Ana. 2003. "Ethnomusicology and the Internet." *YTM* 35: 187–192.
- Reyes Schramm, Adelaida, and Dieter Christensen. 1984. "Editors' Prefaces." *YTM* 16: viii–x.
- Ringer, Alexander L. 1969. "Editor's Introduction." *YIFMC* 1: 3–7.
- Silvers, Michael. 2013. "A Note from the Book Notes (Web) Editor." In "Book Notes," web supplement to *YTM* 45: W1.
- Stockmann, Erich. 1983. "Zoltán Kodály und der International Folk Music Council." *Studia Musicologica (Academiae Scientiarum Hungaricae)* 25, fasc. 1/4: 5–13.
- . 1985. "Zoltán Kodály and the International Folk Music Council." *YTM* 17: 1–7.
- . 1988. "The International Folk Music Council / International Council for Traditional Music—Forty Years." *YTM* 20: 1–10.

The Bulletin

Ursula Hemetek and Carlos Yoder

Introduction

In the following account, we intend to give some insight into the history of the most important means of communication in the Council. During times when there was no Internet, when international communication was blocked either by political circumstances or simply by geographical distances, the *Bulletin* (figure 1) served as a bond between the members of the international community of folk music and dance researchers, musicians, and ethnomusicologists. We analyze the development of this publication by highlighting certain key issues and statistics. The most important source for this analysis is the ICTM website (see <https://ictmusic.org>), where all back issues of the *Bulletin* can be found.¹

The first issue of the publication we now know as the *Bulletin of the International Council for Traditional Music* was published in October 1948 by C. W. Mole and Sons in London, UK, on behalf of the Secretariat of the International Folk Music Council (IFMC). It reported on the “First Meeting of the General Conference” of IFMC, held from 13 to 18 September 1948 in Basel, Switzerland.

The *Bulletin* began to be published regularly twice a year with issue 11 (Mar 1957).² Even-numbered issues, published generally in October, would focus on the latest IFMC conference, while odd-numbered issues, published generally in April, would carry news, announcements, and reports written by members, correspondents, and third parties. The issues appearing in April were called “newsletters,” but the title of the publication did not change.³

- 1 We thank the ICTM Secretariats and staff at the American Folklife Center – Library of Congress (USA), the Institut za etnologiju i folkloristiku (Croatia), the Institute of Papua New Guinea Studies, and the National Library of Australia for their assistance in making these invaluable resources available.
- 2 One issue was published in 1948, 1949, 1950, 1952, 1953, and 1956; no issues were published in 1954, and two issues were published in 1951 and 1955. These issues focussed primarily on the events from IFMC conferences.
- 3 The covers of issues 11, 13, 15, 17, 19, 21, 23, 25, and 27 include the subtitle “Newsletter and Radio Notes.”

Editors

The *Bulletin* editor was not identified in the *Bulletin's* contents until issue 63 (Oct 1983), but according to Maud Karpeles's unpublished autobiography, she was the editor of issues 1 through 24 (Oct 1948 to Oct 1963). Unfortunately, the transition period following Karpeles's retirement as IFMC secretary in August 1963 was both turbulent and not well-documented. We can expect, however, that those involved with editing issues 25 to 34 were the executive and assistant secretaries of that period: Robin W. I. Band (1964–1965), Barbara Krader (1965–1966), Felicia Stallman (1966–1967), Christian Ejlers (1967–1968), Connie Matthews (1967–1969), Jane Skillen (1965–1966), and Chakée Kirkiacharian (1968–1969).

The duties of *Bulletin* editor were carried out jointly by Secretary General Graham George and his wife, Tjot George, from 1969 to 1981 (issues 35–57). Secretary General Dieter Christensen was the *Bulletin's* editor from 1981 to 1996 (issues 58–88), followed by Nerthus Christensen until 2001 (issues 89–98). Kelly Salloum was responsible from 2001 to 2005 (issues 99–107), and Lee Anne Proberts from 2006 to April 2011 (issues 108–118). Since issue 119 (Oct 2011) and until the time of completing this chapter (Jul 2020), Carlos Yoder has been the *Bulletin's* editor. Since 2001 the editing is carried out in close collaboration with the secretary general.

Milestones of structure and content

Issue 1 was exclusively concerned with the report of the 1948 conference. Until issue 10 (Oct 1956), this was the main and oftentimes only kind of information featured in the *Bulletin*. These reports described the Council's state of affairs (including detailed financial matters), as well as providing the minutes of the latest General Assembly.

Karpeles considered issue 11 (Mar 1957) to be “an experiment,” adding announcements, reports, forth-

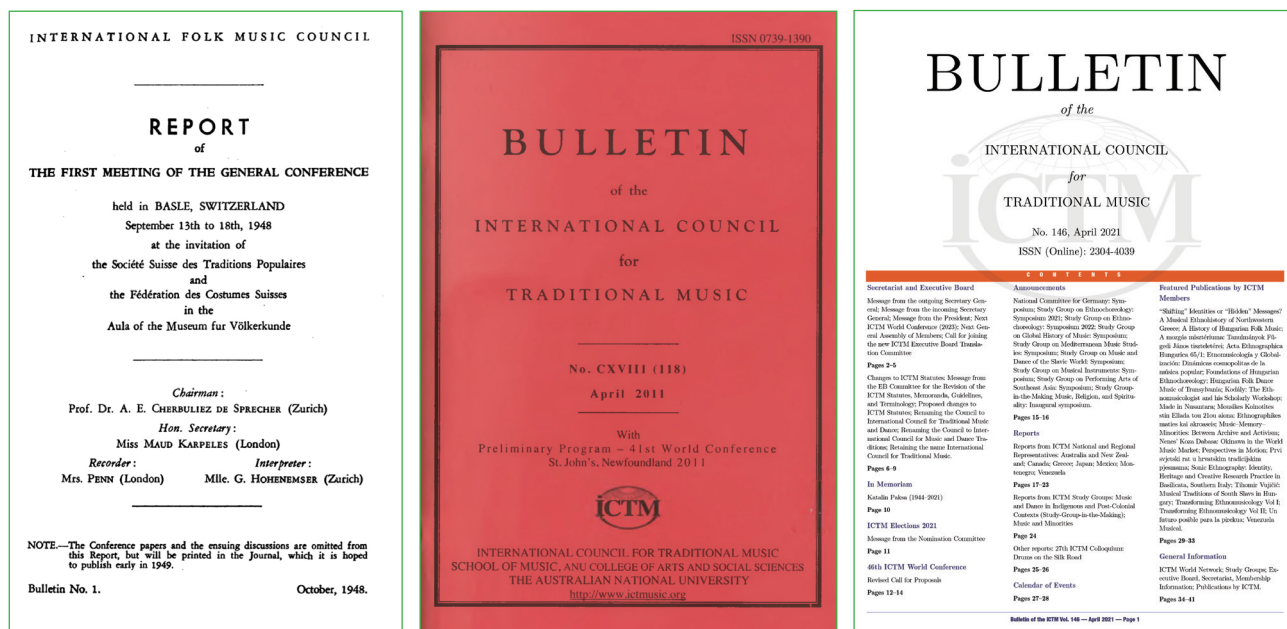


Figure 1. Cover pages of *BIFMC* 1 (Oct 1948), *BICTM* 118 (Apr 2011; last printed issue), and *BICTM* 146 (Apr 2021; one of the latest online-only issues to date).

coming events, and personal notices from around the world (*BIFMC* 11, Mar 1957:1). The issue was novel in many ways: it was the first to list the members of the Executive Board, the Secretariat, and various committees; it included the section “Radio Notes,” with reports from several European broadcasting corporations; signed contributions were presented from Australia (Clement Hosking), Austria (Richard Wolfram), Belgium (Roger Pinon), FRG (Kurt Reinhard), Italy (Luigi Colacicchi), Norway (Arne Bjørndal), South Africa (Hugh Tracey), Spain (Salvador Barandiaran), Uganda (Klaus P. Wachsmann), and Yugoslavia (Cvjetko Rihtman); and it even featured a report written in a language other than English.⁴ Gradually, and especially after 1966 when IFMC conferences were no longer held annually, the types of contents included in the *Bulletin* started to coalesce, solidifying into the structure used until today (see below). The “experiment” effectively ended with the transfer of the Secretariat to Canada in 1969, when submissions started to be requested in a more systematic way (*BIFMC* 35, Oct 1969:3).

The name of the publication became the *Bulletin of the ICTM* in issue 59 (Oct 1981), after the adoption of the new name of the Council. The following issue (Apr 1982) included a membership application form for the first time, a practice that would continue for as long as the *Bulletin* would be printed. By April 1984 (issue 64), the structure of the *Bulletin* became standardized, and it would continue practically unaltered until the *Bulletin* became an online-only publication in October 2011.

It is noteworthy that much attention was paid to “sister societies,” from “other musicologies,” as well as from the discipline itself. So, the first “newsletter” also contained a report on the foundation of the “Society for Ethno-Musicology ... for the purpose of establishing communication among persons in primitive, folk, and oriental music, and for furthering research and scholarship in these fields” (*BIFMC* 11, Mar 1957:6), which happened in November 1955 in Boston. This information was and still is important for the membership as ethnomusicology has always been a very dynamic field.

Until 1986, conference programmes and/or lists of participants were predominantly featured in the *Journal* or *Yearbook*. Preliminary programmes or schedules, however, have been featured in the *Bulletin* since 1971,⁵ consistently in the issue preceding the start of the conference.

The minutes of General Assemblies published in the *Bulletin* include full financial statements until 1983 (*BICTM* 63, Oct 1983:16–19), but the practice was subsequently reduced (*BICTM* 67, Oct 1985:12; 71, Oct 1987:13) and eventually abandoned (cf. *BICTM* 75, Oct 1989:11). We were not able to establish the reasons for this development.

Finally, it is remarkable that the Secretariat had its email address published in the *Bulletin* as early as 1987 (*BICTM* 70, Apr 1987:8), and that submissions to the *Bulletin* and *Yearbook* were already being “often received” via email in 1994 (*BICTM* 84, Apr 1994:14).

4 Reports in French, German, Portuguese, and Spanish would be occasionally included in the *Bulletin* until 1982.

5 Since 2017, the preliminary programme has been hosted on the ICTM website, but a link to it is also included in the *Bulletin* itself.

Democracy as featured in the *Bulletin*

Since September 1951, the Council's amended Statutes have allowed members to nominate candidates to serve on the Executive Board (*BIFMC* 5, Nov 1951:24, §11c), but it seems that this right was seldom exercised by the membership. We can see from the *Bulletin* that until 1979 it was predominantly the Board who nominated the candidates.

There were two promising signs of change towards a more participative direction in the *Bulletins* during the period when Graham George was secretary general (issues 35–57). First, starting with issue 49 (Oct 1976), the years of election of all Executive Board members are printed in the inside front cover; and second, information about the 1979 elections is prominently featured on the first page of issue 53 (Oct 1978), including terms of service, possibility of re-election, co-options, and a call to the membership to submit “additional nominations” by correspondence. However, those two practices would not be continued during the time Dieter Christensen was secretary general; it would not be until 2005 that the first modern ICTM elections (i.e., conducted by an independent Nomination Committee) would be held. As a result of this development, the first time that biographies and platform statements of nominees were clearly featured in a *Bulletin* was in issue 106 (Apr 2005:45–50), and the process remains essentially the same today.⁶

Length

At only 4 pages and 487 words long, the shortest *Bulletin* ever published was issue 3 (Jul 1950). It consisted of a couple of announcements and a notice that Karpeles would be travelling to the USA from July to November 1950. By contrast, the longest printed *Bulletin* was issue 118 (Apr 2011), with 96 pages and c. 29,450 words.⁷

The shortest electronic-only *Bulletin* was issue 137 (Apr 2018), with 30 pages and 12,831 words, while the longest one was issue 122 (Apr 2013), with 100 pages and 61,302 words.⁸ The extremely large size of that issue prompted the editor to appeal to the Executive Board to allow an increase of the frequency of publication to three or four times a year (see below).

6 Previously, ballots, platform statements, and envelopes for voting and mailing were included as separate sheets with *Bulletin* mail-outs.

7 The *Bulletin* was printed in A5 size, and the word count listed here is approximate.

8 The online *Bulletin* is formatted in A4 size, which is twice the size of A5.

Design

Over its seventy-year history, the *Bulletin* has naturally undergone many changes in design, often following new technological capabilities which became available to the Secretariat. It is outside the scope of this chapter to analyze each change in style or layout, so we will just limit ourselves to the most important changes, namely:

- Issue 33 (Oct 1968) marks the first observable stylistic break, most notably introducing covers with colour backgrounds that would change with every issue.⁹ Until then, the covers had been grey.
- Issue 49 (Oct 1976) included a photo for the first time, of Maud Karpeles, as part of her obituary.
- Issue 58 (Apr 1981) was, perhaps for the first time, typed in a word processor, resulting in the impossibility of printing characters with diacritics (*BIFMC* 64, Apr 1984:2).

However, the most drastic changes in the contents and design of the *Bulletin* occurred when it became an online-only publication in October 2011.

The transformation of the *Bulletin* into an online-only publication

LAYOUT

The decision to make the *Bulletin* an online-only publication caused a complete redesign of its layout in late 2011 (*BICTM* 119, Oct 2011:3–4), including the use of fonts with full Unicode support to properly render diacritics and non-Latin scripts, formatting the text in three columns,¹⁰ and most notably, allowing for announcements and reports to include photos, illustrations, and clickable hyperlinks to online resources. Incremental improvements to the layout have continued over the years (*BICTM* 123, Oct 2013: 4).

NEW AND UPDATED SECTIONS

Announcements from the Secretariat, the Executive Board, and other ICTM bodies were moved to a new section titled “From the Secretariat,”¹¹ which also added permanent columns from the secretary general (starting with issue 119, Oct 2011) and president (starting with issue 135, Oct 2017). The remaining announcements (i.e., from study groups, national and regional

9 The first volume of the *Yearbook of the International Folk Music Council* (1969) also began using differently coloured backgrounds for the cover; this practice continued until the last such cover on the 2016 *Yearbook for Traditional Music*.

10 Later reformatted to a two-column layout, starting with issue 136 (Jan 2018).

11 Renamed to “Secretariat and Executive Board” in issue 135 (Oct 2017).

representatives, and related organizations) were moved to a separate section. Likewise, the “Reports” section was also reworked in this fashion, adding subsections for national and regional representatives, study groups, and other reports.¹²

New sections were added as well, such as “World Conferences,” which includes reports from past conferences, as well as announcements of forthcoming ones; “Featured Publications by ICTM Members,” which includes publishing information, direct purchase links, cover images, and blurbs; and “General Information,” which showcases information about the Council that previously was scattered in different parts of the *Bulletin*.

The list of liaison officers and national committees, which used to be printed in the inside covers, was reworked into the section “ICTM World Network,” which was subsequently enhanced with direct links to representatives’ emails. Similarly, pages listing members of the Executive Board and Secretariat were added, with profile pictures, direct email links, and terms of office.

OPERATIONS

As a consequence of no longer having to print and distribute the *Bulletin*, in 2011 the deadlines for submissions were extended by two weeks, and the calls for submissions were distributed via the newly created mailing lists for the World Network and study-group authorities.

As the new *Bulletin* would no longer be constrained by the cost of printing, and perhaps due to the interest generated by the new format, the size of the first electronic issue increased dramatically to 43,818 words, a 49% growth over the largest printed issue (118, Apr 2011), which counted only 29,450 words. However, the high number of submissions to the new *Bulletin* made it necessary to establish a strict set of guidelines in 2014, and an Editorial Board consisting of one Executive Board member (Don Niles), the secretary general (at that time, Svanibor Pettan; succeeded by Ursula Hemetek), and the *Bulletin*’s editor (Carlos Yoder).

Finally, in 2011 the *Bulletin* also became an open-access publication, without any attachments to existing ICTM memberships or subscriptions, and protected only by a Creative Commons BY-NC-SA 3.0 Unported License.¹³ This allows the *Bulletin* to reach a much larger audience and increase the visibility of the Council’s aims and activities.

year	total words per year	average words per issue
2012	89,010	44,505
2013	93,919	46,959
2014	83,455	27,818 (beginning of publishing 3 times a year)
2015	76,795	25,598
2016	70,971	23,657
2017	84,200	28,066
2018	60,255	20,085
2019	55,119	18,373
2020	57,496	19,165

Table 1. Number of words in issues of the *BICTM*.

Increase of frequency

As mentioned above, issue 122 (Apr 2013) had 100 pages and 61,302 words. The extremely large size of that issue, which included a painstakingly proofread preliminary programme for the 2013 world conference, made it very difficult to edit, distribute, and read. Following an appeal by the editor, the Executive Board approved the increase of the frequency of publication from twice to three times a year, adding a new issue in January. The goal was to maintain a similar yearly word count, but distributed over three issues a year instead of two, making them easier to produce, distribute, and read, as well as giving more flexibility to submitters.

Table 1 shows that the number of average words per issue, as expected, was strongly reduced following the addition of a third *Bulletin* in the year of 2014. The further reduction in total words per year from 2018 on was caused by no longer including the full text of announcements (call for papers, programmes of study-group symposia, etc.) in the *Bulletin* itself, instead linking them to online versions at the ICTM website.

Conclusion

After having done the research for this chapter, we can conclude that the *Bulletin* has been, and still is, the most constant vehicle for communications within ICTM. It reveals many facts that can be very useful to the Council’s members, not just due to their scholarly content—which was not our primary goal of investigations—but also by looking at what facts were featured. The *Bulletin* gives a unique insight into the operations of the Council and how these have changed over the years; therefore, to a certain extent the *Bulletin* is the repository of the Council’s history. Indeed, without *Bulletins* it would be next to impossible to reconstruct many aspects of the Council’s past.

12 For example, reports from UNESCO, RILM, or ICTM colloquia.

13 See <http://creativecommons.org/licenses/by-nc-sa/3.0/> for more.

The *Bulletin* has been a precious publication of the Council for over seventy years, and it definitely shows the imprint of many editors, to whom we owe great respect. Without them we would not be able to define our own identity in the history of this great body called the International Council for Traditional Music. The present always is a result of the past, and for the challenges of the future, it is important to be able to look back.

Other Council Publications

Don Niles

The two primary publications of the ICTM today are the *Yearbook for Traditional Music* and the *Bulletin of the International Council for Traditional Music*.¹ Both have appeared since the beginning of the Council under varying names. However, ICTM publications also include the many edited volumes resulting from study-group symposia, colloquia, and fora. Furthermore, some national committees have issued their own publications; and the Council Secretariat has produced directories of members, and of its members' interests and projects. All of these publications are treated elsewhere in the appropriate chapters of this volume.

This chapter concerns the other publications² that the Council has had a role in. All of these are listed on the Council's website: in reverse chronological order on one page for books and one for recordings.³ Here I intend to overview these publications, provide background to their appearance, and highlight trends for Council involvement.

These are Council publications because publication details identify them as such, and there is often information about their genesis, development, and release in successive *Bulletins*.⁴ They could be published out-

right by the Council or just supported by it in some way. Such support could be financial, but might also be scholarly. We can presume that the Council has agreed that its name be attached to such publications, thereby giving some official endorsement to them as publications in terms of quality and being in line with the aims of the Council. I divide these publications into books and recordings with numerous subdivisions of each, attempting to group publications sharing some similarities.

Books

The Council was established in London on the afternoon of Monday, 22 September 1947. Over the following few days, initial practical issues relating to its establishment were sorted out, and then discussion turned to work that the Council might itself undertake, such as surveying existing folk-music recordings and archives, establishing a bureau of information, outlining methodologies on the collection of folk music and folk dance, promoting folk music and folk dance, and classifying folk tunes. Such focusses are not surprising as members sought to learn more about what others had done and were doing, and where these materials could be found. Members also wanted to learn about how to collect recordings and make sense of them, and they sought to promote the traditions that were of interest to them and which they often felt were in danger of severe modification, if not total extinction, in a changing environment.

Many of these concerns developed into Council publications, often requiring many years to come to fruition. My overview here is organized by broad subject matter.

METHODOLOGIES FOR COLLECTION

On the afternoon of Thursday, 25 September 1947—three days after the establishment of the Council—

the end of relevant paragraphs to try to achieve a more readable text.

- 1 For assistance in locating and copying some of the publications mentioned here, I appreciate the efforts of Naila Ceribašić, Svanibor Pettan, and Carlos Yoder. Naila and Svanibor also helped me with many editorial issues in a complicated presentation. Wim van Zanten clarified certain aspects of the Council's engagement with UNESCO and Smithsonian Folkways. The Institute of Papua New Guinea has long supported my involvement with the Council, and my attachment with the Australian National University enabled me access to many online materials. I very much appreciate this help.
- 2 Karpeles (1969:24–25) similarly uses the term “other publications” to refer to any Council publications other than the journal; however, her usage includes the *Bulletin*, while mine does not.
- 3 <http://www.ictmusic.org/publications/books-by-or-in-collaboration-with-ifmc-ictm> and <http://www.ictmusic.org/publications/recordings-by-or-in-collaboration-with-ifmc-ictm>, respectively.
- 4 Indeed, *Bulletins* are my primary source of information about all publications discussed in this chapter. Since the genesis of publications and their pathway to publication are often discussed over several issues, I list all of these sources together at

consideration turned to the twelfth item on the agenda: “Methods of collecting folk song and folk dance.” A number of participants put forth their views on how such collection should take place. In the end, it was agreed that:

the Conference should endeavour to collect and collate all such experiences from collectors (including publications already issued on the subject) and possibly issue a manual of suggestions to collectors. (International (Advisory) Folk Dance Council 1947:11; Karpeles 1972:21)

Aside from the publication of IFMC’s *Bulletin* (1948) and *Journal* (1949), the resulting manual would become the Council’s first publication.

Maud Karpeles collaborated with Arnold Bake to produce it, with a section on filming contributed by Doris Plaister. A preliminary draft was compiled and considered by the Executive Board, with final publication—the *Manual for Folk Music Collectors*—taking place in August 1951 (Karpeles and Bake 1951). It consisted of 28 pages and cost 3s 6d per copy, with discounts available for bulk purchases. A French edition was to be published if funds allowed. Sections concerned preparations for a collecting expedition; the notation of songs, instrumental melodies, and dances; recording devices; and a bibliography (*BIFMC* 1, Oct 1948:16; 2, Nov 1949:16; 5, Nov 1951:10, 15, 26).

A revised and enlarged edition of this manual was edited by Karpeles alone as *The Collecting of Folk Music and Other Ethnomusicological Material: A Manual for Field Workers* (Karpeles 1958), with an introduction by anthropologist Raymond Firth. It was published in 1958 in collaboration with the Royal Anthropological Institute of Great Britain and Ireland, with assistance from the Wenner-Gren Foundation for Anthropological Research. Copies were sold for 6s each (*BIFMC* 12, Sep 1957:11; 15, Oct 1958:9; 15, Apr 1959:2).

WHAT HAS BEEN DONE, AND WHERE ARE SUCH MATERIALS?

While it was certainly important to know how to go about collecting and documenting music and dance, it was similarly essential for researchers to know what had been done so far and where such materials could be found. Members were certainly aware of relevant written and audiovisual materials in their own areas of interest, but few would have had a comprehensive knowledge of what existed internationally, who wrote or recorded them, and where they were located. A number of Council publications attempted to address these concerns. These are considered in the following sections.

Catalogues of recordings

At the General Assembly meeting held on 11 September 1951, at the IFMC world conference in Opatija, Yugoslavia, it was reported that the Council had been entrusted by UNESCO to prepare and publish a catalogue of folk-music records. The recordings would be limited to those available for purchase to the public, institutions, or commercial organizations, and “it would include only authentic folk music performed by traditional singers and instrumentalists” (*BIFMC* 5, Nov 1951:15). Jaap Kunst was appointed by the Board as general editor. Although Kunst tackled the project, he resigned because of the difficulty in getting responses from Council members. An appeal by the Board for Kunst to reconsider did not change his decision, so Norman Fraser was appointed as his successor and brought the project to fruition in January 1954 as the *International Catalogue of Recorded Folk Music / Catalogue international de la musique folklorique enregistrée* (Fraser 1954). It was published by Oxford University Press and contains an introduction by the Council president, Ralph Vaughan Williams (*BIFMC* 5, Nov 1951:15; 6, Sep 1952:12, 13; 7, Sep 1953:15; 8, Jan 1955:8; Karpeles 1972:29).

The Board hoped that this catalogue would be kept up to date with supplements, and already in 1955, an appendix by Claudie Marcel-Dubois was mentioned. Over the years, various comments on the slow work on revisions appeared in the *Bulletin*, but in 1958, Klaus Wachsmann was announced as the editor responsible for compiling the supplements. In 1960, his *International Catalogue of Published Records of Folk Music* was published “with the assistance of the International Music Council (UNESCO)” (Wachsmann 1960) (figure 1). It was originally published earlier in the same year as part of the *Bulletin of the British Institute of Recorded Sound* 17–18 (summer and autumn, 1960). After introductory editorial sections and listings of publishers and addresses, the catalogue groups the recordings into five geographic sections (Africa, America, Asia, Europe, Oceania) and one for anthologies.

Future supplements were planned for every two to three years. A third volume was reported as in preparation by BBC archivist Marie Slocombe, but later on the difficulties in finding an editor apparently prevailed and no further supplements appeared (*BIFMC* 8, Jan 1955:10; 9, Oct 1955:11; 14, Oct 1958:9, 10; 18, Sep 1960:9; 19, Apr 1961:4; 20, Jan 1962:11, 13; 22, Oct 1962:14; 24, Oct 1963:10; 26, Oct 1964:15; 34, Mar 1969:14).

With such a focus on listing audiovisual recordings and archiving, as discussed below, it is not surprising that the Council was also concerned with how such materials would be catalogued; hence in 1955 it produced a *Memorandum on Cataloguing and Classification of Sound*

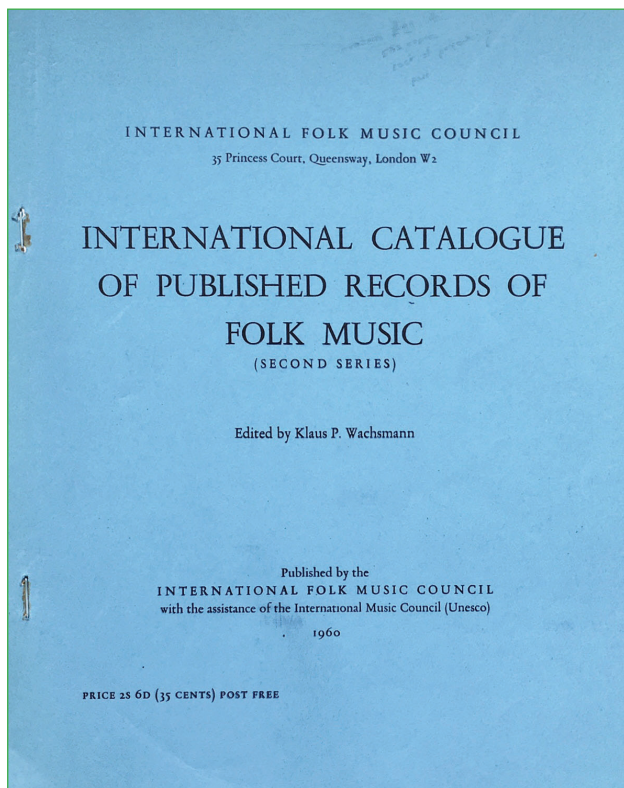


Figure 1. Title page of *International Catalogue of Published Records of Folk Music*, by Klaus Wachsmann (1960).

Recordings of Folk Music (International Folk Music Council 1955) (*BIFMC* 39, Oct 1971:[ii]).

In 1957, shortly after Fraser's 1954 catalogue on sound recordings, plans for a similar publication on films of folk music and dance were noted, but progress was slow. In 1968, Peter Kennedy was appointed editor, with the work to be done on behalf of UNESCO. *Films on Traditional Music and Dance: A First International Catalogue* finally appeared in 1970 (Kennedy 1970). The 261-page catalogue lists 381 films, arranged according to county. For each film, details of the length, year, format, production, and distribution precede a synopsis. Appendixes list the films in alphabetical order by title and subject (*BIFMC* 12, Sep 1957:9; 24, Oct 1963:10; 26, Oct 1964:15; 31, Nov 1967:29; 32, Apr 1968:1; 33, Oct 1968:9; 34, Mar 1969:6; 35, Oct 1969:17).

Bibliographies

Of course, the desire to know about existing resources concerning music and dance was not limited to audio-visual documents, but also demanded knowledge of written sources. Jaap Kunst's key 1950 *Musicologica* was revised and expanded into a second edition (Kunst 1955) and a third (Kunst 1974), both under the auspices of the Council. The third edition contained essential introductory material about ethnomusicology and

a bibliography of over 4,500 entries (*BIFMC* 8, Jan 1955:12–13; 9, Oct 1955:15; 15, Apr 1959:2).

While such a mass listing of sources as appears in Kunst's volumes was invaluable to researchers, the Council also felt that a more select list of the most important music and dance publications would be of great use. Already in 1951—before the publication of the second edition of Kunst's work—the Council discussed the publication of a selective bibliography of the standard collections and works on folk music from all parts of the world. However, after UNESCO refused assistance, finding funds and an editor proved particularly challenging. Collaboration was finally undertaken with the Czechoslovak Academy of Sciences with Karl Vetterl as editor, but the scope was limited to Europe. Even then, publication of Vetterl's *A Select Bibliography of European Folk Music* did not take place until the end of 1966 (Vetterl 1966) (*BIFMC* 5, Nov 1951:15–16; 7, Sep 1953:20; 8, Jan 1955:12–13; 18, Sep 1960:11; 20, Jan 1962:12, 13; 31, Nov 1967:14).

Immediately after the publication of Vetterl's work, an annual bibliography of European ethnomusicological sources was discussed and actually came to fruition very quickly. Editors Oskár Elschek, Erich Stockmann, and Ivan Mačák produced ten volumes of the *Annual Bibliography of European Ethnomusicology / Musikethnologische Jahresbibliographie Europas* between 1967 and 1975 (Elschek, Stockmann, and Mačák 1967–1975). The volumes were published by the Slovak National Museum in co-operation with the Institute of Art of the Slovak Academy of Sciences, under the auspices of the Council (*BIFMC* 31, Nov 1967:14; 33, Oct 1968:9; 62, Apr 1983:5).

Directories

Between 1963 and 1973, the Council published three directories that were further concerned with sources and successively built on each other. They focussed on folk-music and dance collections to be found in archives or other institutions and organizations, and with individual collectors.

With a grant of USD 200 from the International Music Council, IFMC produced the *International Directory of Folk Music Record Archives* in 1963. This was published in a double issue of *Recorded Sound*, the journal of the British Institute of Recorded Sound (IFMC 1963a). It was also available as a separate publication from the Secretariat (IFMC 1963b) (*BIFMC* 22, Oct 1962:14–15; 24, Oct 1963:10; 26, Oct 1964:14).

A year later, the *Directory of Institutions and Organisations Concerned Wholly or in Part with Folk Music* (IFMC 1964) was published, but it had been under preparation for a much longer period of time. Already in October

1948, in the first issue of the *Bulletin*, there was a report about the circulation of a questionnaire from which such a directory would be compiled. The directory was mentioned in scattered, subsequent issues, but would only be published in 1964. Five years later, the compilation of a new edition edited by Peter Kennedy was mentioned, but it does not appear to have been completed (*BIFMC* 1, Oct 1948:16; 12, Sep 1957:9; 20, Jan 1962:12; 22, Oct 1962:14; 24, Oct 1963:10; 25, Apr 1964:1; 26, Oct 1964:14; 35, Oct 1969:4).

In 1973, Peter and Beryl Kennedy published *The International Folk Directory of Ethnic Music and Related Traditions* (P. Kennedy and B. Kennedy 1973), consisting of 148 entries of archives, institutes, and individual collectors with collections of folk music and related arts, crafts, and customs. It expands on the 1963 and 1964 directories listed above. These collections include recordings and also visual materials and artefacts. The information is based on questionnaires sent to the membership. While reviewer Frank Gillis thought the number of entries could certainly be increased, he concluded that it was “an excellent guide to audio-visual, material culture, and other data available to those researchers working with folk cultures” (Gillis 1973). The publication was available from the Secretariat (*BIFMC* 43, Oct 1973:2, 36).

COLLECTIONS

The desirability of some sort of “international song book” was raised at the first meeting of the Council, held in Basel in 1948. Although initial hopes were to publish five or six volumes, each with 100–150 songs, these grand plans were limited by funding; nevertheless, such publications were seen as furthering the dissemination of folk music (Karpeles 1965:311). The first volume finally appeared in 1956 and was edited by Karpeles: *Folk Songs of Europe* contains 183 songs from thirty European countries (Karpeles 1956). Melodies are printed with the original text and metrical English translations. Financial assistance was received from the International Music Council (UNESCO) towards its publication (*BIFMC* 1, Oct 1948:17; 2, Nov 1949:16; 5, Nov 1951:15; 6, Sep 1952:14; 7, Sep 1953:15, 17–18; 8, Jan 1955:8–9; 10, Oct 1956:10, 12).

Immediately after the finalization of the first collection, the Board discussed a Spanish version of it and also the production of a second volume concerning the Americas. This new volume was to be supported by another grant from the International Music Council (UNESCO). Charles Seeger was to be the editor, but he resigned after less than a year. A. L. Lloyd was appointed in 1957 and was joined by Isabel Aretz de Ramón y Rivera. Although planned for release in 1960, there were many delays, and the volume was finally published

in March 1965 as *Folk Songs of the Americas* (Lloyd and Ramón y Rivera 1965) (*BIFMC* 8, Jan 1955:10; 10, Oct 1956:10, 12; 12, Sep 1957:8, 11; 14, Oct 1958:9; 18, Sep 1960:9; 20, Jan 1962:11, 13; 22, Oct 1962:14; 24, Oct 1963:9; 26, Oct 1964:14; 27, Apr 1965:1; 28, Jul 1966:5).

OTHER

In addition to publications that fall into the broad categories listed above, there were a few that cannot be characterized so neatly.

The Council’s *Statement on Copyright in Folk Music* was submitted to the General Assembly at the 1957 conference in Copenhagen, outlining the Council’s attempts to safeguard the rights of collectors and performers, while also making music available to the public (IFMC 1957). Although the statement was published in the *Bulletin* (12, Sep 1957:25–27), extra copies in English and French as a four-page leaflet were available for free from the Secretariat. Members were asked to circulate it as widely as possible (*BIFMC* 12, Sep 1957:2, 11, 25–27; 39, Oct 1971:[ii]).

In 2008, the Institute of Art Studies at the Bulgarian Academy of Sciences published the papers from a panel session on the Balkans that were presented at the 2007 World Conference held in Vienna, as well as the papers from a number of other Bulgarian researchers who presented at the conference (Peycheva and Rodel 2008). While rather different than many of the other publications listed here, its publication was supported by the ICTM secretary general and the Board.

Finally, one planned publication that never quite made it to press was a Festschrift honouring Maud Karpeles on her 80th birthday. While it was not to be published by the Council, it was being arranged by Barbara Krader, who was IFMC executive secretary at the time, and was obviously very closely associated with it. Karpeles’s 80th birthday was in 1965, but the publication was planned for 1967 and was to consist of contributions from about twenty-five authors, totalling about 300 pages, representing not just Council members, but also other organizations in which Karpeles was active. Pledges were sought from Council members to secure a copy of the book (*BIFMC* 29, Nov 1966:2). However, Krader announced the cancellation of the project in the next *Bulletin* (30, Apr 1967:2–3), but without explaining the reason. Karpeles replied graciously:

When I was told of the project on the day of my birthday I must confess that I received the news with mixed feelings. I was intensely gratified that so many friends should wish to honour me in this way, but at the same time I was distressed at the thought of the trouble that I was unwittingly causing them. Now that the plan has finally had to be abandoned I am more than ever conscious of my indebtedness to them and would ask them

to accept this acknowledgement of my gratitude and thanks. (*BIFMC* 31, Nov 1967:2)

Recordings

The Council has long been involved in publishing audio-visual recordings. The earliest such recordings were in conjunction with festivals that often accompanied early world conferences. Subsequently, the Council became involved with a number of series issued by established record companies. Such collaborations would give added prestige to these releases and, at the same time, increase the Council's visibility to the broader public. Finally, there have been releases in conjunction with Council publications. Here, however, I treat individual releases separately from those issued as part of a series.

INDIVIDUAL RELEASES

I divide individual releases into those associated with festivals, those with publications, and others that do not fit into these two groups.

Associated with festivals

The second World Festival of Folk Song and Dance was held in conjunction with the sixth IFMC conference, held in July 1953 in Biarritz, France, and Pamplona, Spain, which also happened to be the first such conference to be shared between two cities, and in two different countries as well. Recordings were made at the festival and issued on an LP disc by UNESCO, under the auspices of the "International Music Council (UNESCO)" and in cooperation with IFMC. Dances and songs from France, Spain, Italy, Germany, Switzerland, the Netherlands, Norway, Sweden, Finland, England, Scotland, Ireland, Northern Ireland, United States, Turkey, Yugoslavia, Japan, and Indonesia are on the disc. IFMC President Ralph Vaughan Williams gives a general, spoken introduction, while Douglas Kennedy provides spoken commentary on each item and in a four-page booklet. After a number of delays, it was released by Westminster Recording Company in 1954 (figure 2) (*BIFMC* 8, Jan 1955:8, 10; 9, Oct 1955:11).

The 1955 Oslo conference was also the occasion for the third International Folk Dance Festival. Norwegian Broadcasting recorded the festival, and UNESCO said they would give a copy of the recordings to the Council, from which they hoped to make a commercial publication. To be compiled and edited by Marie Slocombe and Edward Nicol, Westminster Recording Company again agreed to issue the disc. However, I have been



Figure 2. Cover of *World Festival of Folk Song and Folk Dance* (Kennedy 1954).

unable to find any evidence that the disc was indeed issued (*BIFMC* 9, Oct 1955:12; 10, Oct 1956:10).⁵

Associated with written publications

For Steven Feld's article in the 1988 *Yearbook for Traditional Music*, a cassette in a cardboard enclosure accompanied the journal (Feld 1988). Side A contains the 23 examples discussed in his article, while side B is a reproduction of "Voices in the Forest," which Feld had originally released in 1987, presenting a day's soundscape in the Kaluli area. This was the only time a physical recording was published in conjunction with the Council's journal,⁶ although the editor at the time, Dieter Christensen, was certainly open to future

- 5 Festivals were quite often held at the same time as early world conferences, but in only four instances were these designated in publications as officially organized by the Council: 1949 (Venice), 1953 (Biarritz and Pamplona), 1955 (Oslo), and 1962 (Gottwaldov). So, for example, the 1951 festival in Opatija, Yugoslavia, was apparently not a Council activity, even though an IFMC conference took place at the same time. As a result, the publication of that festival's recordings in Alan Lomax's Columbia World Library of Folk and Primitive Music series did not involve the Council at all; therefore, it is not considered a Council publication here (Kennedy 1955?). Council-organized festivals were discontinued because of the "difficulty in getting authentic traditional groups," and because regional festivals organized by others (i.e., not the Council) were of greater value (Karpeles 1969:20–21). Festivals continue to coincide with many world conferences, but the Council is uninvolved in their organization.
- 6 Beginning with the 1963 journal, editor Laurence Picken hoped to include an accompanying disc of musical examples from conference papers. While supported by the Executive Board, it proved impossible because of the high taxes charged by the government (EB minutes, 25th meeting, 27–28 Aug 1961:§313; 27th meeting, 12–13 Jul 1962:§341).

audiovisual publications: “where sound—or moving images—are integral to the discourse, rather than mere illustration, it becomes imperative to present them along with the other modes of communication we are using” (Christensen 1988:x).⁷

Although in later years authors were encouraged to include audiovisual recordings with their articles for inclusion on the Council’s website, this was first done by Estelle Amy de la Bretèque for the 2006 *Yearbook*.⁸ Contributors to subsequent *Yearbooks* have continued to take advantage of this option.

SERIES

In addition to the individual recordings listed above, the Council has particularly been involved in various ways with three series of recordings issued over almost half a century.

IFMC World Anthology of Folk Music series

Beginning in 1963, the *Bulletins* start mentioning the Council’s interest in producing a series of records. Peter Crossley-Holland accepted editorship for such a series, but was unable to continue, so this task was taken over by Charles Duvelle. Although there were hopes to release two discs per year, between 1968 and about 1975, only five LPs were released by Ocora in the IFMC World Anthology of Folk Music series. The first was *Musique celtique Iles Hébrides / Gaelic Music from Scotland*. This was followed by recordings from West Java, Côte d’Ivoire, Solomon Islands, and Venezuela, all produced with Duvelle as general editor (*BIFMC* 24, Oct 1963:10; 26, Oct 1964:15; 33, Oct 1968:9, 52; 34, Mar 1969:6; 35, Oct 1969:3, 16–17; 38, Apr 1971:6, 18). Many of these were re-released by other companies in later years.⁹

Traditional Music of the World / The World’s Musical Traditions series

The next audio series the Council embarked on was known as Traditional Music of the World or The World’s Musical Traditions. It was a joint collaboration between ICTM and the International Institute for Comparative Music Studies and Documentation (IICMSD),¹⁰ with Max Peter Baumann as general editor. The collaboration

was announced to the membership in the April 1989 *BICTM* by Ulrich Wegner from IICMSD. Releases were to be released on both CD and cassette (*BICTM* 74, Apr 1989:5–6). In his president’s report at the 1989 Schladming conference, Erich Stockmann revealed that the Board had decided at their meeting in May 1988 to remain active in the publication of records, hence the involvement in the new series (*BICTM* 75, Oct 1989:10).

The first publication was released in May 1990, although the CD itself states the previous year: *Viola Caipira* by Max Peter Baumann, Roberto Correa, and Tiago Oliveira Pinto, issued on Musicaphon (*BICTM* 77, Oct 1990:11). The October *Bulletins* of 1991 (p. 13), 1992 (p. 13), and 1993 (p. 12) note one new release each year, but for the fourth release, the issuing company changed from Musicaphon to Smithsonian Folkways. The latter would issue the remaining CDs in the series. The final mention of the series appears to be in the Board report to the General Assembly at the 1995 Canberra world conference. Secretary General Dieter Christensen, reading the report on behalf of the Board, noted that ICTM had been requested by UNESCO to assume full responsibility for the new releases of CDs for the UNESCO Collection of Traditional Music, discussed below. He appealed for assistance from the entire membership in this endeavour. But he then notes that ICTM is also participating in collaboration with the International Institute for Traditional Music (IITM) in Berlin, which is published by Smithsonian. Christensen observes that the goals of the two series are quite different:

The IITM/Smithsonian series is distinguished by its very substantial documentation primarily addressed to specialists, whereas the UNESCO series serves UNESCO goals of dissemination of knowledge of other cultures as widely as possible and is directed at the general public. (*BICTM* 86, Apr 1995: 12–13)

It appears that ICTM’s focus was shifting away from the IITM series to that with UNESCO. Nevertheless, seven more CDs in the former series were released by Smithsonian Folkways, including recordings from Uruguay, Turkey, Brazil, Benin, Portugal, India, and Greece. The last was released in 2000, four years after the closure of the IITM in Berlin.

UNESCO Collection of Traditional Music series and its transfer to Smithsonian Folkways

Publication of UNESCO’s Collection of Traditional Music began in 1961, with Alain Daniélou as editor and in collaboration with the International Music Council, joined shortly thereafter by the International Institute for Comparative Music Studies and Documentation in Berlin. LPs were issued on a number of recording labels, beginning with Bärenreiter-Musicaphon, and extending to EMI and Philips. UNESCO’s collaboration with the

7 This issue also saw the first use of colour in the pages of the journal: seven colour images.

8 <http://www.ictmusic.org/yearbook/yearbook-traditional-music-vol-44-2012>.

9 As with all other publications discussed in this chapter, further details can be found on the Council’s website (see n. 3).

10 Founded in Berlin in 1963 with Alain Daniélou as the first director, it was renamed the International Institute for Traditional Music in 1991, but closed in 1996 for financial reasons.

French company Auvidis (later, Naïve) started in 1988, and in 1991 they began releasing albums on CDs.

From April 1993, ICTM was represented on the editorial committee for the series. A short time later they became more involved in eliciting, evaluating, and editing materials for new releases with Secretary General Dieter Christensen as editor (1994–2001). Detailed submission details were published in the *Bulletin*. The first five new releases edited by ICTM were to be released in 1996, and announcements for more releases followed. The role of editor was taken over by the new secretary general, Anthony Seeger, in 2001, and then passed on to Wim van Zanten in July 2004, who remained in this role until 2012.

However, Zanten and Seeger announced in the October 2005 *Bulletin* that the series would be discontinued. UNESCO had cancelled the distribution contract with Auvidis/Naïve in May 2005, and they were searching for a new distributor. New proposals would not be considered after 31 August 2005, and they deeply regretted the delays in releasing some of the CDs. There had long been dissatisfaction with Auvidis. While many CDs were finalized, they went unreleased for many years. For example, between 1999 and 2002 only eight new CDs were released; no more appeared after that time. Finally, on 23 April 2010, a contract was signed between UNESCO and Smithsonian Folkways to take over production, the latter being responsible for reissuing all existing CDs in the series, but also releasing those that had been in limbo for many years. By July 2015, Smithsonian had completed this task. In total, thirty-eight albums with ICTM collaboration were released by Smithsonian Folkways, including those previously released by Auvidis (figure 3). Further information about this series can be found in the chapter on UNESCO in the present volume and in Zanten (2010:100–103) (*BICTM* 84, Apr 1994:12; 85, Oct 1994:24–26; 88, Apr 1996:9–10; 91, Oct 1997:9–10; 93, Oct 1998:15; 104, Apr 2004:26; 107, Oct 2005:19).

The Council publications overviewed here highlighted the varying interests and activities of members since its beginning. While the Council's journal and *Bulletin* have continued to be emblematic, they are just a part of Council publications.

References cited

Christensen, Dieter. 1988. "Editor's Preface." *YTM* 20: ix–x.
 Elschek, Oskár, Erich Stockmann, and Ivan Mačák. 1967–1975. *Annual Bibliography of European Ethnomusicology / Musikethnologische Jahressbibliographie Europas*. Bratislava: Slovak National Museum in co-operation with the Institute of Art of the Slovak Academy of Sciences.



Figure 3. Cover of *Croatia*, by Svanibor Pettan, originally released in 1998 by Auvidis (UNESCO Collection of Traditional Music series; Smithsonian Folkways UNES08276) (Pettan 1998).

- Feld, Steven. 1988. "Aesthetics as Iconicity of Style, or, 'Lift-Up-Over-Sounding': Getting into the Kaluli Groove." *YTM* 20: 74–113 (accompanied by 1 cassette).
- Fraser, Norman. 1954. Ed. *International Catalogue of Recorded Folk Music*. Archives de la musique enregistrée, C 4. Oxford: Oxford University Press.
- Gillis, Frank J. 1973. Review of *The International Folk Directory of Ethnic Music and Related Traditions* by Peter Kennedy and Beryl Kennedy (1973). *YIFMC* 5: 211.
- IFMC, see International Folk Music Council.
- International (Advisory) Folk Dance Council. 1947. "International Conference on Folk Song and Folk Dance Convened by the International (Advisory) Folk Dance Council, London, 22–27 September, 1947; Report." ii, 15 pp. New York Public Library *MG p.v. 308. https://nyppl.bibliocommons.com/item/show/12278598052907_international_conference_on_folk_song_and_folk_dance#bib_info. [appears to be same as Karpeles 1972a].
- International Folk Music Council. 1955. *Memorandum on Cataloguing and Classification of Sound Recordings of Folk Music*. London: International Folk Music Council.
- . 1957. *Statement on Copyright in Folk Music Adopted by the General Assembly of the International Folk Music Council, August 26, 1957*. London: International Folk Music Council.
- . 1963a. "International Directory of Folk Music Record Archives." *Recorded Sound* 10–11 (April–July): 67–114.
- . 1963b. *International Directory of Folk Music Record Archives*. London: International Folk Music Council.
- . 1964. *Directory of Institutions and Organisations Concerned Wholly or in Part with Folk Music*. London: International Folk Music Council.
- Karpeles, Maud. 1956. Ed. *Folk Songs of Europe*. London: Novello and Company.
- . 1958. *The Collecting of Folk Music and Other Ethnomusicological Material: A Manual for Field Workers*. London: International Folk Music Council and the Royal Anthropological Institute of Great Britain and Ireland.
- . 1965. "The International Folk Music Council." *Journal of the Folklore Institute* 2/3 (Dec): 308–313.

- . 1969. “The International Folk Music Council—Twenty-One Years.” *YIFMC* 1: 14–32.
- . 1972. “Report of the International Conference on Folk Song and Folk Dance.” *BIFMC* 41 (Oct): 6–26.
- Karpeles, Maud, and Arnold Bake. 1951. *Manual for Folk Music Collectors*. London: International Folk Music Council.
- Kennedy, Peter. 1954. Ed. *World Festival of Folk Song and Folk Dance*. 30 cm LP disc. Westminster WL 5334. Ralph Vaughan Williams, introduction; Douglas Kennedy, commentary.
- . 1955? Recordist. *Yugoslavia*. 30 cm LP disc. Columbia KL-217 (also released as SL-217 and CKL-217). Columbia World Library of Folk and Primitive Music, 14. Edited by Alan Lomax. Texts and translations by Albert Lord. (Re-released in an expanded edition on 2 CDs in 2001 on Rounder 11661-1745-2).
- . 1970. Ed. *Films on Traditional Music and Dance: A First International Catalogue*. Paris: UNESCO.
- Kennedy, Peter, and Beryl Kennedy. 1973. Ed. *The International Folk Directory of Ethnic Music and Related Traditions*. Devon: Dartington Institute of Traditional Arts.
- Kunst, Jaap. 1955. *Ethno-musicology: A Study of Its Nature, Its Problems, Methods, and Representative Personalities to Which Is Added a Bibliography*. 2nd ed. The Hague: Martinus Nijhoff.
- . 1974. *Ethnomusicology*. 3rd ed. The Hague: Martinus Nijhoff.
- Lloyd, A. L., and Isabel Aretz de Ramón y Rivera. 1965. Eds. *Folk Songs of the Americas*. London: Novello and Company.
- Pettan, Svanibor. 1998. Ed. *Croatia*. Compact disc. Originally released by Auvidis-UNESCO; re-released by Smithsonian Folkways UNES08276.
- Peycheva, Lozanka, and Angela Rodel. 2008. Eds. *Vienna and the Balkans: Papers from the 39th World Conference of the ICTM, Vienna 2007*. Sofia: Institute of Art Studies, Bulgarian Academy of Sciences.
- Vetterl, Karl. 1966. *A Select Bibliography of European Folk Music*. Prague: International Folk Music Council and Institute for Ethnography and Folklore of the Czechoslovak Academy of Sciences.
- Wachsmann, Klaus P. 1960. Ed. *International Catalogue of Published Records of Folk Music*. London: International Folk Music Council with the assistance of the International Music Council (UNESCO).
- Zanten, Wim van. 2010. “UNESCO en intellectueel eigendomsrecht: Cd serie en audiovisueel materiaal van 2003 conventie.” In *Documentatie van cultureel erfgoed in juridisch perspectief: Naar aanleiding van de expertbijeenkomst over de positie van intellectuele eigendomsrechten bij de documentatie van immaterieel*, edited by Lucky P. C. Belder, 97–110. Amsterdam: Uitgeverij deLex.

ICTM, UNESCO, and Scholarly Expertise in the 2003 Convention for the Safeguarding of the Intangible Cultural Heritage

Wim van Zanten

The International Council for Traditional Music was founded in 1947 as the International Folk Music Council. From its start, the Council was affiliated with UNESCO, founded two years earlier, as a consultative partner or otherwise. The organizational structure of ICTM, the corresponding terminology, and even the word “council” in its title still resemble the UNESCO structure,¹ and the relation is also reflected in the “mission” or “purpose” of both international organizations. However, UNESCO’s mission includes collaboration between its member states and covers education, science, and culture, whereas ICTM is a non-governmental organization (NGO) of music and dance scholars and others mainly working in the field of culture.

I will start with some historical notes. Then, I will discuss how the scholarly expertise of ICTM was used in the context of UNESCO activities, in particular in the production of the Collection of Traditional Music of the World, and in the preparation and implementation of the 2003 UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage (hereafter, 2003 Convention), in which I was involved between 2002 and 2016.²

Historical developments in the twentieth century: Peace and knowledge

The constitution of the United Nations Educational, Scientific and Cultural Organization (UNESCO) was signed on 16 November 1945, and came into force on 4 November 1946, after ratification by twenty countries. The constitution states that “since was begin

in the minds of men, it is in the minds of men that the defences of peace must be constructed.”³ On the UNESCO website, the organization calls for dialogue, mutual understanding, and the intellectual and moral solidarity of humanity to achieve peace in the world. It recognizes that this is not easy: “Cultural diversity is under attack and new forms of intolerance, rejection of scientific facts and threats to freedom of expression challenge peace and human rights. In response, UNESCO’s duty remains to reaffirm the humanist missions of education, science and culture.”⁴

In May and June 2018, the director-general of UNESCO, Audrey Azoulay, underlined these general principles in her addresses and speeches. She mentioned the importance of cultural diversity for social development and economic growth, and remarked that “cultural diversity is not in itself a factor of peace and progress. For this it requires learning, learning about otherness ... and to recognize the value concealed in each culture” (Azoulay 2018b). A few days earlier, she said she had regretted “the recent trends towards xenophobia, nationalism and exclusion” (ibid. 2018a). Similar words were used in the director-general’s speech on the occasion of the Peace and Prosperity Forum in Jeju, Korea, on 28 June 2018 (ibid. 2018c). In these messages, Azoulay summarized some tasks that UNESCO has always considered to be essential, in particular, to enhance the capacity to live in peace.

UNESCO did not come out of the blue, but had historical roots. Before UNESCO, there were organizations of intellectuals who tried to establish international cooperation between nations and individuals to achieve peace. In 1922, the International Committee on Intellectual Cooperation (Commission internationale de coopération intellectuelle, CICI) was established as an advisory organization for the League of Nations. CICI aimed to promote international exchange between scien-

1 Although the ICTM is not based on states parties like UNESCO, it has a World Network that consists of representatives and liaison officers from many countries and regions. Furthermore, the ICTM has an Executive Board and a General Assembly (<https://www.ictmusic.org/>), like many UNESCO entities.

2 I am very grateful to the editors and Rieks Smeets, who critically commented on earlier versions of this essay.

3 “Men” is nowadays replaced with “men and women” when referring to this constitutional statement. See <https://en.unesco.org/about-us/introducing-unesco>.

4 <https://en.unesco.org/about-us/introducing-unesco>.

tists, researchers, teachers, artists, and intellectuals. It included a group of less than twenty people of world fame, such as Marie Curie, Sigmund Freud, and Albert Einstein. In this group, the letters between Einstein and Freud originated and were published in 1933 under the title “Why War?” (Einstein and Freud 2016; see also Helden 2001:9–16). In his letter, Einstein asks Freud: “Is there any way of delivering mankind from the menace of war?” Freud’s answer is not optimistic, and he states at the end of his letter: “we pacifists have a constitutional intolerance of war, an idiosyncrasy magnified, as it were, to the highest degree” (Einstein and Freud 2016:14–15).

This discussion between Einstein and Freud happened when Adolf Hitler took power in Germany and established the Nazi regime. Following World War II, these issues were and still are on the minds of many world leaders and intellectuals, including ICTM members.⁵

Shortly after UNESCO’s birth, the ICTM was founded at an inaugural meeting in London as the International Folk Music Council (IFMC), in September 1947 (Karpeles 1969:16–17; *BIFMC* 41, Oct 1972:6–26). Maud Karpeles was the major convenor of this meeting and was IFMC secretary until 1963, and after that its honorary president until her death in 1976. In 1947, she presented as one of the aims of the IFMC “to promote understanding and friendship between nations through the common interest of folk music” (Karpeles 1969:16; see also Stockmann 1988:9–10). Karpeles also wrote that the IFMC

has always had good relations with UNESCO with which, prior to the formation of the International Music Council in 1949, it enjoyed consultative status. It has since continued to maintain direct contact with UNESCO, as is shown by the frequent attendance of a UNESCO representative at our conferences. (Karpeles 1969:19)

This UNESCO representative in the early years of the Council was Luiz Heitor Corrêa de Azevedo, head of the Music Section of UNESCO, who attended the first conference in Basel, Switzerland (1948), and also IFMC conferences in Opatija, Yugoslavia (1951) and Trossingen and Stuttgart, Federal Republic of Germany (1956).⁶ Azevedo published an article “L’UNESCO et la musique populaire” in the first *Journal of the International Folk Music Council* in 1949. He was member of the Council’s Executive Board from 1970 to 1976.⁷ From the optimistic words of Karpeles above, it

is not clear that the status of the Council in UNESCO decreased considerably after the establishment of the International Music Council in 1949, as we will see.

The IFMC was one of several organizations involved in the establishment of the International Music Council (IMC) in 1949. As a result, IFMC lost its consultative status with UNESCO to IMC, and then became affiliated to UNESCO via the IMC.⁸ It is significant that in an article by Anaïs Fléchet on the IMC and UNESCO’s policies with respect to music in the years 1945–1975, the author concentrates on political issues, but does not mention the Council at all. Instead, she only mentions some individuals who played a role in both Council and IMC circles, such as Alain Daniélou, Alan Lomax, and Charles Seeger, and their important work in the field of the UNESCO Collection of Traditional Music and in establishing the journal *The World of Music* (Fléchet 2013–2014:62, 65).

Christiane Sibille (2016:279) argues that expert networks of composers, artists, musicologists, and organizations that survived World War II “were integrated in the work of the newly founded UNESCO.” Traditionally, scholarly societies were on the whole fairly Eurocentric, and focussed on composers and “art music.” They excluded “research into non-European music and other non-historical approaches to music” and folk-music research from their activities. These societies also “excluded from the outset ... contemporary popular music, a field that was dominated by the emerging music industry. After that, non-European music was pushed aside.” Research into such subjects was eventually given to NGOs, like the International Commission of Popular Arts (Commission internationale des arts et traditions populaires, CIAP) that had been established in 1928 (*ibid.*:264, 280).

In this context, the work of the IFMC was apparently considered to be less significant than the work of the IMC. Formal consultative relations between ICTM and UNESCO were only re-established in 1996. See, for instance, the report by the ICTM secretary general, Dieter Christensen (1996), and the remarks by Krister Malm, ICTM president, 1999–2005, on the International Music Council (IMC): “Historically IMC has been much focussed on promoting Western Art Music. This was the main reason for ICTM to leave IMC a decade ago and establish its own direct relationship with UNESCO” (Malm 2003:8). Every six years, this “consultative status” has been reviewed, and ICTM has kept this status until the present day. ICTM is currently one of the 392 international NGOs and 33

5 Many scholars and diplomats have warned about the parallels that can be drawn between the twentieth and twenty-first centuries, in relation to methods used by fascism. One such warning came from the former US secretary of state, Madeleine Albright (2018).

6 See *BIFMC* (1, Oct 1948:4; 5, Nov 1951:5; 10, Oct 1956: 5;41, Oct 1972:27–33).

7 See <http://ictmusic.org/governance/history>.

8 For instance, in 1952 IFMC’s request for financial assistance for publications was made by the IMC, together with requests from the IMC itself, the International Musicological Society and other organizations; see annex 25, document 32 EX/4 of the Executive Board of UNESCO, 11 Dec 1952.

foundations and similar institutions that enjoy official partnerships with UNESCO.⁹

Such a “flexible and dynamic partnership” with an NGO gives UNESCO the opportunity “to benefit from its expertise, the representativeness of its networks for the dissemination of information and, if appropriate, its operational capacities in the field” (UNESCO 2020:155). Its advisory association with UNESCO gave ICTM higher status and the possibility of applying for funding from UNESCO. Over the years, financial assistance was granted for a variety of Council projects, such as the publication of the *Journal of the IFMC* in 1952 and 1953, the publication of an international collection of folk songs, and several world conferences since 2000.¹⁰

Moreover, since ICTM regained its consultative status with UNESCO in 1996, several officers of the Intangible Cultural Heritage (ICH) section¹¹ of UNESCO have attended its world conferences and taken part in discussions: Noriko Aikawa in Hiroshima (1999), Rieks Smeets in Sheffield (2005), David Stehl in Sheffield (2005) and Vienna (2007), Frank Proschan in St. John’s (2011), and Tim Curtis in Bangkok (2019).¹² This attendance seems to reflect the important role that ICTM played as a result of editing the CD series UNESCO Collection of Traditional Music of the World, evaluating more than half of the applications in the Masterpieces programme, and assisting in the implementation of aspects of the 2003 Convention. In 2001, ICTM President Krister Malm reported on the difficulties in the production of the CD series (see below), but he also wrote that “our relations to UNESCO are excellent” in his report to the General Assembly held in Rio de Janeiro (Malm 2001:6).

The scholarly work of the Council has not always been very prominent. In the beginning, much attention was given to the practice of music and dance. For instance, the international conferences in Venice (1949) and Biarritz/ Pamplona (1953) were accompanied by international festivals of “folk music.” However, “conference participants grew tired of watching the same show. At the same time, to those of a scholarly bent the IFMC did not offer enough” (Christensen 1988:13). On the

occasion of the fortieth anniversary of the Council, the long-serving secretary general of the ICTM, Dieter Christensen, further wrote that in the 1950s, there were several attempts to get ethnomusicologists from the USA involved in the IFMC. One reason for the stagnation of the IFMC in 1955 was that several members regretted that the scholarly domain in the IFMC was weak, and they wanted to strengthen “international intellectual exchange.” Those members expected this to change when more “Americans” would join the IFMC (*ibid.*). In the 1950s and 1960s, American ethnomusicologists were looking more at anthropological approaches than their European counterparts (see also Nettl 1988:23).¹³

Earlier, Maud Karpeles had described why the practice of organizing festivals together with international conferences had come to an end after the one in Oslo (1955): “The main reason for discontinuing the festivals on an international basis was the increasing difficulty of getting authentic traditional groups” (Karpeles 1969:21). Although Karpeles mentioned this concept of authenticity, she also recognized “folk music as a living art” that should be dealt with by its own methods and not by “methods borrowed from the lifeless” (*ibid.*:27–28).¹⁴ It is interesting that Alexander Ringer, in his capacity as editor of the same volume of the *Yearbook of the IFMC*, clearly rejected the concept of authenticity for scholarly purposes:

the fashionable concept of “authenticity” has no more validity as a basic postulate in the philosophy of folk music than “purity,” its nineteenth-century counterpart. Both are essentially romantic myths that occupy legitimate positions in the realm of ideology but are basically irrelevant, if not dangerous, to scholarly investigation. Living traditions are subject to change virtually by definition. (Ringer 1969:4)

Stockmann (1988:4–5) also wrote about the problematic issue of “authenticity” in music and dance. This might lead to glorification of the past that was seen as the “genuine,” the “authentic,” and “rating the changes only negatively, as a decay.” The concept of “authenticity” has been very present in discussions about the relation between tangible and intangible heritage, because in the 1972 Convention on World Heritage¹⁵ it was used as an important selection criterion (see [figure](#)

9 See <https://en.unesco.org/partnerships/non-governmental-organizations>.

10 See, for instance, *BIFMC* (6, Sep 1952:11–12); *BICTM* (103, Oct 2003:5); Seeger (2015:272).

11 Nowadays this section is called the Living Heritage Entity. I will use the old name, which was used in the period covered in this chapter.

12 In April 2009, Cécile Duvelle, then chief of the UNESCO-ICH section, declined ICTM’s invitation to attend the world conference in Durban, South Africa (July 2009): because of the overload of applications for the Representative List of the 2003 Convention, the ICH Secretariat could not undertake such travel that year (see below).

13 The issue of international festivals during Council conferences, and the relation of the Council to organizations involved in such activities like CIAP and later CIOFF (International Council of Organizations of Folklore Festivals and Folk Arts), established in 1970, need a fuller treatment than is possible in this essay. As continues today, ICTM world conferences are often planned together with *national* festivals taking place at the same time.

14 She agreed with R. R. Marett: “The living ... must be studied in its own right and not by means of methods borrowed from the lifeless” (Marett 1920:13).

15 That is, UNESCO’s Convention Concerning the Protection of the World Cultural and Natural Heritage.



Figure 1. The Jango-ji temple was one of the Nara monuments inscribed on the World Heritage List because of its “outstanding universal value.” Nara, 23 October 2004 (photo by Wim van Zanten).

1). At a meeting co-organized by UNESCO in 2004, international experts concluded in the so-called Yamato Declaration that authenticity is “not relevant when identifying and safeguarding intangible cultural heritage” (UNESCO 2006:18) (see figure 2).

UNESCO CD series: Collection of Traditional Music of the World

From 1991, the CD series Collection of Traditional Music of the World was produced under the responsibility of UNESCO.¹⁶ Manufacturing and distribution of the CDs and the booklets with liner notes was done by the company Auvidis / Naïve. This CD series was a continuation of the well-known UNESCO collections on gramophone records, such as Musical Sources and A

¹⁶ This section is partially based on an earlier publication in Dutch (Zanten 2010:100–102). The scope of the present chapter does not allow discussion of IFMC efforts to record, preserve, and perform “authentic folk music” via radio programmes in more detail. However, in many countries the radio played an important role in the dissemination of music and the IFMC established a Radio Committee in 1951 (*BIFMC* 6, Sep 1952:7–8). The IFMC also published an interesting “Statement on copyright in folk music” in 1957 (*BIFMC* 12, Sep 1957:25–27), which can also not be discussed here.

year	no. of CDs	year	no. of CDs	year	no. of CDs
1991	48	1996	12	2001	3
1992	6	1997	4	2002	1
1993	9	1998	12	2003	none
1994	8	1999	3	2004	none
1995	12	2000	1		

Table 1. Number of published CDs per year in the UNESCO Collection of Traditional Music of the World, 1991–2004. (Based on a list dated 25 February 2003 supplied by the ICH section of UNESCO).

Musical Anthology of the Orient, which were edited from 1961 to 1981 by Alain Daniélou, under the umbrella of UNESCO and the International Music Council.¹⁷

The first CDs were re-issues of earlier published gramophone records; 48 CDs were published in 1991. In the following years new albums were added (table 1). In 1995, the ICTM became officially responsible for editing the albums in this series. Those wishing to publish in the series were expected to send music recordings with liner notes to the ICTM editor, who would find a qualified reviewer for the project. If reviewer and editor were both satisfied, the materials would be passed on to the UNESCO-ICH section, and from there to Auvidis / Naïve with a request to produce the album.

The first ICTM editors of the UNESCO Collection of Traditional Music of the World were Dieter Christensen (1995–2000), followed by Anthony Seeger (2001–2003), successive secretaries general; I was the third and last editor (2004–2010). In the late 1990s and early 2000s, the ICTM EB and many researchers, who had supplied the materials for the CD production, became increasingly frustrated because the albums that had passed the editing process successfully were nevertheless not published by Auvidis / Naïve. The company obviously had to deal with a declining demand for these CDs and tougher competition. Legally, ICTM could do nothing more after editing the materials. Apparently UNESCO’s contract with Auvidis / Naïve did also not supply UNESCO with enough power to get the edited albums published.

Before I took on the editorship in January 2004, UNESCO had fairly well decided to end the CD series. The preliminary text of the 2003 Convention was passed in June 2003, then on 17–18 September 2003, the ICH section organized an “Expert meeting on the UNESCO Collection of Traditional Music of the World: Analysis and perspectives.” This consultation with some ethno-

¹⁷ See an overview of the albums published in the series UNESCO Collection of Traditional Music on <https://ich.unesco.org/en/collection-of-traditional-music-00123>. Also see, <https://folkways.si.edu/> and the ICTM website (<https://www.ictmusic.org/publications/recordings-by-or-in-collaboration-with-ifmc-ictm>).



Figure 2. Participants of the UNESCO expert meeting on the safeguarding of tangible and intangible cultural heritage. Adrienne Kaeppler, Noriko Aikawa, Chérif Khaznadar, and Wim van Zanten. Nara, 23 October 2004 (photo courtesy of Wim van Zanten).

musicologists (including, Anthony Seeger and me) and producers of CDs resulted in a recommendation to end the CD series and suggested the following refocus of activities:

The Group unanimously agrees that the UNESCO Collections had a pioneering role in the field of public awareness and that UNESCO should re-establish in the years to come that role in relationship to the new technologies and the Convention for the Safeguarding of the Intangible Cultural Heritage which may be expected to enter into force in the course of 2006.¹⁸

In this situation, the major task for the editor at the time was to properly finish the series; in particular, to prepare some unfinished albums for publication and inform authors about the state of affairs.

On 13 May 2005, UNESCO cancelled its contract with Auvidis / Naïve and formally finished the Collection of Traditional Music of the World. UNESCO received the unsold copies of CDs and all the materials for the unpublished albums. At that time, ICTM's standpoint was that Smithsonian Folkways Recordings would be the best institution to take over the task of re-issuing

past recordings and publishing new CDs. Probably because the ICH section had new priorities and could not properly establish the property rights for titles produced in the past,¹⁹ it took until 23 April 2010 before a contract with Smithsonian Folkways was signed. By mid-2015, Smithsonian Folkways had released twelve unpublished albums that were edited and accepted by ICTM. Folkways intends to release two more albums that had been on the "pipeline" list of UNESCO in 2006. According to Folkways, four projects will not be published because information is missing and/or because of legal issues. By mid-August 2018, Folkways had also re-issued 115 UNESCO albums that had been published before 2004.²⁰

18 See https://ich.unesco.org/en/events?meeting_id=00069.

19 See also Seeger (2015:270), who speaks of UNESCO's "often overextended and undersupported professional staff."

20 Personal communication with Huib Schippers, then director and curator, Smithsonian Folkways Recordings, August 2018.

Establishing the text of the 2003 Convention

In a 2004 article, Noriko Aikawa, former chief of the ICH section of UNESCO, describes the steps taken to prepare for the 2003 Convention for the Safeguarding of the Intangible Cultural Heritage. She describes “two vain attempts ... to establish an international instrument for the protection of folklore during the 1970s and 1980s” (Aikawa 2004:138) The real start came with the programme of intangible cultural heritage, established by UNESCO in 1992, that “afforded an opportunity to develop a new concept” (ibid.:139).²¹

I will discuss developments from around 1998: the moment that ICTM, as an NGO in consultative relations with UNESCO, started to play an important role in the discussions leading to this Convention. After the programme “Proclamation of masterpieces of the oral and intangible heritage of humanity” was established in 1997, ICTM evaluated about half of the nominations by the member states (Seeger 2015:270). The other half of the nominations was evaluated by other international NGOs, more in the field of the social sciences, such as the International Union of Anthropological and Ethnological Sciences (Nas 2002:139).

Between 2002 and 2016, I was involved with the 2003 Convention in several capacities: as editor of the *Glossary Intangible Cultural Heritage* (Zanten 2002); governmental expert for the Netherlands at the three “Intergovernmental meetings of experts on the preliminary-draft convention for the safeguarding of intangible cultural heritage” in 2002–2003; ICTM representative at sessions of the Intergovernmental Committee and the General Assembly of the 2003 Convention between 2006 and 2012 and the meeting of UNESCO NGOs (2009); member of the Consultative Body in 2011–2012;²² and advisor supplying technical assistance in preparing proposals for international assistance from the Intangible Cultural Heritage Fund in 2014–2016.

In 2002, UNESCO started to organize the preparation of a convention concerning intangible cultural heritage. The first step was to make a glossary with key concepts that would be used in the text of the convention, such as definitions of “intangible cultural heritage,” “safeguarding,” “agency,” and “community.” On request of Aikawa, an international meeting of eleven experts, con-

sisting of anthropologists, legal experts, and ethnomusicologists, took place in Paris, 20–22 June 2002. In this group, Oskár Elschek and I were ICTM members.²³ By the end of August, the *Glossary* (Zanten 2002) had been edited and was ready to be used for discussions on the text of the convention that would start in September 2002. A short article on the discussions leading to these definitions was published (Zanten 2004).

The first “Intergovernmental meeting of experts on the preliminary-draft convention for the safeguarding of intangible cultural heritage” took place in Paris on 23–27 September 2002. Because the work was not finished during this meeting, it was followed by two other sessions in Paris: 24 February – 1 March and 2–14 June 2003. I was asked by the heritage department of the Dutch Ministry of Education to represent the Netherlands. These meetings of 250–300 representatives from about 110 member states were much more dominated by legal and political issues than the meetings in the small group of scholars working on the glossary. Several Western countries found this new convention unnecessary; the main reason may be what Laurajane Smith called the (English) “Authorized Heritage Discourse (AHD) that defines heritage as material (tangible), monumental, grand, ‘good’, aesthetic and of universal value” (Smith and Akagawa 2009:3). Hence, even establishing the agenda of the meeting took almost a full day.

During discussions, it appeared that not all delegates had looked at the *Glossary* that had been prepared for this meeting. Moreover, during the total of four weeks of meetings, spread out between September 2002 and June 2003, some member states sent different delegates, that is, delegates that had not attended the earlier meetings. This also caused delay, because issues concerning the convention text were raised that had already been solved in former sessions. One had to be patient in such meetings. This slow process also reflects UNESCO’s ideal that the states parties should reach agreement by consensus.

The above-mentioned *Glossary* (Zanten 2002) was not included as an annex to the 2003 Convention. In the beginning, this seemed to be acceptable, as the *Glossary* was meant to be a work-in-progress, a “modest start” (Zanten 2004:41). However, over the years several scholars changed their mind. The definitions in the *Glossary* were not perfect, but they were good enough. These definitions could have been very useful in subsequent discussions about the Convention. On 6–7 December 2007, the UNESCO-ICH section organized

21 A short historical overview of the period 1946–2013, thus including the first ten years of the 2003 Convention, may also be found on <https://ich.unesco.org/en/working-towards-a-convention-00004>. In the 1980s, the section of UNESCO-Culture concerned with ICH was called the “non-physical heritage” section; the name changed to “ICH section” in 1992–1993.

22 From 2012, Naila Ceribašić became ICTM’s representative, including service in the Consultative Body.

23 Oskár Elschek had been a member of the ICTM Executive Board from 1971 to 1987, and vice president from 1987 to 1997. I was member of the EB in the period 1996–2005 and 2009–2011, and vice president in 2005–2009 (see <https://www.ictmusic.org/governance/history>).

an “Expert meeting on ICH keywords” in Paris. This meeting was meant “to work out or update definitions for about thirty concepts that are frequently used in the context of the safeguarding of the ICH.”²⁴ This did not lead to a separate publication, but the “keywords” were used in all sorts of UNESCO documents, like the “ICH kit” explaining the Convention that was prepared by UNESCO and distributed in 2009.

The role of ICTM and other NGOs in the Convention

I will raise a few issues that are relevant to the position of ICTM in relation to the Convention. An overview of the activities of the ICTM and individual members concerning the 2003 Convention may be found in ICTM’s Activity reports, related to its accreditation renewals in 2015 and 2019, on the UNESCO website.²⁵

The Convention requires that “communities, groups and, in some cases, individuals” participate in the process of defining and safeguarding their intangible cultural heritage. Dance and music are only a part of the domains covered by ICH.²⁶ This means that the important role of NGOs, like the ICTM, in documenting music and dance in the context of UNESCO activities has been changed and reduced by the Convention. The more democratic, decentralized approach has also changed the role of central and local governments. I argue that the central and local governments should pay much more attention to the methods and techniques used by anthropologists, music and dance experts, and other social scientists. NGOs and scholars could assist in these decision-making processes by policy-oriented research.

The Convention recognized oral traditions that were defined in the *Glossary* (Zanten 2002:5) as “passing on by word of mouth and memorizing information from the past.” Safeguarding is not aimed at products, but at processes of re-creating living culture (ICH). Furthermore, the Convention was new in emphasizing the crucial role of the culture-bearing communities (and groups and individuals) for defining and safeguarding their ICH. This emphasis on the active role of communities in safeguarding is very interesting, because states

parties ratify conventions and not local communities. What do communities expect of safeguarding, and do they benefit from the efforts to safeguard their cultural heritage by conventions, or are conventions only enhancing national(ist) policies? Moreover, communities are seldom homogeneous and generally do not speak with one voice. So, who represents a community? (Zanten 2009:294–295; 2011:205) Is the expertise of NGOs used in a proper way? Ideally, local communities and central governments would work together and include the expertise of NGOs and other groups and individuals. Does this happen sufficiently?

In December 2007, one-and-a-half years after the 2003 Convention had become operational following its ratification by thirty states members in April 2006, I reported to the ICTM EB that I found the Intergovernmental Committee rather critical of NGOs. Overall the sessions were rather political and less fruitful than they could have been (see figure 3). ICTM was among the first fifty-one NGOs to become accredited to the 2003 Convention in November 2010. In the beginning, the NGOs attending the Intergovernmental Committee sessions and the General Assembly of the 2003 Convention—accredited or not—held informal meetings and discussed the NGO interventions at the session and other issues concerning the 2003 Convention. Around 2008, an unofficial NGO website and facilities for a discussion group were opened with the technical help of Egil Bakka.²⁷ This developed into the ICH NGO Forum, which from then on has been organizing meetings on the day before the official start of the session of the Intergovernmental Committee. Since 2012, the ICH NGO Forum has organized a thematic symposium every year. They also have an official place on the ICH website of UNESCO.²⁸

Between 2006 and 2012, the NGOs had very little time for making comments at the Intergovernmental Committee and General Assembly sessions. Typically, one or two NGO representatives had 5–10 minutes during a session that lasted five days. However, it must be said that many accredited NGOs only had experience on a national level, in their own country, and not in discussing international cultural policies. In principle, it is a good idea to give all NGOs the opportunity to attend the Committee sessions, but in practice we may ask how efficient and useful that is, as compared to the NGOs’ tasks on the national level.²⁹ Moreover, my experiences confirm Anthony Seeger’s remark about the meeting of UNESCO NGOs³⁰ that

24 See https://ich.unesco.org/en/events?meeting_id=00093.

25 See https://ich.unesco.org/en/accredited-ngos-00331?accredited_ngos_name=ICTM&accredited_ngos_country-Address=all&accredited_ngos_geo=all&accredited_ngos_ga=all&accredited_ngos_domain=all&accredited_ngos_inscription=all&accredited_ngos_safe_meas=all&accredited_ngos_term=all&accredited_ngos_full_text=&pg=00331.

26 See the variety of ICH elements on the well-documented UNESCO website (<https://ich.unesco.org/en/home>) under “Lists.”

27 Member of the ICTM EB from 1999 to 2005.

28 See <https://ich.unesco.org/en/ngo-forums-00422>.

29 In my opinion, the role of most NGOs is more important on the national, rather than on the international, level.

30 That is, NGOs that have a consultative status (or associate status) with UNESCO. It should be noted that this group of



Figure 3. The Intergovernmental Committee session is about to be continued after lunch break. Abu Dhabi, 29 October 2009 (photo by Wim van Zanten).

he attended in the 1990s: “it seemed that the NGOs in health and education were larger and better represented than those in culture” (Seeger 2015:272). Further, within the domain of culture, NGOs in the field of tangible culture seemed to perform better than those in the field of intangible culture.

At the 2010 Committee’s session in Nairobi, the UNESCO Secretariat raised the problem that the Subsidiary Body and the Secretariat could not cope with the many nominations for the Representative List. For the 2010 round, the Subsidiary Body had selected 54 out of a total of 147 nominations and, therefore, the backlog of nominations increased considerably.³¹ Kristin Kuutma (Estonia, chair of the Subsidiary Body, 2008–2010) suggested that the Committee change the whole system of examining the nominations for the lists. She said that more expertise of NGOs and individual experts was needed. The chief of the ICH-UNESCO section in Paris, Cécile Duvelle, supported Kuutma’s proposal at the session.

NGOs is different from the group of NGOs accredited to the 2003 Convention.

31 In August 2020, there still were 106 backlog files, submitted by 24 countries: <https://ich.unesco.org/en/backlog-files-00554>.

We should be very grateful that the ICH Secretariat gradually developed professional standards for evaluating proposals for the Representative List of the 2003 Convention. In principle, the Consultative Body consisted of scholarly experts. Its reports, prepared by the Paris ICH Secretariat, also raised the standard of the evaluations. See also the article by Rieks Smeets, chief of the ICH-UNESCO section in Paris from 2003 to 2008, in which he talks about the “third source of guidance” supplied by the reports of the Committee and its Subsidiary and Consultative Bodies. If we want to understand the (fairly fast) developments in the 2003 Convention properly, these sources³² should be studied carefully next to the Convention text and the Operational Directives (Smeets 2012). However, unfavourable recommendations by these evaluating bodies, concerning the proposals for adding an element to one of the lists, have quite often been overruled by the Intergovernmental Committee. Hence, we may ask how serious the decision makers were with respect to the standards for evaluating the proposals and scholarly expertise.

32 To be found in the Aide-mémoires on <https://ich.unesco.org/en/forms>.

Integrating scholarly expertise into the practice of the Convention

During the 2000s, several expert meetings were organized by UNESCO on key issues of the 2003 Convention. To mention a few: gender and ICH (Dec 2003); the safeguarding of tangible and intangible cultural heritage (Oct 2004); inventorying ICH (Mar 2005); community involvement (Mar 2006); and the role of NGOs (Apr 2010).³³ However, two former chairs of the 2003 Convention, Chérif Khaznadar and Toshiyuki Kono, were of the opinion that the available expertise of individuals and NGOs was not appropriately used in the Convention.³⁴ They tried to “integrate scholarly and scientific activities into the practice of the Convention” by organizing the ICH-Researchers Forum that met for the first time in Paris on 3 June 2012, one day before the fourth session of the General Assembly began. The final report of this meeting was published in September 2012, with contributions from people closely involved with the Convention (ICH-Researchers Forum 2012).

In his foreword to the volume, Toshiyuki Kono reminded us that article 6, paragraph 7 of the 2003 Convention states that “States Members of the Committee shall choose as their representatives persons who are qualified in the various fields of the intangible cultural heritage.” According to Kono, this meant “not diplomats, but experts in various domains of the intangible cultural heritage will be the key players in the practice of implementing the Convention.” However, this was not what he saw happening in the different meetings and, for this reason, he helped to organize the first meeting of the ICH-Researchers Forum (Kono 2012:7–8).

There is no doubt that the 2003 Convention changed considerably after establishing the first Operational Directives in June 2007.³⁵ Probably also because of the critical remarks of the UNESCO Secretariat, the chair of the Subsidiary Body (Kuutma), and two former chairs (Khaznadar and Kono), diplomats and politicians gradually started to listen to NGOs and individuals who had pleaded that participants should concentrate on safeguarding programmes and capacity building, and not on listing ICH elements on the Representative List (or on the Urgent Safeguarding List, or the Register of Good Safeguarding Practices). The ICH-Researchers

Forum group met for the second and last time in Tokyo, Japan, in January 2013.³⁶

I contributed to this ICH-Researchers Forum (2012) with an analysis of the 10-minute films of nineteen ICH elements that had been added to the Representative List of the 2003 Convention in 2011. I advocated that the task of filming should be given to people with knowledge of “anthropological filming” and the corresponding methods and techniques, and that the video should comply with the criteria set for such nominations in the Operational Directives (Zanten 2012:87–88). One reason for choosing this topic concerning the submitted videos was that a recommendation of the “Expert meeting on the UNESCO Collection of Traditional Music of the World” in September 2003 (see above) was: “Taking into account the visual components of traditional music in addition to sound, UNESCO should seek to promote recordings in combination with film and additional information on DVD or CD-ROM.”³⁷ Moreover, in the meeting of the Intergovernmental Committee in Bali, November 2011, the Consultative Body reported that submitted videos for items on the Urgent Safeguarding List should not be “aimed at promoting tourism.”

It should be added that as regards visibility of ICH, UNESCO has on the whole done a remarkable job in making the documentation available on the Internet, including these short films, pictures, and sound fragments. It is a great display of the richness of ICH and cultural diversity in the world, and a tribute to the different communities, groups, and individuals who are involved in safeguarding these elements.

Operationalization and policy-oriented research

During 2013–2016, I was involved in supplying technical assistance to governments regarding nominations for the Urgent Safeguarding List and requests for International Assistance under one of the mechanisms established for funding safeguarding projects in line with the 2003 Convention. It was clear that several countries met with great problems when asked to formulate how a planned safeguarding proposal could be implemented in practice, that is, how to operationalize it from more abstract ideas about safeguarding to specific activities with a feasible timetable and a differentiated budget. UNESCO requires safeguarding projects to be trans-

33 See https://ich.unesco.org/en/events?categ=2005-2000&country=&keyword=&field_office=&domain=&safe_meas=&text=

34 See Khaznadar’s speech at the opening of the Intergovernmental Committee (4.COM) session in Abu Dhabi, 28 September – 2 October 2009, at <https://ich.unesco.org/en/4com>; and Kono’s speech at the opening of the Intergovernmental Committee (5.COM) session in Nairobi, 15–19 November 2010, at <https://ich.unesco.org/en/5com>.

35 For the different versions of the Operational Directives, see <https://ich.unesco.org/en/directives>.

36 This second meeting was organized by the International Research Centre for Intangible Cultural Heritage in the Asia-Pacific Region (IRCI) and called the “2013 IRCI meeting on ICH: Evaluating the inscription criteria for the two lists of UNESCO’s Intangible Cultural Heritage Convention.”

37 See https://ich.unesco.org/en/events?meeting_id=00069.

parent and accountable. Unfortunately, the UNESCO requirements were sometimes felt to be very complicated, and some people complained that formulating a proposal was as difficult as writing an academic article.

Part of the problem is that governments do not always employ the right civil servants to be involved with ICH. For ICH policies, legal experts and diplomats are less needed than properly trained anthropologists, ethnomusicologists, and others familiar with the field of culture and social sciences. Scholars should be encouraged to carry out policy-oriented research that is needed for understanding the social processes, including policy formulation, decision making, implementation, and evaluation with respect to ICH. This should be done in a proper anthropological way, that is, taking into account local concepts and ideologies. This means that they have to deal with the fact that communities may consider themselves to be the centre of the world and/or claim to possess “authentic,” “unique,” or “original” elements of living culture. At the same time, on the international policy level of decision making (UNESCO), concepts of authenticity, uniqueness, and originality are not relevant. What is relevant is what an element of living culture means to a particular community (see also Zanten 2013:139–140).

This methodological approach would be similar to the way in which social scientists study the belief in God and religious convictions. They study what religion means to the people concerned, and how it is socially constructed. For a sociological study of religion, a metaphysical question whether a holy book was truly written by God or a prophet is not relevant, whatever the religious conviction of the researcher.

Alfred Gell considers different art forms—painting, sculpting, performing arts, literature, etc.—as components of a vast and often unrecognized technical system that is essential for the reproduction of human societies. He calls this system the “technology of enchantment.” This technology makes us see the world in an enchanted form (Gell 1999:162–163). Gell’s ideas are very relevant for safeguarding policies in ICH. We should not only look at the symbolic functions of art objects, because then we miss the point of the enchantment generated by technology. Safeguarding ICH should mainly be concerned with the process of transmitting technical knowledge about living culture and not with questions of “beauty,” “authenticity,” and other value judgments by decision makers (Zanten 2011:218; 2013:139–140).

Conclusions

In the last thirty years or so, ICTM has played an important role as an NGO in consultative relations to

UNESCO concerning the editorship of the CD series Collection of Traditional Music of the World, the evaluation of nominations under the Masterpieces programme, and aspects of the implementation of the 2003 Convention. It is not clear how its scholarly expertise will be used in the coming years. The 2003 Convention covers a wide range of domains: oral traditions and expressions, including language as a vehicle of intangible cultural heritage;³⁸ performing arts; social practices, rituals, and festive events; knowledge and practices concerning nature and the universe; traditional craftsmanship. This wide scope asks for the involvement of a diverse range of NGOs. Therefore, the influence of ICTM, which is mainly involved in the domains of the performing arts, rituals, and festive events, is substantially less than under the Masterpieces programme, where it had a privileged position.

We live in “times of trouble,” and we have to ask ourselves what we in ICTM can do “in pursuit of equality, social participation, human rights, and sustainability in the performing arts.”³⁹ Moreover, we increasingly have to deal with what on the UNESCO website is formulated as “new forms of intolerance, rejection of scientific facts and threats to freedom of expression [that] challenge peace and human rights.”⁴⁰ We will have to address questions similar to those asked by Alfred Einstein and Sigmund Freud almost one century ago: “Why war?” However, our answers may be somewhat different. Since the 1930s, we know that music and dance do not only unite people, but that they may also be used to divide them. Minority policies were not always tolerant, but were also based on revenge (*eine Art Vergeltungspolitik*) and the racist concepts of Mussolini, Hitler, and Franco (Elscheková and Elschek 1996:19).

I advocate that ICTM and its individual members include more policy-oriented research in the field of ICH. In their reports, they should also explain about the (anthropological) methods and techniques that they used in their research. In a way, such policy-oriented research could be part of what Timothy Rice calls “ethnomusicology in times of trouble: (1) music, war, and conflict; (2) music, forced migration, and minority studies; (3) music, disease, and healing; (4) music in particular tragedies; (5) music, violence, and poverty; (6) music, climate change, and the environment” (Rice 2014:193).

It seems to me that ICTM has the task to continue supporting peace by enhancing institutions like UNESCO. Talking to each other in long meetings in order to reach

38 See, for instance, Smeets (2004) for the special position of language in the 2003 Convention.

39 Statute 2b (“Mission”) of ICTM’s statutes, as amended on 15 July 2017, <http://www.ictmusic.org/statutes-ictm>.

40 <https://en.unesco.org/about-us/introducing-unesco>.

consensus may be tedious, but it seems far better than fighting wars with real weapons.

References cited

- Aikawa, Noriko. 2004. "An Historical Overview of the Preparation of the UNESCO International Convention for the Safeguarding of the Intangible Cultural Heritage." *Museum International* 221–222: 137–149.
- Albright, Madeleine. 2018. *Facism: A Warning*. With Bill Woodward. London: William Collins.
- Azevedo, Luis Heitor Corrêa de. 1949. "L'UNESCO et la musique populaire." *JIFMC* 1: 19–21.
- Azoulay, Audrey. 2018a. "The European Year of Cultural Heritage—Where the Past Meets the Future: What Does It Mean for Europe and the World?" Address by the director-general of UNESCO, 15 May 2018. UNESCO: UNESDOC DG/2018/25, catalog number 263491. <https://en.unesco.org/>.
- . 2018b. "Message of Ms Audrey Azoulay, Director-General of UNESCO on the Occasion of World Day for Cultural Diversity for Dialogue and Development." 21 May 2018. UNESCO: UNESDOC DG/ME/ID/2018/17, catalog number 265229r. <https://en.unesco.org/>.
- . 2018c. "Address by Audrey Azoulay, Director-General of UNESCO on the Occasion of Peace and Prosperity Forum, Jeju Korea." Jeju, Korea, 28 June 2018. UNESCO document code DG/2018/36, catalog number 265265. <https://en.unesco.org/>.
- Christensen, Dieter. 1988. "The International Folk Music Council and 'the Americans': On the Effects of Stereotypes on the Institutionalization of Ethnomusicology." *YTM* 20: 11–18.
- . 1996. "81st Meeting of the Executive Board." *BICTM* 89 (Oct): 16.
- Einstein, Albert, and Sigmund Freud. 2016. "Why War? An Exchange of Letters Between Freud and Einstein." In *Freud and War*, edited by Marlène Belilos, 1–15. London: Karnac. (Orig. pub. 1933)
- Elscheková, Alica, and Oskár Elschek. 1996. "Theorie und Praxis der Erforschung der traditionellen Musik von Minderheiten." In *Echo der Vielfalt: Traditionelle Musik von Minderheiten-ethnischen Gruppen / Echoes of Diversity: Traditional Music of Ethnic Groups—Minorities*, edited by Ursula Hemetek, 17–30. Wien: Böhlau.
- Fléchet, Anaïs. 2013–2014. "Le Conseil international de la musique et la politique musicale de l'Unesco (1945–1975)." *Relations internationales* 156: 53–71.
- Gell, Alfred. 1999. "The Technology of Enchantment and the Enchantment of Technology." In *The Art of Anthropology*, by Alfred Gell, 159–186. Edited by Eric Hirsch. London: The Athlone Press.
- Helden, Andries van. 2001. *Een halve eeuw UNESCO: Idealisten en ideologen, intellectuelen en boekhouders* [Half a century UNESCO: Idealists and ideologists, intellectuals and bookkeepers]. The Hague: Nationale Unesco Commissie.
- ICH-Researchers Forum. 2012. *The First ICH-Researchers Forum: The Implementation of UNESCO's 2003 Convention; Final Report. Osaka: International Research Centre for Intangible Cultural Heritage in the Asia-Pacific Region*. https://www.irci.jp/wp_files/wp-content/uploads/2018/02/implementation_2003_convention_final_report_en-1.pdf.
- Karpeles, Maud. 1969. "The International Folk Music Council—Twenty-One Years." *YIFMC* 1: 14–32.
- Kono, Toshiyuki. 2012. "Foreword." In *ICH-Researchers Forum* 2012: 7–8.
- Malm, Krister. 2001. "President's Report to the General Assembly, July 6, 2001, Rio de Janeiro." *BICTM* 99 (Oct): 5–8.
- . 2003. "From the ICTM President." *BICTM* 103 (Oct): 5–8.
- Marett, R. R. 1920. *Psychology and Folk-lore*. London: Methuen.
- Nas, Peter J. M. 2002. "Masterpieces of Oral and Intangible Culture: Reflections on the UNESCO World Heritage List." *Current Anthropology* 43: 139–148.
- Nettl, Bruno. 1988. "The IFMC/ICTM and the Development of Ethnomusicology in the United States." *YTM* 20: 19–25.
- Rice, Timothy. 2014. "Ethnomusicology in Times of Trouble." *YTM* 46: 191–209.
- Ringer, Alexander L. 1969. "Editor's Introduction." *YIFMC* 1: 3–7.
- Seeger, Anthony. 2015. "Understanding UNESCO: A Complex Organization with Many Parts and Many Actors." *Journal of Folklore Research* 52: 269–280.
- Sibille, Christiane. 2016. "The Politics of Music in International Organizations in the First Half of the Twentieth Century." *New Global Studies* 10: 253–281.
- Smeets, Riëks. 2004. "Language as a Vehicle of the Intangible Cultural Heritage." *Museum International* 221–222: 156–165.
- . 2012. "On the Third Source of Guidance for the Implementation of UNESCO's Intangible Heritage Convention." In *ICH-Researchers Forum* 2012: 71–86.
- Smith, Laurajane, and Natsuko Akagawa. 2009. "Introduction." In *Intangible Heritage*, edited by Laurajane Smith and Natsuko Akagawa, 1–9. London: Routledge.
- Stockmann, Erich. 1988. "The International Folk Music Council / International Council for Traditional Music—Forty Years." *YTM* 20: 1–10.
- UNESCO. 2006. *Proceedings: International Conference on the Safeguarding of Tangible and Intangible Cultural Heritage; Towards an Integrated Approach, Nara, Japan, 20–23 October 2004*. Paris: UNESCO. See also UNESDOC code CLT/CIH/MCO/2006/PRO/H/1 on <http://www.unesco.org/new/en/unesco/resources/publications/unesdoc-database/> (accessed 27 Aug 2018).
- . 2020. *Basic Texts: 2020 Edition*. Paris: UNESCO.
- Zanten, Wim van. 2002. Ed. *Glossaire patrimoine culturel immatériel / Glossary Intangible Cultural Heritage*. Prepared by an international meeting of experts at UNESCO, 10–12 June 2002. The Hague: Netherlands National Commission for UNESCO. <https://ich.unesco.org/doc/src/00265.pdf>.
- . 2004. "Constructing New Terminology for Intangible Cultural Heritage." *Museum International* 221–222: 36–44.
- . 2009. "Prior Informed Consent: Experiences with Ethnomusicology Recordings." In *Intangible Cultural Heritage and Intellectual Property: Communities, Cultural Diversity and Sustainable Development*, edited by Toshiyuki Kono, 283–308. Antwerp, Oxford, Portland: Intersentia.
- . 2010. "Unesco en intellectueel eigendomsrecht: cd series en audiovisueel materiaal van 2003 conventie." In *Documentatie van cultureel erfgoed in juridisch perspectief*, edited by Lucky P. C. Belder, 97–110. Amsterdam: DeLex.
- . 2011. "La cultura viva entre el amanecer y el crepúsculo: Reflexiones acerca del tiempo, la tecnología y el resguardo de la cultura viva." In *Compartir el patrimonio cultural inmaterial: Narrativas y representaciones*, edited by Lourdes Arizpe, 205–230. México: Dirección General de Culturas Populares / Centro Regional de Investigaciones Multidisciplinarias, Universidad Nacional Autónoma de México.
- . 2012. "The Relation between Communities and Their Living Culture as Represented by Audiovisual Files." In *ICH-Researchers Forum* 2012: 87–92.
- . 2013. "A Generalized Perspective on Elements of Living Culture: Listing Is Not Enough for Understanding." In *Final Report of the 2013 IRCI meeting on ICH: Evaluating the Inscription Criteria for the Two Lists of UNESCO's Intangible Cultural Heritage Convention, Held in Tokyo, Japan, 10–11 January 2013*, 138–149. Osaka: International Research Centre for Intangible Cultural Heritage in the Asia-Pacific Region. <https://www.irci.jp/news/2013-0206/?catid=4>.

**LISTENING
& LOOKING
AHEAD**

ICTM and Its Members: Views from Around the World

**Kirsty Gillespie, Daniel Kodzo Avorgbedor, María Gabriela López-Yáñez,
Mohd Anis Md Nor, Jennifer C. Post, and Selena Rakočević**

Introduction

The membership of ICTM is geographically diverse, extending across Africa, Asia, Europe, Latin America, North America, and Oceania. For this chapter, ten members from each of these broad regions were invited to describe the impact of ICTM on their own professional lives, their national framework, and international networks, and to make suggestions about what within the ICTM should be improved.

Common themes emerge in the responses, such as the value of ICTM on forming scholarly networks and friendships, the value of the study groups, and the importance of being inclusive of people across all backgrounds, including cultural and financial. The issue of English being the dominant language of ICTM and of research outputs was also a common concern in the majority of regions. Other responses reflect more the geographical and historical contexts of each region, and include the importance of respecting and incorporating indigenous/First Nations voices in postcolonial settings, gender representation (particularly in contexts where there are few female scholars), and administrative challenges, such as financial transactions through the foreign-exchange system.

We are very grateful to the individuals who responded to our invitation to share their thoughts on ICTM. Below is a summary of the responses of each region, arranged alphabetically. Within each region are member statements, arranged alphabetically according to the name of the member.

Africa

This section represents individual and collective voices of the African membership that spans the diverse geocultural and geopolitical regions of Côte d'Ivoire, Ghana, Mozambique, Nigeria, South Africa, Sudan, Uganda, and Zambia. It was challenging working with gender balance in mind, especially when women scholars in music constitute a significant minority in the

African region. There is a strong consensus and appreciation, both for the professional environment and wider circle of opportunities for African participants. Current challenges and limitations include problems in paying membership fees through the foreign-exchange system since normal credit-debit/visa transactions are limited in many African contexts—this has been noted as a major drawback. Other areas highlighted include the need to consider the younger generation—scholars and students—such as through forums and publishing activities; and more support for African scholars, both financial and through greater representation. A language barrier (i.e., between Anglophone, Lusophone and Francophone areas) is noted, but the situation is much more complex than can be fully represented in this forum.

ADWOA ARHINE (GHANA)

I have been impacted by the growing scholarly publications in ICTM, especially those in the *Yearbook for Traditional Music*, which I usually engage in teaching and research on traditional music in Ghana. I have also benefited greatly from established scholars who serve in various capacities in ICTM. ICTM conferences have allowed me to network with ethnomusicologists globally and these connections enhance my research and pedagogical approaches. The ICTM world and regional conferences have broadened my awareness and knowledge of foreign cultures. These conferences have also strengthened ties between Ghanaians and individuals from other countries, fostered mutual understanding between nations, and advanced knowledge across communities. One of the most difficult aspects of becoming an ICTM member is the registration process; we hope the administration will streamline this aspect of becoming and sustaining membership, especially in the Ghanaian and most African contexts.

DANIEL AVORGBEDOR (GHANA)

I first participated in a 1983 ICTM World Conference in New York City (Columbia University) as a gradu-

ate student, and since then ICTM has been among the major sources of inspiration towards advancing my professional career. I am particularly encouraged to see how ICTM has consistently encouraged wider participation from scholars and practitioners of various geo-cultural regions. Essays from the *Yearbook* have always been among my research and teaching resources, and the wide diversity of membership is another positive factor that encourages my ongoing participation in ICTM. It is my hope that one day, everyone will be able to contribute and at the same time share in the vast and growing resources of ICTM, irrespective of individual or regional limitations.

NII MOSES DORTEY (GHANA)

In my six years as an active member of ICTM, I have participated in world and regional meetings, two of which made a great impact on my career as an African musicologist: the 2015 ICTM World Conference in Kazakhstan and the 2018 African symposium at the University of Ghana, Legon. The opportunity to share my own research work and exchange ideas at seminars, panel discussions, and performance sessions broadened my research options and theoretical perspectives; these experiences have impacted my professional career positively. My greatest challenge—as is with most African membership—has been how to renew my ICTM membership, and this is because of the limited modes of payment available. I suggest transfers of membership dues should be made more flexible based on the options that are available in members' countries.

AUSTIN EMIELU (NIGERIA)

I joined ICTM in 2016 and was appointed liaison officer for Nigeria effective January 2017, and have since gained the opportunity to present conference papers and publish in ICTM's *Yearbook*. Membership in ICTM has improved my scholarship and enabled me to connect with the international network of scholars. The opportunity to serve as liaison officer for my country has been very rewarding and interactions with the ICTM secretariat and the general membership have been very cordial and democratic. This sense of inclusion has greatly improved my confidence as a scholar and strengthened my faith in ICTM as a body that stands to promote music and dance scholarship, and to empower disadvantaged and marginalized groups and peoples within academia globally.

SIÉ HIEN (CÔTE D'IVOIRE)

At the professional level, ICTM allows me to enrich and deepen my knowledge in music and related fields, thanks to the wealth of documentation and meeting opportunities it offers. The professional and general

intellectual environment of ICTM has allowed me to develop research projects on local musical expressions with the support of a number of fellow teacher-researchers. Internationally, ICTM promotes contacts with colleagues from other parts of the world; this allows me to enrich my knowledge of other world musical traditions. The emphasis on the English language as the common medium of communication poses challenges to those of us from the Francophone zone.

KAPAMBWE LUMBWE (ZAMBIA)

Ever since I joined ICTM in 2011, I have been able to access scholarly publications and receive constructive feedback at my conference presentations—these are indispensable in fostering my scholarly works and teaching career. Besides academic work, I have been able to use the knowledge and ideas drawn from ICTM publications to inform my personal music practice as a performer, and also towards advancing my role as advisor to various groups in tertiary institutions, and primary and secondary schools. As a liaison officer, I have been able to organize exchange academic and traditional programmes with groups from different countries. Membership in ICTM has allowed me to build an important network of scholars and resources, both locally and internationally.

PATRICIA OPONDO (SOUTH AFRICA)

ICTM is one of the two scholarly societies that I have been active in for over a decade, and its world conferences are among those I would not like to miss. The diversity and levels of scholarship and membership enrich my professional outlook and experiences, in general. The leadership positions in the organization over the years have provided an important channel for growth and learning from colleagues in the executives, as well as offering strategic vision for Africa, taking into consideration our unique challenges. Hosting both a world conference and study-group symposia has enabled me to contribute towards the organization, and also bring important dialogue to both my institution and country. ICTM should increase African participation, including representation and service on various committees. The *Yearbook* should be published more than once a year.

NICHOLAS SSEMPIJJA (UGANDA)

The professional network of ICTM membership has been very productive since the beginning of my professional career, including the period of my doctoral studies. Many of my earliest publications were partly influenced by what I had learned from the ICTM conferences, particularly scholarly perspectives. ICTM membership has enabled me to network with ethnomusicologists globally; it has also facilitated access to a

wide range of teaching and research materials and ideas. ICTM should strive to give more voice and space to African scholars and to encourage sustained and rigorous study of music and dance traditions of Africa.

MOHAMED ADAM SULAIMAN (SUDAN)

I am proud to be an ICTM member and liaison officer for Sudan. ICTM gives me a good opportunity to act and serve in an official capacity to serve Sudan's musicians' unions and to advertise the opportunities and resources that come with membership in and affiliation with ICTM. I have been able to network and exchange research ideas within the international community of scholars—thanks to ICTM. I hope to see more of Sudanese music cultures represented in research projects and in future conferences and symposia.

MARÍLIO WANE (MOZAMBIQUE)

In my particular professional life, ICTM has had a major impact, especially in developing a network of individuals and institutions at local and international levels. At the national (local) level, my ICTM membership and its privileges have allowed me to build some critical mass around ethnomusicological studies in Mozambique, even in other African countries. I believe as my membership is consolidated over the next few years, the privileges and benefits of ICTM membership will become more apparent, and I look forward to exploring them and building a deeper scholarly and general working relationship with both African and international scholars.

Asia

Colleagues from West Asia, Central Asia, South Asia, Southeast Asia, and East Asia highlighted their professional-national and international interests through their personal involvements and practices in the ICTM study groups and activities within their geographic regions, as well as in world conferences. Many of the long-standing members attributed their extensive activities to their national and regional networking as well as being mentors themselves; the younger members credited their seniors who had mentored them to be actively involved in the national and regional activities. Some commented on the need to prioritize efforts from other language mediums by non-native English speakers to disseminate research outcomes; it is indeed timely that the ICTM has embraced the performing arts, particularly music and dance as inseparable entities in many of the ICTM study groups. In a similar vein, they have suggested that the ICTM needs to actively increase its membership from the non-English speaking world, maintain and

advance open-mindedness in welcoming the diversities in cultural, linguistic, and academic backgrounds, different worldviews, and cultural encounters to further enrich the corpus of knowledge in global research.

AISHA BILKHAIR (ABU DHABI, UAE)

My participation in the ICTM Study Group for Music in the Arab World symposium in 2019 gave me the opportunity to collaborate with esteemed scholars from the Arab world. I got to know colleagues and scholars in the ICTM who helped me enrich my knowledge and understanding of their work in the preservation of music and performances in their respective regions and locales. I was appointed as a member of the National Music Preservation Committee by the Office of the Prime Minister based on my networks with the ICTM. I strongly feel that the ICTM should encourage researchers to engage in a cross-cultural study that would concern music festivals, universities (projects/consultations), and part of government future strategies to develop an effective presence in the global tourist and researchers' market.

HSIN-WEN HSU (TAIWAN)

The ICTM has had a great impact on my professional life. In addition, it shaped my understanding of the national and international framework of music scholarship, which led me to meet many scholars whom I had known from course readings, and opened my eyes to the diversity of world music cultures through cross-cultural and cross-disciplinary conversations. From 2010 onward, I have presented my research at ICTM world conferences, study-group symposia, and online meetings. The scholarly exchange taking place in these events has also prepared me to collaborate with other scholars in promoting organizational development when I was elected as an executive committee member of the ICTM Study Group on Musics of East Asia (ICTM MEA) and the ICTM Regional Committee of Taiwan (ICTM Taiwan) in 2018.

AKO MASHINO (JAPAN)

Since participating in an ICTM world conference for the first time, in Hiroshima in 1999 as a doctoral candidate, ICTM has provided me access to a broad network of other colleagues around the world. Over two decades, I have taken part in many world conferences and symposia of study groups, including Performing Arts in Southeast Asia, Music and Minorities, and Musical Instruments. I hope ICTM maintains and advances its open-mindedness in welcoming people of various cultural, linguistic, and academic backgrounds who have cultivated various methodologies, perspectives, and ideas reflecting their cultural and social dif-

ferences. More intersections and additional bridges of these different worldviews would further enrich our field of study, the same as encounters with cultural differences have always stimulated musicians' creativity throughout the history of music.

CHINTHAKA PRAGEETH MEDDEGODA (SRI LANKA)

The ICTM has given me an opportunity to connect with academia in the short period of my research life since there are a number of study groups which organize symposia biennially, allowing me to participate in ICTM events on a regular basis. It has been the best platform so far for budding scholars to embark upon academia, regardless of gender, age, social, and political orientation. Study groups should not be confined to music research in a particular place or region but to encourage studies beyond national or regional borders and anywhere in the world aiming at particular research ideas and methods. The ICTM should find solutions to disseminate research outcomes from those who are not native English speakers, and to enable expert researchers to use other language mediums.

MOHD ANIS MD NOR (MALAYSIA)

I was first introduced to the ICTM when I attended the symposium of the ICTM Study Group on Ethnochoreology in Třešt, Czech Republic, in 1996. It was from then onwards that I was able to develop extensive networking within the ICTM study groups, which helped me steer the foundations for the ICTM Study Group on Performing Arts of Southeast Asia (ICTM PASEA) with a group of colleagues in 2008, making music and dance as inseparable entities in ICTM PASEA. As a co-opted member of the ICTM Executive Board from 2013 to 2015, I had introduced the World Dance Alliance as a representative of ICTM sister societies at the 15th ICTM World Conference in Kazakhstan. It is indeed timely that the ICTM should represent music and dance to remain relevant in the twenty-first century.

URMIMALA SARKAR MUNSI (INDIA)

The support that ICTM provides to inter-artistic and multidisciplinary scholarship is exemplary. The exchange and conversations of individual researchers from different parts of the world get encouragement and support through the global meetings, as well as the work of various study groups. I have come to see study-group symposia every alternate year as my very own personal time to learn and listen and re-imagine my relationship with my scholarship. One concern I have had is that the name ICTM does not include the word "dance"; this is of concern simply because many of the young ICTM scholars are dance specialists. It is

important for them to be able to show ICTM as one of the most important conferences they attend, that specializes both in dance as well as music.

ARWIN Q. TAN (PHILIPPINES)

Through the ICTM world conferences and the PASEA Study Group regional symposia of the ICTM that I have attended, I have been exposed to a tremendous number of interesting studies on music. ICTM has become an important agent to help us understand ourselves with diverse cultures to respect each other and celebrate the plurality of our traditions as a way to find meanings and answers to our questions. I am impressed with the way ICTM is operating and is being administered. The biennial world conferences, the study groups, and the publication of an annual *Yearbook* have played significant roles in propagating scholarship within regions and specific fields of study. I cannot really think of a better way to improve what for me is already perfect.

PAPHUTSORN KOONG WONGRATANAPITAK (THAILAND)

I joined the ICTM in 2004 as a graduate student at the School of Oriental and African Studies (SOAS), University of London, and soon after I began to present papers in many conferences. However, my interest in the ICTM grew during the 45th ICTM World Conference in Bangkok, Thailand, when I was given the opportunity to work with the local arrangement committee and spent almost two years working to make the event successful. Being part of the organizing committee for the 45th ICTM World Conference at Chulalongkorn University in 2019 was an unforgettable memory. Through this experience, I made many new friends through the ICTM and began to develop strong global connections from all continents to outsource Thai and Southeast Asian education, cultural and the performing arts activities.

SAIDA ABDRAKHIMOVNA YELEMANOVA (KAZAKHSTAN)

I came to know of the activities of the International Music Council (IMC) in Moscow in 1971 and in Almaty in 1973. My first contact with the ICTM was through Razia Sultanova, who had invited me to the School of Oriental and African Studies, London, in 2006. I attended my first ICTM world conference in Vienna (2007) and joined in the ensuing conferences in Durban (South Africa), St. John's (Canada), and Shanghai (China). Through these experiences, I was entrusted to be one of the organizers of the 43rd ICTM World Conference in Astana, Kazakhstan, the first to be held in the territory of the former Soviet Union. ICTM is great! ICTM members are like-minded, sharing common goals and work paths to elevate traditional performing arts, old and new.

HUIYU (CHINA)

ICTM connects me to my colleagues and friends in the academic fields of traditional music research worldwide, with whom I maintain consistent contact. It also keeps me updated on subjects and methodologies of research trends of traditional music on a global scale. ICTM activities help me develop a feeling of belonging to this society and to explore the musical heritage of my own culture of the present and the past. However, the contribution of East Asian scholarship to the international community has much more potential to grow if not for language barriers and past colonial histories. ICTM needs to actively increase its membership participation, especially those in the non-English speaking world, and decrease the financial costs for its members, especially those from the developing world.

Europe

The respondents from the huge and geopolitically diverse area of Europe, including Russia and Turkey, with highly heterogeneous music/dance research traditions, strongly agree in the shared feeling that the ICTM is an irreplaceable global scholarly forum that enables vivid international networking in the fields of academic cooperation, highly inclusive knowledge exchange, re-consideration of both worldwide, and nationally and individually specific approaches to music and dance in a friendly atmosphere and with mutual respect. All colleagues point to the importance of the work within study groups, which enables the focus on regional and/or thematic particularities of music/dance research. Their concerns, however, relate to the need for developing strategies for even more openness of the organization and possibilities for easier payment of membership fees. No less critical reflections relate to aspects of entering the structure of the organization and the need for greater balance in flattening its management hierarchies. The voting procedures should also be improved with the general prevailing view regarding the inclusion of dance in the name of the organization.

ABDULAH AKAT (TURKEY)

I attended my first ICTM event in 2012 in Berovo, FYR Macedonia. Velika Stojkova Serafimovska hosted us incredibly, and brought together all the smiling faces and warm embraces of the Balkan people. At the end of the same year, I attended another ICTM meeting in Cambridge, UK. Thanks to Razia Sultanova, I could find an opportunity to widen my relations among scholars who are interested in Turkic music cultures. For structuring a bright future, the ICTM should widen its circle with young scholars, because it can only diversify

and maintain its wealth with fresh minds. I believe that if the seniors of the ICTM can touch the young scholars' lives and careers more, the ICTM will gain more enthusiastic and qualified new members and so improve itself more!

EGIL BAKKA (NORWAY)

The ICTM is my home in the international world of academia, allowing me to take my personal and local experiences into a cosmopolitan forum that respects them. The ICTM should remind us cosmopolitans that most people in the world are not cosmopolitans, but that their culture and lives deserve equal attention. It means that our field needs to promote research at home and educate insiders who can do it for the benefit of the practitioners. Movement and sound are very different expressions that must be studied with different tools. They are drawn towards each other in search of perfect harmony as dance and music, and stand out as an indivisible unit in society. As objects of research and education, dance more than ever needs as much visibility that the ICTM can offer.

CHARITON CHARITONIDIS (GREECE)

Since 2016, when I first joined the ICTM, I have been an active member of the Study Group on Ethnochoreology. Thus, my answers regarding the impact of the ICTM are related to my involvement in this specific study group and its activities. Acting as a flowing source of music/dance knowledge, the seniors of the study group have formed the fruitful context, while fostering new members to "ride the tide." This is a constant call to build on accumulated knowledge. I think that the main impact of the ICTM internationally is the music/dance network, the bond among people, the corresponding cooperation, and the mutual respect. In that sense, I would propose a modification of regulations and procedures that were established many years ago, and perhaps, need an updating, in order to meet contemporary needs.

MARKO KÖLBL (AUSTRIA)

I vividly remember presenting a paper at an ethnomusicological conference for the first time at the ICTM world conference in Newfoundland, Canada, in 2011. I entered this new space with curiosity and openness, and was immediately mesmerized by the variety of research, the joy of musicking, singing, and dancing, and above all the people I met. All of that made me truly understand the global diversity of ethnomusicological epistemologies, helping me to reconsider European and national frameworks beyond an Anglophone and Eurocentric notion of music and dance scholarship. I think that the ICTM still has some work to do in order

to flatten the hierarchies within its organizational structure. I am sometimes surprised how logics of seniority, prestige, and bureaucracy seem to inform the Council's institutional politics.

DILYANA KURDOVA (BULGARIA)

My first encounter with the ICTM was in 2017 when I presented at the symposium of the Study Group on Music and Dance in Southeastern Europe in Sinj, Croatia. As a young researcher this was an opportunity of a lifetime and a petrifying fear, since most of the names I had only come to know via their work, were present there. The warm welcoming, the friendly feedback, and the hearty smiles showed me where my second family would be from now on. Considering improvements, the inclusion of the word "dance" in the name of the organization will be of immense importance for consolidation of the different groups within the ICTM. An online catalogue of all members, their institutions, areas of interest, and literary work will be of great help in various ways.

ANA FLÁVIA MIGUEL (PORTUGAL)

I would say that 75% of my international activity is connected with the ICTM "family." Here I include sharing the teams of research projects, organizing international events, constructing institutional bridges, doing ERASMUS teaching mobility, reviewing/writing articles, and sharing common seminars. When I am searching for a colleague in a certain country, or when my university asks me to establish international protocols, it is very common to start with the ICTM national committees or its members. Something that the ICTM should improve is related to democracy, elections, and the transparency of this process. It may seem a detail, but for me, it is important to know the exact numbers of the outcomes when announcing the results of the elections. For me, this is at the moment the priority for improvements to the ICTM.

JOHN MORGAN O'CONNELL (UK)

For more than thirty years, the ICTM has played a significant part in my professional development. It provided me with a collegial environment for engaging with an international cadre of scholars who had like-minded interests. I found the international scope of its conference venues and study groups especially appealing. Importantly, I was an active member of the Study Group on Music and Minorities, which had an important remit and continues to have a substantial impact. The ICTM has for a long time been distinct from other organizations in ethnomusicology. In contrast to SEM and/or BFE, it had from the outset a global remit. It has actively embraced scholars from Africa and Asia

(among other continents), allowing individual academics to present their research to an international audience on a world platform.

OLGA PASHINA (RUSSIA)

Being an ICTM member is important for any ethnomusicologist, inasmuch as it helps to get a broad panorama not only of the national types and forms of traditional music and scholarly approaches to it, but also of various practices for the preservation and popularization of music performance traditions in different countries. The ICTM could become a more open organization if the participation in its events was allowed not only to its members, but also to a wider range of individuals. I also have another suggestion: to define the notion of "traditional music" in the regulations of the ICTM more clearly, since, judging by my experience of taking part in the ICTM conferences and symposia, this notion has expanded to such an extent that its meaning has been virtually lost.

SELENA RAKOČEVIĆ (SERBIA)

I encountered the ICTM in the late 1990s, at a time of establishing a change from folkloristic ethnomusicology/ethnochoreology to a much more diverse approach to music and dance research in Serbia. The ICTM meetings were and still are key to widening research paradigms and establishing international relations for all members. My impression is, however, that the exchange of knowledge between the so-called mainstream of ethnomusicological and ethnochoreological schools of Anglophone orientation with the predominance of an anthropological understanding of music and dance, and local scholarly traditions from the other side, is still not equal, despite all the efforts of good intentions and an atmosphere of equal cooperation between all involved. Since dance research is an integral part of the ICTM, the word "dance" should be included in the name of the organization.

BRITTA SWEERS (SWITZERLAND)

I organized a symposium of the Study Group on Music and Gender (now Music, Gender, and Sexuality) in 2013. It clearly had a major impact on the visibility within and of my institution in Bern. The ICTM Limerick colloquium, the Study Groups on Applied Ethnomusicology and on Gender were clearly important for my international networking. Yet they were also important in outlining new ideas and directions as became especially apparent with the 2017 "Welcome symposium" in Vienna. The question remains: How do we get young scholars into the ICTM? Entering the structure is not always easy, neither on a local nor on an international level. I wonder also about the *Yearbook*,

which is highly diverse, hereby reflecting the ICTM. I sometimes would like to see its stronger coherence in terms of content.

Latin America

Colleagues from Latin America point out that the ICTM has worked as a bridge to connect different cultures, generations, and academic approaches. These connections have allowed scholars, including those early in their careers, to broaden their spectrum of knowledge of the fields related to music and dance studies. The key role of study groups as spaces to develop new and more specific approaches was highlighted. However, it also became clear that the ICTM has not had an equal impact in all countries, especially due to financial and language constraints. It seems necessary to generate more strategies to overcome the exclusion due to financial and language constraints, and the inclusion of non-academic knowledge(s). Also, the structure of the ICTM could be revised since its actual hierarchy does not necessarily encourage a wide participation of members. Other suggestions include revising the printing of the *Yearbook* due to environmental concerns, and for the ICTM to have more presence on social media and undergraduate and graduate field-related courses in the region.

SAMUEL ARAÚJO (BRAZIL)

My participation in the ICTM opened up broader perspectives for me to seek to understand the issues that interest me, allowing me to identify similarities and distinctions between ways of thinking and making use of sound and movement in the most diverse socio-historical experiences. While much is already being done, some of the governance modes can be improved in ways that encourage more engaged participation by the membership.

NORA BAMMER (AUSTRIA/ECUADOR) AND JAVIER SILVESTRINI (PUERTO RICO)

The ICTM has been coming home to a community of scholars, thinkers, and practitioners who have allowed us to exchange and broaden the scope of transdisciplinary ideas, methods, and theories regarding the world's music and dance practices. This network has also brought unsurmountable support in the process of our PhD studies. We connected with fellows from Latin America and the Caribbean and from other parts of the world who did music and dance research in the region. As a result, the Study Group on Music and Dance in Latin America and the Caribbean (LAT CAR) was established. Nevertheless, the ICTM still has much work to do, especially regarding the representation and

inclusion of members from underrepresented groups, particularly in Latin America, the Caribbean, and other regions of the "Global South."

ADRIANA VALERIA CERLETTI (ARGENTINA)

My admission to the ICTM meant an opening at the international level, a beautiful challenge that I tackled through a collaborative work with Silvia Citro that is sustained to this day. It also meant a rich exchange with colleagues and an opening to the culture of each of the countries or places where the biennial conference was taking place. The impeccable organization is always an extra enjoyment beyond the academic matter itself. Improvements are being developed by opening up to other languages and by widening the possibilities for membership and participation in accordance with the economies of emerging countries, such as those that belong to Latin America. It is worth taking into account that it represents a financial sacrifice for us to sustain our membership due to the restrictions on our currency.

BEATRIZ HERRERA CORADO (GUATEMALA)

The ICTM has allowed me to meet a wide network of researchers that I would not have been able to contact otherwise. Participating in the ICTM has been essential to learn about different research approaches. In my national context, it has allowed me to contact practitioners who safeguard traditional techniques and have a better understanding of intangible cultural heritage. In the international context, I am part of several research networks that help me to be updated and to develop new topics. The ICTM should improve access for non-academic people with extensive knowledge of music and dance traditions, in different languages. It could also more directly support early-career scholars who need to add to their CV to solidify their academic careers. This support could materialize in direct collaborations with ICTM projects.

EDILBERTO JOSUÉ DE FONSECA (BRAZIL)

The ICTM maintains an important dialogue with the Brazilian ethnomusicological field, and it was at the 2001 world conference in Rio de Janeiro that it was finally possible to articulate the creation of the Brazilian Association of Ethnomusicology (ABET) that now completes twenty years of existence. The ICTM should work more on broadening the dissemination through social networks of the initiatives, debates, meetings and conferences promoted by the ICTM together with the academic programmes for undergraduate and graduate courses in the field.

MARÍA GABRIELA LÓPEZ YÁNEZ (ECUADOR)

The ICTM has allowed me to be part of an international supportive community of scholars on music and dance studies. Through the ICTM, I have received valuable feedback and built strong professional relationships with colleagues with whom I have been able to develop new projects, write books, and specially, exchange inspirational ideas that have encouraged me to keep developing my research. As for my national framework, the impact of the ICTM has been minimal mainly due to language constraints. Thus, the inclusion of official languages other than English should be immediate. I also think that, because of environmental reasons, the *Yearbook* should not be printed anymore. All ICTM activities should permanently offer the option to present online and with low/differentiated costs to include as many low-income scholars as possible.

PEDRO MACEDO MENDOZA (BRAZIL)

Since I am part of the ICTM, I have been able to share internationally what I have been doing. I feel that it is also an opportunity for my work, and that of my research group, the Dona Ivone Lara Research Group in Ethnomusicology (GPEDIL), to be better known internationally, drawing the attention of colleagues from other parts of the world. Today I am organizing its next conference in my city, Rio de Janeiro, in September 2022, together with another group that I approached, LAT CAR, which organized a symposium that I attended in Uruguay in 2018. I think that the ICTM should certainly work on becoming more democratic, less white, less elitist, less colonial, and more open to the participation of people who are not inside academia.

JUAN FELIPE MIRANDA MEDINA (PERU)

The friendly environment and the possibility of engaging in discussions and research projects in ICTM events is what motivated me to devote myself more to music and music research. I do believe, however, that the presence of ICTM could be strengthened much more in Peru, since I have never seen an ICTM LAT CAR event arranged here, and I do think there would be people interested in participating. I find it very valuable that ICTM devoted 2021 to the topic of decolonization. From the Latin American perspective, praxis is a central concept in the scholar's endeavour. Hence, it would be great if we could blur the theoretical versus applied distinction, and consider funding projects and scholars that can have a strong social impact by engaging with traditional music and dance.

MIGUEL OLMOS AGUILERA (MEXICO)

I have been in this organization for a very short time, but I consider that in Mexico the impact of the Council has not been relevant so far. I consider that it would help to promote the ICTM more in each country, including promoting free subscriptions, scholarships, and publications, among others. In particular, I think it would be essential to have economic considerations for marginalized countries; and also include Spanish as a lingua franca or classify linguistic regions, even if the plenary sessions are in English.

MARÍA PEREDO GUZMÁN (BOLIVIA)

Being part of the ICTM has enriched my professional life, opening my eyes to realities and beautiful forms of intergenerational and intercultural organization. Internationally, through the ICTM, I have met colleagues, teachers, and authors that otherwise I would never have met. Beyond the knowledge I could access, what I value the most is the communication on many levels: personal, interinstitutional, and international. However, entering in a moment when knowledge and its production expands beyond classical institutions, I think that the ICTM should work on being more open to new voices, especially those non-academic. Especially talking about dance and music, big treasures can be found among communities and stakeholders who possess important knowledge: they should be valued, and have the same space of attention and visibility that some PhD professionals have.

North America

North American respondents from Canada and the United States indicate that ICTM is a tremendously important organization for them; some said that taking part in its activities, such as the biennial conferences and study-group symposia, have been career changing. Some could not afford ICTM membership as young scholars, and most were not able to attend the international meetings until their careers were fully launched. They enjoy the international engagement with colleagues and the opportunities to have academic and social experiences in different locations around the world. They appreciate the more relaxed environment that is less academically stressful than the US-centred Society for Ethnomusicology (SEM). North American members' concerns relate to the organization's governing structure and election processes that sometimes seem mysterious, and the often formal communication practices seem unnecessarily cumbersome. Also of concern are the privileging of English in scholarly exchanges and the imbalance in

membership, especially the dearth of members representing the global south. In this period of relatively easy global communication, some also expressed that ICTM members would benefit from more collaborative opportunities with sister organizations.

BEVERLEY DIAMOND (CANADA)

ICTM has been of enormous importance to me professionally. Many of us in Canada feel that the sister society—the Society for Ethnomusicology—is shaped by a certain confidence about the rightness of approaches and values in the United States, some of which we actually don't share in Canada. Obviously, I love SEM as well, since I agreed to be its president a few years ago. The openness to different perspectives worldwide in ICTM, however, has been exceedingly important to me as a scholar and a citizen trying to understand and engage in an interconnected world. The style of conferences where we encounter wonderful performance traditions as well as local scholars has been both energizing and humbling.

GEORGE WORLASI KWASI DOR (UNITED STATES)

I was able to attend ICTM world conferences held at St. John's (2011), Shanghai (2013), and Astana (2015). Having the opportunity to present papers at those meetings, I received a body of critical responses and discussions that shaped those papers significantly, and I benefited from performances that prioritized music cultures of the host cities, regions, and countries. Such culturally-situated performances provided me with a deeper pragmatic understanding of the musical traditions I teach in my classes. Nationally, I was the secretary of the executive committee and a member of the programme committee when the ICTM Study Group on African Musics held its second international symposium at the University of Ghana, Legon, in 2018. Internationally, I like the rotation of the world conferences on different continents of the world. Further, the planned tours to historic and outstanding cultural sites are phenomenally illuminating.

DAMASCUS KAFUMBE (UNITED STATES)

Following a productive discussion about the possibility of founding a subsection of the African Music Study Group of ICTM in the United States, in June 2014 Marie Agatha Ozah, Jean Kidula, and I co-organized the inaugural symposium of the North American subsection of the ICTM Study Group on African Musics. Hosted by Marie Agatha and the Duquesne University School of Music, the theme of the symposium—"Pedagogy and performance of African and African American music in higher education"—inspired and framed diverse presentations. We have since collaborated on

research and other scholarly activities. Additionally, we have continued to develop frameworks for teaching and representing the musics of Africa both on the continent and in its diaspora. Many of us find ICTM to be very welcoming and eager to embrace and promote diverse as well as inclusive approaches to African music research and scholarship.

JEAN NGOYA KIDULA (UNITED STATES)

I joined ICTM after I graduated with my PhD because that is when I could afford the membership fee. My initial attraction was that ICTM conferences hosted in different places offered me an opportunity to "taste" the musics/arts/ambiances/foods and other material of these places. I was afforded a different experience than what recordings, videos, pictures, or performances proffered. The summer conferences offered a less frantic pace than when I prepared for a conference and travel during the school year. They also provided opportunities to learn how scholars and practitioners from different parts of the world operated. What I learned exponentially expanded my resources for teaching, research, and scholarship. I also met thinkers, leaders, scholars, researchers, performers, and producers who widened my gaze on and experience of the music and dance world. At ICTM conferences, I deliberately search out new people, sit in presentations from parts of the world I know nothing about, and attend as many performances as I can because these are some of the activities at the gatherings that stir my imagination, refresh my body, and also settle my soul.

MARCIA OSTASHEWSKI (CANADA)

Although I was a few years into graduate studies before I could participate in ICTM meetings it has been the most significant international academic society in my career. My first connections with ICTM are through the Canadian Society for Traditional Music—the sister organization in our region. I travelled to my first ICTM world conference, in Rio de Janeiro, where I was welcomed into an enormous, exciting, diverse, and vibrant community of scholars! My first moments as a member of ICTM include hearty welcomes at a grand social and musical gathering. Being so warmly welcomed by ICTM members at study groups and world conferences opened the field to me and welcomed me to make contributions as well. Since that time, I have participated in the organization and hosting of world conferences and study-group symposia.

JENNIFER C. POST (UNITED STATES)

ICTM and its *Yearbook* have always been important to me, even when I couldn't afford to keep up my membership. I followed the activities of the organization begin-

ning in the 1970s as a graduate student, but regretted that I could not find financial support to attend international meetings until about ten years ago. I find it a wonderful opportunity to gather together with colleagues from around the world in a less formal setting than at many other conferences. In fact, when I step away from my field site (Mongolia) in July to attend, I enjoy the luxury of taking greater risks with my research papers than I ever dared at SEM meetings.

MARGARET SARKISSIAN (UNITED STATES)

ICTM has long been on my horizon. I regularly read the *Yearbook* in the library as a US-based student and finally joined in 1998, a few years into my first professional job. Since then I have served as audio reviews editor of the *Yearbook* and attended eight world conferences. The ICTM community has become increasingly important to my professional life. I find the international membership and the variety of perspectives that this brings intellectually engaging, and I find it rejuvenating to be in a non-US-centred community. The longer conferences and summer schedule make for a more relaxed opportunity to get to know my colleagues and their research. I have found my professional “family” in the PASEA Study Group. Their week-long, single session format conferences create a close community that enables senior scholars to interact with and mentor junior colleagues and graduate students. This is professionally satisfying and fulfilling at this stage of my career.

ZOE SHERINIAN (UNITED STATES)

Involvement with ICTM (in only the last five years) has provided me with highly enriching opportunities to travel to places I have never been (China, Sri Lanka, Ireland, Portugal) and to engage with a much broader community of scholars. Meeting SEM colleagues at ICTM has helped me understand the commitment that many of these have to a greater international framing of our discipline. This has also allowed my work, especially my films, much broader exposure. Further, I am certain that my engagement with colleagues at ICTM in the last five years also contributed to winning the ICTM Best Film/Video award in 2021.

HENRY SPILLER (UNITED STATES)

ICTM’s most significant impact for me has been the opportunity to meet ethnomusicologists from around the world while attending the biennial international conferences. The PASEA symposia have been especially important in making connections with scholars of and from my own geographic area of specialization. ICTM’s influence in American ethnomusicology (and on my

own day-to-day practice of ethnomusicology) is rather small, however.

RIC TRIMILLOS (UNITED STATES)

My first encounter with the (then) International Folk Music Council in 1975 in Regensburg was a personal- and career-changing moment that has continued to inform and enable both strands of my life. During my formative career years, the collegiality and respect from ICTM colleagues representing a diversity of approaches and very different positionalities was a welcome respite from the monolingual and monocultural ideological environments of US-based professional societies. These qualities have informed various career and personal choices, which have been satisfying. My years on the Executive Board (1977–1993) and the generous mentoring by senior colleagues including Erich Stockmann, Anna Czekanowska, Kishibe Shigeo, Dieter Christensen, and Barbara Smith afforded me international opportunities (and adventures!) that were both significant and memorable.

Oceania

For Oceania, members are keenly aware of their geographical distance from the historical centres of ethnomusicology, Europe and the United States, where a significant portion of the membership is based. The Study Group on Music and Dance of Oceania (SGMDO) looms large in the academic life of members from this part of the world. Being a member of the ICTM has proved invaluable for scholars from this region in making connections with other parts of the world, but the distance has posed significant challenges in engaging with ICTM events in person, leading to a broader concern about inclusivity. A separate but related issue is the need for the inclusion of Indigenous and First Nations voices in ICTM activities at all levels, from research collaboration through to leadership opportunities within the organization. This concern is shared widely across the ICTM and reflects a rethinking of the discipline more broadly.

BRIAN DIETRICH (NEW ZEALAND)

For those of us in Oceania, ICTM has offered global leadership, but also local advocacy and support as we confront societal problems through our research. ICTM has long supported scholarship in Oceania, especially through the SGMDO, one of the oldest study groups in the Council. I am encouraged by ICTM’s continuing advocacy for members through its World Network, in greater language inclusion, in more opportunities for young scholars and students, and in strong advocacy for

indigenous voices. Through my own participation in ICTM, I am inspired by the work and commitment of friends and colleagues in the Council to arts and culture internationally, as we work together toward our shared commitment to music and dance across the globe.

KEOLA DONAGHY (HAWAI'I, USA)

In 2005, with an MA in Hawaiian Language and Literature from University of Hawai'i at Hilo, I presented at the 38th ICTM World Conference in Sheffield. At the end of the panel, I was approached by three gentlemen from the University of Otago in New Zealand. It was suggested I pursue doctoral studies in ethnomusicology at Otago, and in 2008 I found myself in Dunedin studying for my PhD in music (awarded in 2012). There has been much discussion recently about international conferences, in particular the cost of travel and the carbon footprint involved, but had I not made the trek from Hawai'i to Sheffield, I may never have considered Otago for doctoral studies. For that reason, I will always be grateful to ICTM for the incredible opportunity that it facilitated.

NAOMI FAIK-SIMET (PAPUA NEW GUINEA)

Since joining the ICTM in 2004 as Papua New Guinea's liaison officer, I have expanded my scholarly network. Being a member also helped me gain financial support to host the 2014 National Dance Workshop at the University of Goroka and to participate in the SGMDO symposium held in Madang during the same year. In 2021, I presented within the SGMDO's online symposium on the impact of COVID-19 on local music and dance cultures. As a result of that, I was invited to undertake a survey on the impact of COVID-19 on Papua New Guinea's intangible cultural heritage. In the future there should be more collaborative research projects between ethnomusicologists and dance ethnologists. This will generate interest, recognition, participation, and support for scholarly research on indigenous cultures that include music and dance.

KIRSTY GILLESPIE (AUSTRALIA)

I joined ICTM in 2003 and attended my first meeting of the SGMDO in Palau in 2004, an invaluable experience for a then-graduate student. My first ICTM world conference (Sheffield, 2005) coincided with the announcement of the ICTM Secretariat moving to Canberra; it was wonderful to sense a shift in focus of ICTM to this part of the world. Over the years, I have been able to serve the ICTM in a number of ways, which has strengthened my international networks. Professional exchanges have become friendships that I deeply value. While meeting in person has enriched my life and career, meeting virtually helps our planet

and allows members to actively engage in scholarly discussion who cannot otherwise attend events in person. This virtual engagement should be further developed and encouraged.

CATHERINE GRANT (AUSTRALIA)

Since being welcomed into ICTM as a student about a decade ago, I have felt part of a rich scholarly community. For me, the study-group symposia and world conferences continue to be wonderful opportunities to stimulate my thinking about current topics and to develop research networks (and friendships). ICTM involvement has also provided me opportunities to engage with national and international music policy and research frameworks. Of all the things I value about ICTM, its integrity and sincerity are foremost. Like many scholarly organizations, ICTM is (rightly) facing challenging but imperative questions about diversity, inclusion, access, equality, and environmental responsibility. The strong ethical compass of ICTM's leadership and members is a great asset as we seek to improve practices. In my view, this is the most pressing and important task for ICTM today.

IRENE KARONGO HUNDLEBY (NEW ZEALAND/SOLOMON ISLANDS)

Since 2013, ICTM has supported me as an indigenous researcher. Experienced academics within ICTM have encouraged me, offered practical opportunities and openly reinforced my viewpoints and those of my Malaitan/Solomon Islands communities. ICTM and the SGMDO have gifted me opportunities to connect with other researchers; these exchanges have helped me expand my professional practice. Within New Zealand, these relationships have helped strengthen our national framework. The appointment of liaison officers recognizes minority indigenous voices and validates the importance of diversity in music and dance studies. In the future, I would love to see ICTM further support diversity and actively continue the decolonization work that the ICTM Dialogues in 2021 bravely began. For many indigenous peoples, music and dance are intertwined; acknowledgement of dance in our body name would further support decolonization efforts.

MARIA LANGTON (AUSTRALIA)

ICTM provided the opportunity for me to join the inaugural symposium of the ICTM Study Group on Indigenous Music and Dance, held online in December 2020. This event led to the official formation of the study group, of which I am the first elected chair. Support from ICTM for our study group is crucial to our success. An explicit charter setting out ICTM's commitment would greatly enhance our ability to secure funding for our

activities; such a charter could be based on the ICTM “Statement on Indigenous Australian music and dance” of 2011. The ICTM’s formal consultative relations with UNESCO would secure international recognition of global indigenous rights to preserve music and performance traditions and establish principles in accordance with the United Nations Declaration on the Rights of Indigenous People.

BARBARA SMITH (HAWAII, USA)

ICTM’s contribution to my career began in 1958 when I presented a paper in IFMC’s 11th conference in Liège, Belgium. A week later, I visited Maud Karpeles in London; eventually I was co-opted to the Executive Board in 1966. The Council’s 24th conference in Honolulu in 1977, for which I chaired local arrangements committee, greatly expanded my friendships, and was the birthplace of the SGMDO. Chairing that study group from 1983 to 2001 led to my desire to give back to the Council in the form of travel awards. In 2013 I was voted an ICTM honorary member. ICTM now reflects a more global vision than that of IFMC’s founders. The Council should continue this by electing an outstanding indigenous scholar to its Executive Board.

KUKI TUIASOSOPO (AMERICAN SAMOA)

Being an ICTM liaison officer for American Samoa has allowed me to develop my professional skills and my involvement in community service. I have often been sought after by organizations to give virtual talks or be interviewed on specific topics. As an ICTM liaison officer my profession and name have been circulated amongst networks, connecting me to university students in other countries who are researching Samoan music. Through this connection, I have been able to mentor and advise on numerous occasions. On an international level, the Pacific seems to be less represented in the ICTM. I suggest that ICTM considers having a world conference hosted by a Pacific nation; this would allow scholars of music elsewhere to be exposed to Pacific music and dance in the Pacific.

STEPHEN WILD (AUSTRALIA)

Since the 1960s, I had been conscious of the need for stronger international ties for Australian ethnomusicology. After returning from studying in the USA, I argued for the Musicological Society of Australia (MSA) to become affiliated with ICTM which resulted in the MSA hosting the 1995 ICTM World Conference. In my professional life, the most important impact of the ICTM was the hosting of the secretariat at the Australian National University (2006–2011). Holding world conferences every two years has the effect of discriminating

against those who cannot travel long distances because of cost and/or lack of institutional support, or for personal reasons. A solution would be to reduce the frequency of world conferences; the longer time between world conferences would provide the opportunity to organize regional conferences.

Contributors

Ardian Ahmedaja is senior researcher at the Department of Folk Music Research and Ethnomusicology of the University of Music and Performing Arts Vienna, Austria. He is the ICTM liaison officer for Albania and chair of the ICTM Study Group on Multipart Music. Further research areas include local musical practices in southeastern Europe, *maqām*, religious and secular musical practice, music and minorities, transcription and analysis, and theory and paradigms in ethnomusicology. He has conducted fieldwork in several Balkan and Mediterranean countries, in the European Alpine region, in Belarus, Latvia, and in the USA. A recent publication is *Jashar and Idajet Sejdiu: Our Songs Are Indulged* (Vienna and Riga 2019, DVD with a 280-page booklet, within the series European Voices).

Ingrid Åkesson is an ethnomusicologist whose main field is historical and contemporary aspects of traditional music, especially vocal traditions, connected to social and conceptual frames of reference, as well as to textual and musical expressions. Åkesson formerly worked at the Centre for Swedish Folk Music and Jazz Research, and temporarily at Umeå University. She was co-chair of the ICTM Study Group on Historical Sources, 2010–2018, and chair of the Swedish National Committee, 2014–2018. In addition, she has long been active within other Scandinavian and international associations and networks. Åkesson has published books and numerous articles, and is also co-editor of several anthologies and journal issues. In 2014–2019, she was general editor of *Puls – Journal for Ethnomusicology and Ethnochoreology*.

Daniel Kodzo Avorgbedor (PhD, IU, 1986) is ICTM liaison officer for Ghana and vice chair of the Study Group on Sacred and Spiritual Sounds and Practices. Daniel is currently on a post-retirement teaching and research contract in the School of Performing Arts and in the Institute of African Studies, University of Ghana, Legon, and serves as LAC chair of the 47th ICTM World Conference to be held at the University of Ghana. Daniel was president of the MidWest Chapter of Society for Ethnomusicology, 2006–2007, and held a joint appointment in the School of Music and in the Department of African American and African Studies at Ohio State University, Columbus, where he also served as coordinator of the ethnomusicology programme, 2004–2008. For details, visit <http://beaconpros.com>.

Zdravko Blažeković is director of the Research Center for Music Iconography at the Graduate Center of the City University of New York and executive editor of *Répertoire International de Littérature Musicale*. In 1998 he founded an annual journal for music iconography, *Music in Art*, and in 2016 a monograph series *Music in Visual Cultures* (Brepols), both of which he has been editing since. He is chair of the ICTM Study Group on Iconography of the Performing Arts. His research area concerns eighteenth- and nineteenth-century music of Southeast and Central Europe, music iconography, organology, historiography of music, reception of Greek and Roman organology in modern times, musical contacts between Europe and China before the early nineteenth century, and music symbolism in medieval and renaissance astrology.

Arnd Adje Both completed his studies of archaeology and anthropology of the Americas at the Free University of Berlin with a dissertation on the musical instruments excavated in the Aztec temple precinct of Tenochtitlan. He was a lecturer at the Institute for Latin American Studies, Free University Berlin, and the Institute for Musicology, Berlin University of the Arts, a Marie Curie fellow at the University of Huddersfield, UK, and curator of “ARCHAEMUSICA – Exploring the Sounds and Music of Ancient Europe,” a travelling exhibition created by the European Music Archaeology Project (EMAP). He is general editor of *Flower World: Music Archaeology of the Americas* and the *Publications of the ICTM Study Group on Music Archaeology*, which he chairs.

Theresa Buckland is emeritus professor of dance history and ethnography at the University of Roehampton, London. Her research interests include social and danced relations across stage and street, particularly in the long 19th century; dance history and historiography; and theory of dance anthropology, ethnochoreology, and ethnography. She has written numerous articles on English folk dance and is the author of *Society Dancing: Fashionable Bodies in London 1870–1920* (2011). Edited books include *Dance in the Field: Theory, Methods, and Issues in Dance*

Ethnography (1999), *Dancing from Past to Present: Nation, Culture, Identities* (2006), and *Folklore Revival Movements in Europe post 1950: Shifting Perspectives* (with Daniela Stavělová, 2018).

Enrique Cámara de Landa is professor of ethnomusicology at the University of Valladolid (Spain). He studied in Argentina, Italy, and France. He earned his PhD at the University of Valladolid with a thesis on the music of *bagualas* (traditional songs of northwest Argentina). He has taught at universities in Argentina, Uruguay, Chile, Spain, Portugal, Austria, Italy, France, Taiwan, Morocco, and India. He has published on classical and traditional music of Argentina; African-derived musical traditions in Latin America, Spain, India (Hindustani and Carnatic styles), Bolivia, and Costa Rica; as well as, music analysis, Italian tango, music and migration, music and frontiers, multipart music, preservation of traditional music, folk music revival, musical nationalism, music and borders, musical analysis, and the history and theory of ethnomusicology.

Rafael Caro Repetto is an ethnomusicologist specialized in the music of Chinese traditional theatre. In his work, he combines ethnographic and computational methods for music analysis. His other research interests include North Indian classical music and Andalusian music of the Moroccan tradition. He is currently a senior scientist at the Institute for Ethnomusicology of the Kunsthuniversität Graz.

Salwa El-Shawan Castelo-Branco earned her PhD in ethnomusicology at Columbia University and is former president of ICTM and professor emerita of ethnomusicology at the Universidade Nova de Lisboa in Portugal. She is founder and was director of the Institute for Ethnomusicology – Center for Studies in Music and Dance at the same university (1995–2020), and a visiting professor at universities in the USA and Canada. She is the recipient of the Swiss Musicological Society's Glarean Award for music research (2013). Her publications include *Music in Portugal and Spain: Experiencing Music, Expressing Culture*, with Susana Moreno Fernández (2019), and *Traditional Arts in Southern Arabia: Music and Society in Sohar, Sultanate of Oman*, with Dieter Christensen (2009), as well as edited books *Transforming Ethnomusicology*, with Beverley Diamond (2 vols, 2021), and *Enciclopédia da Música em Portugal no Século XX* (4 vols., 2010).

Naila Ceribašić is a research advisor in the Institute of Ethnology and Folklore Research, and adjunct professor of ethnomusicology at the University of Zagreb. On the basis of ethnographic and archival research conducted mainly in Croatia, her publications address processes of festivalization and heritage production, music in the context of war and political changes, gender aspects of music-making, musical expressions of ethnic minorities, history of recording industry, and theories and methods in ethnomusicology. Some publications are available at <https://ief.academia.edu/NailaCeribasic>. In ICTM, she has been serving as a member of the Executive Board (2011–2023), and a representative of ICTM at UNESCO, especially in the Convention for the Safeguarding of the Intangible Cultural Heritage (2012–2021).

Peter Cooke (1930–2020) taught music in a number of schools and colleges before moving to Uganda to research its traditional music and to train music teachers there. Returning to the UK, he became lecturer and researcher in Scottish musical traditions at Edinburgh University in 1969 until 1989, when early retirement allowed him more time to continue researching in both Uganda and Scotland. He played a major part in creating the UK National Committee of ICTM, becoming its first chair in 1973, and he was elected to the ICTM Executive Board in 1987. He has enjoyed a variety of music making from keyboard vamping for a country dance band in 1955 and for Shetland fiddlers in the 1980s, to consort playing on recorders and viols.

Ewa Dahlig-Turek, PhD, is an ethnomusicologist, professor at the Institute of Art of the Polish Academy of Sciences, and since 2019 also the director of the Institute (in 2003–2019 deputy director). Her research includes studies on traditional music in Poland, with topics such as the history of bowed chordophones and fiddle playing in rural tradition, studies on rhythm morphology of Polish traditional dances, and folk music revival in Poland. She is also active in the area of music information retrieval, working, for instance, on computerized rhythm analysis, and leading a large project on electronic databases of Polish traditional music encoded in EsAC (Essener Assoziativ Code). She is the author or co-author of five books.

Leonardo D'Amico is associate professor of ethnomusicology at Yunnan University, Kunming, China. His research fields are Afro-Colombian music, Sub-Saharan African music, music of ethnic minorities in China, and audiovisual ethnomusicology. He holds a PhD degree with honours in musicology (2012) from the University of Valladolid. He taught ethnomusicology at universities in Siena and Ferrara, and conservatories in Brescia and Mantua. He held the position of chair of the Italian National Committee of ICTM (2002–2012), and was co-founder of the ICTM Study Group on Audiovisual Ethnomusicology. He has published the books: *Folk Music Atlas: Africa* (1998), *Cumbia: La musica afrocolombiana* (2002), *Filmare la musica* (2012), *Griot: Il maestro della parola* (2014), and, in

co-authorship with Andrew L. Kaye, *Musica dell'Africa nera* (2004). His latest book is *Audiovisual Ethnomusicology: Filming Musical Cultures* (2020).

Ruth F. Davis holds a PhD in music from Princeton University. She is a life fellow and formerly director of studies in music at Corpus Christi College, University of Cambridge, where she is emeritus professor in ethnomusicology. Her publications include over fifty peer-reviewed articles, book chapters, and book projects, including *Ma'luf: Reflections on the Arab Andalusian Music of Tunisia* (Scarecrow Press, 2004) and *Robert Lachmann, The "Oriental Music" Broadcasts: A Musical Ethnography of Mandatory Palestine* (A-R Editions, 2013). She has chaired the Study Group on Mediterranean Music Studies since 2014 and produced two edited volumes associated with its activities: *Musical Exodus: Al-Andalus and its Jewish Diasporas* (Rowman & Littlefield, 2015); and, co-edited with Brian Oberlander, *Music and Encounter at the Mediterranean Crossroads: A Sea of Voices* (Routledge, 2022).

Beverley Diamond is a professor emeritus in ethnomusicology at Memorial University of Newfoundland in St. John's, Canada, where she was the first Canada Research Chair in Ethnomusicology and founding director of the Research Centre for the Study of Music, Media, and Place (MMAp). Diamond is known for her research on gender issues, Canadian historiography, and Indigenous music cultures. Her research on Indigenous music has ranged from studies of traditional Inuit and First Nations song traditions and Saami *joik*, to Indigenous audio recording, traditional protocols for access and ownership, expressive culture in relation to the Truth and Reconciliation Commission on residential schools in Canada and decolonization issues. Her latest book is *On Record: Audio Recording, Mediation and Citizenship in Newfoundland and Labrador* (2021).

Brian Diettrich earned his PhD at the University of Hawai'i at Mānoa, and is senior lecturer in ethnomusicology at Victoria University of Wellington, New Zealand. His research has focussed on the music and dance in Oceania and especially in the Federated States of Micronesia. Among his publications is the book co-authored with Jane Freeman Moulin and Michael Webb, *Music in Pacific Island Cultures: Experiencing Music, Expressing Culture* (2011), and the volume co-edited with Kendra Stepputat, *Perspectives in Motion: Engaging the Visual in Dance and Music* (2021). Brian serves as a member of the Executive Board of ICTM (2019–2025), and was chair of the ICTM Study Group on Music and Dance of Oceania (2015–2021).

Alexander Djumaev headed the Department of Music History of the Khamza Institute of Art Research in Tashkent until 1993. He is currently a freelance scholar, ICTM liaison officer for Uzbekistan, and chair of the Study Group on Maqām. His main research interests are music cultures of Central Asia, *maqāmat*, Islam and music, and medieval written sources on music. His recent publications include *Musical Legacy of Uzbekistan in the Collections of the Russian Federation* (Tashkent 2017), and a monograph on the life and creative work of Nadjm al-Din Kawkabi Bukhari, a fifteenth/sixteenth-century poet, musician, and scholar (in Russian, Tashkent 2016). Djumaev is also the author of video lectures on culture and music of Central Asia, available online as a part of the project "Ferhana. ru" in Moscow.

Elsie Ivancich Dunin is professor emerita, University of California, Los Angeles (UCLA); external dance research associate, Institute of Ethnology and Folklore Research (IEF) in Zagreb, Croatia; and advisory member, Cross-Cultural Dance Resources (CCDR) Collections at Arizona State University. Previously she served as the chair for publications of the ICTM Study Group on Ethnochoreology, and organized, in collaboration with IEF, its two symposia on Korčula island in Croatia (2000, 2014). Dunin's fifty years (1967–2017) documentation of Skopje's Romani George's Day / Erdelezi event was displayed in a touring multimedia museum exhibit with an award-winning documentary film. Her research continues to focus on dancing continuities and changes in relation to socio-cultural transformations in Macedonia and Croatia, and comparatively with their diasporas in California, Chile, Peru, and Australia.

Oskár Elschek, PhD, is a Slovak ethnomusicologist and systematic musicologist, known for his research on traditional music culture of Slovakia in its central and wider European contexts, traditional instruments and instrumental music, historical sources, and theory and methodology of ethnomusicology. He complemented his research position at the Institute of Musicology of the Slovak Academy of Sciences in Bratislava (1954–2005) with professorships at the Comenius University in Bratislava and Universität Wien. He authored or edited eighteen monographs, including *Die Musikforschung der Gegenwart, ihre Systematik, Theorie und Entwicklung* (1992), *A History of Slovak Music* (1996, 2003), and Béla Bartók's manuscript collection of Slovak folk songs. He also founded the international journal *Systematische Musikwissenschaft*, which he edited from 1993 to 2003.

Catherine E. Foley is emeritus senior lecturer in ethnochoreology at the University of Limerick, Ireland. She is founding director of the National Dance Archive of Ireland, founding chair of Dance Research Forum Ireland, an elected chair of the ICTM Study Group on Ethnochoreology, and an elected member of the ICTM Executive

Board. Catherine has published extensively, including two monographs, *Irish Traditional Step Dancing in North Kerry* (2012) and *Step Dancing in Ireland: Culture and History* (2013), also numerous articles in international journals such as *Dance Research Journal*, *Yearbook for Traditional Music*, *Dance Research*, and *Research in Dance Education*. She also published a commissioned choreography, *The Sionna Set Dance* (2007), and her solo DVD, *Stór Damhsa: Irish Traditional Solo Set Dances and Step Dances* (2015).

Marita Fornaro Bordoli obtained a PhD in musicology from the University of Valladolid, Spain; she has a DEA in music (2000) and anthropology (1999) from the University of Salamanca, Spain, and a BA in musicology (1986), in anthropological sciences (1978), and in historical sciences (1978) from the University of the Republic of Uruguay. Her research covers music and popular culture, music iconography, musical criticism, and musical theater, and she has worked in Uruguay, Spain, Portugal, Brazil, Cuba, Marruecos. Currently she is coordinator of the Research Center on Musical and Scenic Arts, University of the Republic of Uruguay. She is a member of the Uruguayan System of Researchers, and the liaison officer for ICTM in Uruguay. She was president (2010–2012) of the Latin American Branch of the IASPM.

Kirsty Gillespie received her PhD from the Australian National University in 2008 for research into the music of the Duna people of Hela Province, Papua New Guinea. She has conducted research into the performance traditions of Papua New Guinea since 2003; her latest book is *Pil: Ancestral Stories of the Lihir Islands* (Institute of Papua New Guinea Studies, 2018). Kirsty served as the chair of the ICTM Study Group on Music and Dance of Oceania (2013–2015) and as audio reviews editor for the *Yearbook for Traditional Music* (2015–2020). She is currently an honorary research fellow with the Queensland Museum Network, Australia.

Barbara L. Hampton, PhD (professor of music, Hunter College and the Graduate Center; director, Graduate Program in Ethnomusicology, Hunter College, City University of New York). She founded the Mid-Atlantic Chapter of the Society for Ethnomusicology (SEM) and served SEM in various national capacities. Awards include Schuster Prize and Ford Foundation Post-Doctoral Fellowship. Among her publications are contributions to *The Garland Encyclopedia of World Music Africa*, vol. 1, and the *JVC Smithsonian Folkways Anthology of Music and Dance of the Americas*, and several articles and book chapters on music of the African diaspora, specifically Ga culture of Ghana and African American religious music. Media appearances include *Great Performances*, NPR *Fresh Air*, and *Morning Edition*. A recent book is *Through African-centered Prisms*.

Scheherazade Hassan is an Iraqi ethnomusicologist specialized in the music of Iraq and the Arab Middle East. She founded the first Centre for Traditional Music based on extensive fieldwork done among the diverse populations in Iraq. She was an associate professor at the University of Baghdad, and taught ethnomusicology of the Arab World at the universities of Paris Nanterre and St. Denis. Currently, she is a research associate at the School of Oriental and African studies (SOAS), University of London, and is associated with the Centre de recherche en ethnomusicologie (CREM) at University of Paris X. She has published books, articles, and recordings in Arabic, English, and French. In ICTM, she was one of the founders and served as the chair of the Study Group on Music in the Arab World.

Ursula Hemetek is director of the Department of Folk Music Research and Ethnomusicology and professor of ethnomusicology at the University for Music and Performing Arts Vienna. In 1987 she earned her PhD, followed by her habilitation in 2001, both at the University of Vienna. Her main focus of research is music and minorities in Austria, especially Roma, Burgenland Croats, recent immigrant groups and refugees. She has been the chair of the ICTM Study Group on Music and Minorities from its establishment until 2017, and secretary general of ICTM from 2017 to 2021. After winning the Wittgenstein Award for her research in 2018, in the following year she established and became director of the Music and Minorities Research Center.

Gisa Jähnichen is currently a professor at the Shanghai Conservatory of Music. She completed her BA and MA degrees in musicology and regional studies on South East Asia at Charles University in Prague (Czech Republic), PhD in musicology/ethnomusicology from Humboldt University in Berlin (Germany), and professorial thesis (Habilitation) in comparative musicology from the University of Vienna (Austria). She is the chair of ICTM Study Group on Musical Instruments, and is editor of the book series *Studia Instrumentorum Musicae Popularis* (New Series) and co-editor of the *Asian-European Music Research Journal*. She is also the secretary of the Training and Education Committee in the International Association for Sound and Audiovisual Archives (IASA).

Adrienne L. Kaepler (1935–2022) was curator of Oceanic ethnology at the National Museum of Natural History, Smithsonian Institution, Washington, DC. Her BA, MA, and PhD are from the University of Hawai'i Anthropology Department. She was an anthropologist at the Bishop Museum, Honolulu, in the 1970s, and moved to the Smithsonian in 1980. She has carried out extensive fieldwork in Tonga, Hawai'i, and elsewhere in Polynesia, as well as in museums and archives in many parts of the world. Her research focuses on the relationships between

social structure and the arts, including music, dance, poetry, and the visual arts. She has published widely on these subjects including several books and many articles and chapters. She co-edited the Australia and Pacific Islands volume of *The Garland Encyclopedia of World Music* (2017).

María Gabriela López-Yáñez is an Ecuadorian performing arts researcher and artist. She has led research and community-based artistic projects since 2007, and has extensively worked on the staging and academic research of Afro-Ecuadorian music and dances. Her research interests include dances from the global south and practice-based decolonial research. María Gabriela holds a PhD in theatre and performing arts from Goldsmiths, University of London (UK), and an MA in performing arts from the University of Malaya (Kuala Lumpur, Malaysia). She has presented her work in Malaysia, the UK, Turkey, Uruguay, China, France, Ireland, Austria, Ecuador, Kazakhstan, and Portugal. Currently she is a full-time associate lecturer at Carrera de Danza, Facultad de Artes, Universidad Central del Ecuador (Quito, Ecuador).

Krister Malm holds a PhD in (ethno)musicology and is assistant professor of (ethno)musicology at Gothenburg University. He is a member of the Royal Swedish Academy of Music, former president of ICTM, a founding member, and also until 2019, a member of the Executive Board of Freemuse—World Forum on Music and Censorship—a member of the jury for “Zornmärket” (the Swedish Awards for Traditional Musicians), honorary member of ICTM, the European Seminar in Ethnomusicology, and MEDIACULT (the UNESCO-affiliated institute for media and culture in Vienna). He was the Society for Ethnomusicology’s Charles Seeger lecturer (1991) and recipient of the Japanese Koizumi Fumio Prize in Ethnomusicology (2007). More at <http://www.kaiso.se/km/index.html>.

Patricia Matusky (PhD, ethnomusicology, University of Michigan, USA) has taught many years at universities in Malaysia, Singapore, and the USA. Her publications on Malay folk and traditional classical music appear in international journals, dictionaries, and encyclopaedias, and in the books *Malaysian Shadow Play and Music: Continuity of an Oral Tradition* (Oxford University Press 1993, reprint Asian Centre Penang 1997) and, with co-author Tan Sooi Beng, *The Music of Malaysia: The Classical, Folk and Syncretic Traditions* with accompanying CDs (Routledge 2004, 2017; and Malay language versions 1997, 2012). Matusky is adjunct professor at the Graduate Studies Center, National Malaysian Academy of Arts, Culture and Heritage (ASWARA) in Kuala Lumpur, and is currently vice chair of the ICTM Study Group on Performing Arts of Southeast Asia.

Liz Mellish undertook her PhD at University College London (UCL) (2014). She is secretary of the ICTM Study Group on Music and Dance in Southeastern Europe and a member of the ICTM Study Group on Ethnochoreology. Currently she is an independent researcher investigating social dance, cultural events, and choreographic practices in the Banat region of Romania, and dance connections between the Balkans and the UK. Recent publications include: *Dance, Field Research and Intercultural Perspectives: The Easter Customs in the Village of Svinița* (2016), co-edited with Selena Rakočević; *The Cultural Development of Folk Dance Festivals and the Sustainability of Tradition*, co-edited with Mehmet Öcal Özbilgin (2018); and “Competition and Community Participation in Romanian Dance Festivals” (2019) in *The Oxford Handbook of Dance and Competition*, edited by Sherril Dodds.

Mohd Anis Md Nor is the managing director of Nusantara Performing Arts Research Centre in Kuala Lumpur, and is currently an adjunct professor at Sunway University in Subang Jaya, Malaysia. He was the professor of ethnochoreology and ethnomusicology at the Faculty of Creative Arts, University of Malaya in Kuala Lumpur, prior to his retirement in 2015. His foremost research area deals with Malay dance and music in Southeast Asia, interfacing of dance and music traditions among the Malayo-Polynesian societies in Southeast Asia, and Islamic performing arts in Southeast Asia. He has published more than 20 books, 93 chapters/articles, and 151 keynotes/conference papers on the performing arts of Malaysia and Southeast Asia focusing on music, dance, and theatre.

Jeanette Mollenhauer is an independent dance historian and ethnographer whose research focuses on the Irish and Croatian communities and their traditional dance practices in Australia. Her research has been published in journals from disparate disciplines, including *The Journal of Intercultural Studies*, *Dance Research Journal*, and *History Australia*. Her first monograph, *Dancing at the Southern Crossroads: A History of Irish Step Dance in Australia 1880–1940* was published in 2020. Jeanette serves on the ICTM Executive Board Committee on the ICTM Archive, and has written two contributions for this anniversary publication. Jeanette is also a community dance teacher and the current vice president of Folk Dance Australia.

Ulrich Morgenstern, born in Gießen, Germany, studied systematic musicology (MA 1993, PhD 2003, Habilitation 2011) and East Slavic studies at the University of Hamburg. Following visiting professorships in Frankfurt and Cologne, he became professor of history and theory of folk music at the University of Music and Performing Arts Vienna, and chair of the ICTM Study Group on Music and Dance of the Slavic World. Research: European

instrumental folk music, special focus on Russia; multipart instrumental music; European history of folk music research and music anthropology, special focus on performer-centred research; revival and post-revival in Russia, Germany, and Austria; folk music research, ethnomusicology, and political ideologies; ethnomusicology of violence. Fieldwork since 1989: Russia, Belarus, Hungary, Croatia, Austria, Romania, Turkey, Georgia.

Bruno Nettl (1930–2020), author of *The Study of Ethnomusicology* and several other seminal books and more than a hundred articles, editor of *Comparative Musicology* and *Anthropology of Music*, a long-time professor at the University of Illinois in Urbana-Champaign, and guest lecturer at universities worldwide, significantly contributed to the affirmation of ethnomusicology as an academic field and counts among the most prominent figures in its history. Nettl's publications on North American Indigenous, folk, and urban musics, Asian art musics in Iran and India, European traditional and art music, and ethnomusicology, often demonstrate his cross-disciplinary connections with musicology, anthropology, and music education. Within IFMC/ICTM, he was an active member, author of articles, plenary speaker, and editor of the *Yearbook* (1974–1976).

Don Niles is the director and an ethnomusicologist at the Institute of Papua New Guinea Studies. He researches and publishes on many types of music and dance in Papua New Guinea, including traditional, popular, and Christian forms. The author/editor of numerous books, articles, and audiovisual publications on various aspects of music, dance, and archiving, Don also edits the Institute's music monograph series and journal. He is currently a vice president of the International Council for Traditional Music and former editor of its journal, the *Yearbook for Traditional Music*. He is also honorary associate professor at the Australian National University. In 2016, he was honoured to be invested as an officer in Papua New Guinea's Order of Logohu.

Ivona Opetcheska-Tatarchevska is head of the Department for Intangible Cultural Heritage within the Macedonian Ministry of Culture. She earned her MA in ethnology and BA in ethnomusicology at the University "St. Cyril and Methody," Skopje. Since 2015, she has been a PhD student in the Ethnology and Cultural Anthropology Department, University of Zagreb. Her main interests include cross-cultural music and dance studies in Southeastern Europe, and safeguarding of intangible cultural heritage. From 2010 to 2012, she was associate researcher at the Berlin Phonogram-Archiv on the digitization of Cuppers-Sonnenberg's wax-cylinder collection (the project was awarded the Bruno Nettl Prize in 2013). From 2007 to 2010, she was lecturer at the Faculty of Music Art, Skopje, and from 1998 to 2004, assistant researcher at the Institute for Folklore "Marko Cepenkov," Skopje. She frequently publishes in domestic and foreign scholarly journals.

Patricia Opondo is an applied ethnomusicologist and senior lecturer in African music and dance at the University of KwaZulu-Natal, South Africa. She is also director of the African Music Project and curates the African Cultural Calabash festival. She has served on the ICTM Executive Board and as chair of ICTM Study Group on African Musics. She was instrumental in the University of KwaZulu-Natal hosting the 40th ICTM World Conference and the ICTM SGAM symposium. She was appointed to the South African Ministerial Committee for the National Indigenous Music Project to formulate a national strategy and plan for the collection, preservation, and promotion of indigenous music of South Africa, with the ultimate objective to re-engineer the National Sound Film and Video Archives.

Lara Pearson is a musicologist at the Max Planck Institute for Empirical Aesthetics, Frankfurt am Main, Germany. Her work explores bodily and movement dimensions of music experience and meaning, often combining sonic and kinetic analyses. Her stylistic focus lies in South Indian music practices, in particular Karnatak music. She has also published on cross-cultural aesthetics, cultural heritage, music notation, and the concept of improvisation.

Svanibor Pettan is professor and chair in ethnomusicology at the University of Ljubljana, Slovenia. His academic degrees are from the Universities of Zagreb (BA), Ljubljana (MA), and Maryland (PhD), while his fieldwork sites include former Yugoslav lands, Australia, Egypt, Norway, Sri Lanka, Tanzania, and USA. His principal research topics are music, politics and war, minorities, gender, and applied ethnomusicology. He was a visiting professor at ten universities and has given over a hundred lectures worldwide. His monographs and edited volumes, articles, CDs, and a film were published in various countries and in different languages. Within the ICTM, he served in many capacities and is a former secretary general, and currently ICTM president and chair of the Study Group on Music and Minorities.

Jennifer C. Post specializes in research on Central and Inner Asian music and sound, and musical instruments and their production. Her recent studies in Mongolia with Kazakh pastoralists living in the Altai Mountain region address these topics in relation to environmental change, new mobilities, and well-being. In collaboration with ecologists, she is currently exploring sound in social-cultural-ecological systems in Mongolia. Publications on these topics have appeared in book collections and journals including *Ethnomusicology*, *Ethnomusicology Forum*, *Journal*

of *Ethnobiology*, *MUSICultures*, and *Yearbook for Traditional Music*. Her co-edited volume, *Mongolian Sound Worlds*, was published in 2022, and she is also completing a book on environmental change and musical instrument production (both University of Illinois Press). She currently teaches ethnomusicology at the University of Arizona.

Lee Anne Proberts graduated with a BA with honours (photomedia) in 2001 from the Australian National University. After working at the ANU National Graduate School of Management, she became executive assistant of ICTM in 2006 until 2011, during the ICTM secretariat's period in Australia. Working with Stephen Wild, then ICTM secretary general, Lee Anne assisted in liaising with the Australian National Library, depositing and preparing the ICTM records for cataloguing and archiving. After the ICTM secretariat transferred to Slovenia in 2011, she worked on an Australian Research Council Discovery Indigenous Project (2012–2015) and continues her association with the Warlpiri people in the Central Western Desert region of Australia's Northern Territory.

Wayland Quintero, PhD, is a lecturer in the University of Hawai'i system. His research and writing foci encompass contemporary performances, performative practices of indigenous groups in the Philippines, and the ways by which native practices are appropriated by Filipinos in the United States. He is co-chair of the Publications Committee for the ICTM Study Group on the Performing Arts of Southeast Asia, and also a member of the ICTM Study Group on Ethnochoreology. He brings many years of experience into his research, writing, and teaching through long-time residency and practice in New York City, San Francisco, and Honolulu as a performer, director, choreographer, and former resident artist at La Mama Theatre with his three-person ensemble, the Slant Performance Group.

Selena Rakočević (1971–2022) was an ethnochoreologist and ethnomusicologist with research focus on multicultural and multi-ethnic traditions of the Banat region in Vojvodina, Serbia. She authored four books about music and dance in Banat. Her other professional interests included ethnochoreology, music/dance relations, and contemporary music and dance. She was an associate professor in ethnochoreology at the Department for Ethnomusicology, Faculty of Music of the University of Belgrade, and at the Music Department, Academy of Arts of the University of Novi Sad. She was particularly active in the ICTM Study Groups on Ethnochoreology from 2002, and on Music and Dance in Southeastern Europe since its founding in 2008.

Helen Rees is a professor of ethnomusicology and director of the World Music Center at the University of California, Los Angeles (UCLA). After studying Chinese music at the Shanghai Conservatory of Music for two years, she received a PhD in music/ethnomusicology from the University of Pittsburgh in 1994. Her research has focussed on traditional musics of southwest China, Shanghai, and the Chinese diaspora, leading to many textual and audiovisual publications, including the award-winning film *Playing the Flute in Shanghai* (2019). She has presented and interpreted for Chinese musicians at venues including the Smithsonian Folklife Festival and the Amsterdam China Festival. Over 2016–2018, she was chair of the executive committee of the ICTM Study Group on Musics of East Asia.

Pál Richter graduated as a musicologist, obtaining his PhD degree in 2004. His fields of research are seventeenth-century music of Hungary, Hungarian folk music, classical and nineteenth-century music theory, and multimedia in music education. Since 1994, he has been a research fellow of the Institute for Musicology of the Hungarian Academy of Sciences, and later was the head of the Folk Music Archives of the Institute. Since 2012 he has been the director of the Institute for Musicology, Research Centre for the Humanities. He presents papers at conferences, publishes articles, and studies and teaches at the Liszt Ferenc University of Music in Budapest. Since 2007 he has led the new folk-music training, and is the head of Folk Music Department.

Huib Schippers has three decades in leadership positions heading cultural institutions (including the Amsterdam World Music School and the Rotterdam World Music & Dance Centre), academic departments (including Queensland Conservatorium and its Research Centre in Brisbane, Australia), festivals and events (including four editions of Encounters: Meetings in Music), and record businesses (including a record store in Amsterdam and a record label in Washington DC). His career is an example of lived applied ethnomusicology. In terms of research, his focus has primarily been on cultural diversity in music education (e.g., *Facing the Music*, Oxford University Press, 2010) and on ecological approaches to music sustainability (e.g., *Sustainable Futures for Music Cultures*, Oxford University Press, 2016).

Derek Schofield is currently researching aspects of the history of the folk-dance revival in England. He is the former editor of *English Dance and Song* magazine and is now the reviews editor of the *Folk Music Journal*, both published by the English Folk Dance and Song Society; he has contributed to both periodicals. He has written two books about folk music and dance festivals in England, as well as a biographical study of William Kimber,

Cecil Sharp's first morris dance informant, which accompanied a CD of recordings. He is a retired college lecturer and manager.

Anthony Seeger is an anthropologist, ethnomusicologist, audiovisual archivist, record producer, and musician. He has taught at the National Museum in Rio de Janeiro (1975–1982), Indiana University (1982–1988), and UCLA (2000–2013). He was director of the Indiana University Archives of Traditional Music (1982–1988), founding curator and director of Smithsonian Folkways Recordings (1988–2000), and Distinguished Professor of Ethnomusicology at UCLA. His three books, three edited volumes, and over 120 articles focus on the music of Indigenous peoples of Lowland South America, audiovisual archiving, music ownership, applied ethnomusicology, and other topics. He is a past president (1997–1999) and secretary general (2001–2005) of the ICTM, a past president of the Society for Ethnomusicology, and Fellow of the American Academy of Arts and Sciences.

Sara Selleri has more than fifteen years of professional experience specializing in gender equality and social inclusion in international development organizations, the private sector, refugee and humanitarian environments, and NGOs counteracting gender-based violence and human trafficking. She is currently working on her PhD thesis in ethnomusicology at the School of Oriental and African Studies (SOAS) in London. Her doctoral fieldwork, conducted in Puerto Rico, explores interacting dynamics of inclusion, representation, and discrimination in society, in autochthonous music practices, and within higher education music institutions and curricula. In her master's thesis, she focussed on gender discrimination in Italian society and academia. She is the founding chair of the Study Group on Music, Education and Social Inclusion.

Barbara B. Smith (1920–2021) was professor emerita at the University of Hawai'i at Mānoa, where she founded its ethnomusicology programme based upon the musical heritages present in the multicultural population of Hawai'i. Her extensive documentation of the music and dance of Micronesia (1963) was undertaken at the request of Trust Territory students at the University of Hawai'i who were concerned with cultural loss. With interest in applied ethnomusicology, she was active in local, national, and international societies for music education. Her honours include those from the Hawaiian Music Hall of Fame, State of Hawai'i, Society for Ethnomusicology, and the Koizumi Foundation of Japan. She served as chair of the ICTM Study Group on Music and Dance of Oceania from 1983 to 2001.

Stephanie Smith has been an active member of the ICTM Study Group on Ethnochoreology since 2002 and co-manages the study group's listserv ETNOKOR with the study-group secretary. At the close of 2018, Stephanie retired as the Archives Director from the Smithsonian Center for Folklife and Cultural Heritage Center's Ralph Rinzler Folklife Archives and Collections, after serving twenty-three years. During this time, she managed multiple major archival processing and digitization projects and advised her colleagues on dance-related projects. She is currently a research associate at the Center and continues her research on English country and American contra dance in the United States. Stephanie is the co-producer of a documentary film about English country dance awaiting release.

Daniela Stavělová is director of research in ethnomusicology and ethnochoreology at the Institute of Ethnology of the Czech Academy of Sciences, and associate professor in dance studies of the Academy of Performing Arts in Prague, Czech Republic. She has published on the process of the nationalization of dances in *Traditiones* (2016), rethinking carnivals and folklore revival movement in *Český lid* (2016 and 2017, respectively), and is co-editor of the edited volume *Folklore Revival Movements in Europe Post-1950* (2018). As a member of the ICTM Study Group on Ethnochoreology, she organized symposia and sub-study group meetings. For several years, she was involved in the Erasmus Intensive Programme for New Ethnochoreologists, organized by dance studies, Department of Music NTNU in Trondheim, Norway.

Kendra Stepputat is assistant professor in ethnomusicology at the Institute of Ethnomusicology, University of Music and Performing Arts Graz, Austria, where she finished her PhD in 2011. She studied comparative musicology, Southeast Asian studies, and communication studies at Freie Universität and Humboldt Universität Berlin. Currently she is chair of the ICTM Study Group on Sound, Movement, and the Sciences. Her research topics include Balinese performing arts—in particular *kecak*—and *tango argentino* in European perspective. Her research focus is on choreomusical aspects of performing arts. She has published articles in the *Yearbook for Traditional Music*, *Asian Music*, and is editor of *Performing Arts in Postmodern Bali* (2013) and co-editor of *Sounding the Dance, Moving the Music* (2016).

Velika Stojkova Serafimovska is a research associate professor at the Institute for Folklore “Marko Cepenkov” where she received her PhD, and at the Faculty of Music at Sts. Cyril and Methodius University in Skopje, Republic of North Macedonia. Her research and publications are focussed on transitional processes of Macedonian tradi-

tional music in sociological and anthropological contexts. As a UNESCO ICH expert and trained ICH facilitator, her work is also connected with safeguarding processes and researching music and dance expressions as intangible cultural heritage in their wider context. Her papers are published in relevant national and international journals and publications. She is chair of the ICTM Study Group on Music and Dance in Southeastern Europe, and chair of the ICTM National Committee of Macedonia.

Razia Sultanova is a musicologist and a cultural anthropologist. Growing up in Uzbekistan, she studied at both the Tashkent and Moscow State Conservatories for her PhD degree. She worked at the Union of the Soviet Composers and the Russian Institute of Art Studies in Moscow, and after moving in 1994 to the UK, at the University of London and since 2008 at the University of Cambridge. Former ICTM vice president (2015–2019) and chair of the ICTM Study Group on Music of the Turkic-speaking World (2006–2019), she is currently chairing the ICTM Study Group on Global History of Music. Razia is the author of four books and five edited volumes (in Russian, French, and English). Her monograph *Popular Culture in Afghanistan: Performance, Islam, and Gender in Central Asia* appeared in 2020.

Terauchi Naoko is an ethnomusicologist whose research interests focus on Japanese traditional performing arts, especially on *gagaku* imperial court music. She received her MA from Tokyo National University of the Arts (1987), DL from Osaka University (1999), and has been teaching at the Graduate School of Intercultural Studies Kobe University since 1999. Recent publications include *Japanese Traditional Music: Kokusai Bunka Shinkokai 1941* (CD annotation) (World Arbiter, 2008–2016), *Analytical and Cross-Cultural Studies in World Music* (chapter contribution, Oxford University Press, 2011), *A History of Japanese Theatre* (chapter contribution, Cambridge University Press, 2016), and *What the Doctor Overheard: Dr. Leopold Mueller's Account of Music in Early Meiji Japan* (co-authored, Cornell East Asia, awarded Bruno Nettl Prize of SEM in 2018).

Ricardo D. Trimillos is professor emeritus in ethnomusicology and Asian studies at the University of Hawai'i at Mānoa. He studied at the University of Hawai'i (MA), the Ateneo de Manila, the University of Cologne, and UCLA (PhD). His publications include the musics of the Philippines and Hawai'i and the issues of identity, gender, and education. He has been consultant for the governments of Hong Kong, Malaysia, the Philippines, Poland, and the United States. He has served ICTM as Executive Board member (1977–1993), local arrangements chair for the 24th IFMC conference (Honolulu 1977), founding chair of the Study Group on Music and Dance of Oceania (1983), and guest editor for *Yearbook for Traditional Music* 19 (1987).

Ying-fen Wang (PhD, University of Pittsburgh, 1992) was the founding director of the Graduate Institute of Musicology at National Taiwan University, where she is distinguished professor. She was awarded an Outstanding Research Award from the Ministry of Science and Technology in 2015, the first musicologist to receive this prestigious award. Her main research interests have been *nanguan* music and the history of music in Taiwan during the Japanese colonial period, including Japanese musicologists' research of Taiwanese music before 1945, recording industry, radio programmes, and the continuity and change of aboriginal musical life. Besides her numerous articles and book chapters, she authored *Listening to the Colony: Kurosawa Takatomo and the Wartime Survey of Taiwanese Music (1943)* (in Chinese, 2008).

Stephen Wild is an ethnomusicologist living in Sydney, Australia. He was president of the Musicological Society of Australia (1985–1987, 1995–1997), vice president of ICTM (2001–2005, 2011–2015), secretary general of ICTM (2006–2011), and editor of the *Yearbook for Traditional Music* (2001–2005). From 2001 to 2005, he was chair of the Study Group on the Music and Dance of Oceania. In 1995, he was chair of the local arrangements committee for the ICTM world conference held in Canberra, Australia, and in 2011 the co-chair of the ICTM colloquium on laments. He held teaching positions at Monash University, Melbourne (1969–1972), City University of New York (1973–1978), and Australian National University (2000–2011). From 1978 to 2000, he was a research fellow and research director at the Australian Institute of Aboriginal and Torres Strait Islander Studies.

Richard K. Wolf, professor of music and South Asian studies at Harvard University, has conducted research widely in South and Central Asia over the past forty years. He is the author of two monographs, editor of three collections, a performer on the South Indian *vina*, and an ethnographic filmmaker. His work has concerned social-cultural “style” in South Indian music, music and space-time in Kota tribal society, music in Islamic contexts in India and Pakistan, theory and analysis of rhythm, and emotion. Among recent honors, Wolf was the recipient of a Friedrich Wilhelm Bessel Research Award from the Alexander von Humboldt Foundation and was named the Carl and Lily Pforzheimer Foundation Fellow at the National Humanities Center in 2018–2019.

Kim Woo was born and raised in Malaysia, and studied chemical engineering at the University of New South Wales, Australia. He later completed a Master of Business Administration degree at the same university. His career

has covered a variety of industries including petroleum refining, chemical manufacturing, and chemical detection technologies. Before retirement, he held a senior position in the Australian Public Service. His interest in traditional music began in childhood and was enhanced through subsequent exposure to ethnomusicology through his partner's work as an ethnomusicologist, especially in connection with the ICTM.

Carlos Yoder is a musician and systems programmer. He studied piano performance from an early age in his native Argentina, as well as sound engineering, musical production, Hindustani *tablā*, and Carnatic *mrdangam* in both Argentina and India. Based in Slovenia since 2005, in 2011 he was appointed the ICTM Secretariat's executive assistant, as well as editor of the *Bulletin of the ICTM*. His research interests include the history of the Council, vocal percussion, and computer-assisted music composition.

Wim van Zanten was staff member of the Department of Cultural Anthropology and Development Sociology, Leiden University, from 1971 until 2007. He did fieldwork on music in Malawi and Indonesia. His last book (2021) is about the music of the indigenous Baduy group in western Java. Wim was member of the ICTM Executive Board (1996–2004, 2009–2011), a vice president (2005–2009), and programme chair for three ICTM world conferences: Nitra (1997), Vienna (2007), and Durban (2009). He was involved in work concerning the 2003 UNESCO Convention on safeguarding ICH from 2002 to 2016. He was editor of the glossary of terms used in the Convention (2002) and represented ICTM at UNESCO meetings from 2006 until 2012. See further information on <https://orcid.org/0000-0002-1406-3884>.

Susanne Ziegler graduated in musicology/ethnomusicology and Slavic languages and literature from the University of Cologne, Germany. She worked as assistant professor at the Institute for Comparative Musicology of the Free University in Berlin and lectured at various German universities. Until her retirement, she held a position at the Berlin Phonogramm-Archiv in the Ethnological Museum in Berlin, where she was responsible for the historical collections. She published numerous scientific articles. Her fields of interest include the history of ethnomusicology, historical recordings, and music in East and Southeast Europe and in the Caucasus. She joined ICTM in 1983 and was co-chair of the Study Group on Music and Gender (1987–1993) and of the Study Group on Historical Sources (2000–2018).

Index of People

A

Abdullayev, Rustam, 55
Abisheva, Bayan, 359
Abou Mrad, Nidaa, 352–353
Abraham, Otto, 363
Adler, Guido, 235, 237, 293, 317
Afaïla, Zaineab, 290
Agawu, Kofi, 229
Agayeva, Suraya, 281, 353, 361
Agha, Kadri, 350–351
Agyekum, Kofi, 229
Ahmad, Jabbar Ali, 351
Ahmedaja, Ardian, 58, 267, 291–292, 294, 453
Aikawa, Noriko, 97, 147–148, 430, 432–433
‘al Ajjan, Mahmoud, 351
Ajotikar, Rasika, 345–346
Akat, Abdullah, 359–360
Akbarov, Ilyas, 52
Åkesson, Ingrid, 263, 265–268, 453
al-Akouri, Rafik, 354
Akrof, George, 178
Aksdal, Bjørn, 265–266
Alaïza, Carol de, 252–253
Albright, Madeleine, 429
Alcedo, Patrick, 378
Aleksëev, Eduard, 56
Alén, Olavo Rodríguez, 194
Alexander, Kathryn, 345
Alexandru, Tiberiu, 180
Alford, Violet, 8, 23–24
Alge, Barbara, 412
Aliçka-Ebhardt, Emi, 294
Ali-zadeh, Franghiz, 281
Allgayer-Kaufmann, Regina, 186
Almeida, Renato, 14, 16, 174–176
Amakye-Boateng, Ben, 229
Amanova, Roza, 358
Amanzhol, Gulzhan, 358
Ambrózová, Jana, 320
Amigo, Christen, 151
Ammann, Raymond, 310, 313
al Ammari, Ammar, 351
Al-Taee, Nasser, 353
Amour, Abouzaid, 350
Amuah, Joshua, 228
Amy De La Bretèque, Estelle, 409–410, 425
Anderson, Walter, 173
Andersson, Otto, 27, 173
Andrieu, Sarah Anais, 378
Anis Md Nor, Mohd. *See* Mohd Anis Md Nor
Anuradha, Kosala, 299
Anzaldúa, Gloria, 340
Appadurai, Arjun, 243
Aragão, Pedro, 267

Araújo, Samuel, 108, 185, 188, 202, 235, 238, 300, 447
Arda Nural, Özgün, 361
Aretz de Ramón y Rivera, Isabel, 423
Arhine, Adwoa, 228, 441
Arnberg, Matts, 78, 177, 389–390
Arndt, Dorothee J., 334
Arom, Simha, 318
Aroshidze, T., 51
Arslan, Fazlı, 353
Asaf’iev, Boris, 57
Ascencio, Theresa, 378
Aska, Alyssa, 345
Assouad, Fr., 351
Attias, Simon, 289
Aung, Ne Myo, 378–379
Averill, Gage, 188, 202, 411–412
Avorgbedor, Daniel Kodzo, 67, 228, 230, 441, 453
Ayadi, Abir, 288
Ayats, Jaume, 240
Ayyangar, Ranganayaki, 182, 410
Azevedo, Luiz Heitor Corrêa de, 18, 52, 124, 172, 180, 404, 429
Azizi, Faroghat, 58
Azoulay, André, 289
Azoulay, Audrey, 428
Azreen Chee Pi, Nur, 378
Azzaroni, Loris, 286
Azzi, Maria Susana, 342

B

Babiracki, Carol, 343–344
Backer, Mumtaz, 378
Baghirova, Sanubar, 58, 353
Baier, Randal, 378
Baily, John, 239, 241, 351, 412
Bain, David, 147
Bake, Arnold Adriaan, 14, 46, 77–78, 91, 176–177, 421
Bake, Cornelia, 78
Bakka, Egil, 41, 102, 115, 249, 251–252, 255–256, 258–260, 434, 445
Baldassare, Antonio, 290
Balosso-Bardin, Cassandre, 287
Bammer, Nora, 326, 345, 447
Band, Robin, 121, 123, 126, 128, 132, 136, 177, 415
Barandiaran, Salvador, 416
Barbeau, Marius, 74, 76, 139, 176–177
Barandiaran, Salvador de, 27
Barnecutt, Vicky, 132
Barr-Hamilton, Malcolm, 71
Bartók, Béla, 25, 79, 348, 455
Barz, Gregory, 204, 237
Baťa, Tomáš, 28
Batchelor, Arthur, 24
Baud-Bovy, Samuel, 7

- Bauman, Gord, 141
 Baumann, Dorothea, 202, 264
 Baumann, Max Peter, 184, 195, 323, 340, 425
 Bayer, Bathja, 330
 Baylav, Cahit, 358
 Bayley, Amanda, 231
 Beahrs, Robbie, 298
 Beatty, Susan, 334
 Bechealany, Bouchra, 353
 Béhague, Gerard, 194
 Beitane, Anda, 58
 Beliaev, Viktor, 51–52, 57, 81, 278
 Bélis, Annie, 331–332
 Belleface, Jean-Pierre, 349–350
 Benabdallah, Abdulwahab Redha, 353
 Benazzouz, Zineb, 350
 Benitez, Kristina, 378
 Benmoussa, Abdelhamid, 350
 Bennigsen, Alexandre, 54
 Berg, A., 129–130
 Bergholm, Kari, 249
 Bergman, Jerry, 251
 Bermúdez, Egberto, 204, 229
 Berner, Alfred, 366
 Beşiroğlu, Şehvar, 359
 Beyazit, Vildrim, 353
 Beyhom, Amine, 354
 Bezić, Jerko, xvii, 17, 264, 269, 321–323
 Biancorosso, Giorgio, 413
 Bidgood, Lee, 325
 Bielawski, Ludwik, 56, 264, 269, 365, 394
 Bieleto, Natalia, 301
 Bilkhair, Aisha, 354, 443
 Binson, Bussakorn, 188, 378
 Bird, John, 292
 Bispo, António Alexandre, 195
 Bjørndal, Arne, 416
 Blacking, John, 41, 56, 58, 84, 92, 141, 145–146, 181, 221, 230, 293, 331–332
 Blaukopf, Kurt, 99
 Blažeković, Zdravko, 202, 230, 270, 274–275, 333, 453
 Bleibinger, Bernhard, 235
 Bloderer, Joan, 345
 Bloland, Sunni, 253
 Blom, Jan-Peter, 141, 249
 Bloom, Joshua, 136
 Blum, Stephen, 286, 298, 412
 Blume, Friedrich, 85
 Bohlman, Philip V., 284, 286–287
 Boiko, Martin, 58
 Boilès, Charles L., 330
 Bois, Pierre, 349
 Bonuš, František, 29
 Borovikova, Anastasya, 360
 Boström, Matthias, 267
 Both, Arnd Adje, 329–330, 333–334, 410, 453
 Boulanger, Nadia, 88
 Bouzar-Kasabdji, Nadia, 349
 Bouzid, Omar, 350
 Bowers, Jane, 342
 Boyes, Georgina, 6
 Brăiloiu, Constantin, 7–8, 25, 405
 Brandes, Edda, 340
 Brandily, Monique, 351
 Brandl, Rudolf, 265
 Braun, Hartmut, 263–265, 269, 394–395
 Brauner, Harry, 25
 Brenta, Gaston, 177
 Brinkgreve, Clara, 77–78
 Bröcker, Marianne, 97, 115, 160, 253, 258–259, 366–367
 Brook, Barry S., 147, 270–272
 Brown, Marco, 194
 Brown, R. R., 330
 Browne, Kimasi, 229, 231
 Broxup, Marie, 54
 Bruinders, Sylvia, 228
 Brunner, Anja, 267, 345
 Buckland, Theresa Jill, 20–21, 255–256, 258–260, 453
 Buckley, Ann, 331
 Buenconsejo, Jose, 378
 Bukhari, Nadjm al-Din Kawkabi, 455
 Bunea, Diana, 58
 Burchenal, Elizabeth, 14–15, 246
 Burckhardt Qureshi, Regula, 279
 Burstyn, Shai, 267
 Buthelezi, Mangosuthu, 228
 Buthelezi, Thabile, 228
 Buttenburg, Eva, 85
- ## C
- Cadbury, Tabitha, 7
 Caldagues, Lise, 177
 Calzia, Fabio, 240
 Cámara de Landa, Enrique, 239–241, 300, 454
 Cameron, Meribeth E., 132
 Camp, Marc-Antoine, 5, 17, 236, 345
 Campbell, Patricia Shehan, 336
 Cannady, Kimberly, 315
 Cannon, Alexander M., 413
 Caro Repetto, Rafael, 383, 454
 Carpitella, Diego, 242
 Carvalho, João Soeiro de, 67, 165, 366
 Carver, Mandy, 227
 Cass-Beggs, Michael, 221,
 Cassio, Francesca, 345
 Castelo-Branco, Salwa El-Shawan, xvii, 33, 57, 97, 99, 101, 105–108, 117, 143, 148, 156, 164–165, 183, 187–188, 196, 199, 201–204, 242, 261, 287, 342, 348, 350, 411–412, 454
 Castelvocchi, Stefano, 287
 Catlin, Amy, 339
 Caufriez, Anne, 195
 Cavanaugh, Beverley, 412
 Ceribašić, Naila, xv–xvii, 5, 33, 71, 108, 117, 126, 158, 161, 164, 201, 304, 306, 324–325, 327, 339, 346, 403, 420, 433, 454
 Cerletti, Adriana Valeria, 447
 Cetewayo Tabor, Michael, 136
 Cevher, Hakan, 353
 Chailley, Jacques, 271
 Chaker, Aziz, 350
 Chami, Hicham, 354
 Chanunkah, Robert, 227
 Chao, Chi-fang, 252
 Charitonidis, Chariton, 445
 Charles, Howard, 313
 Charry, Eric, 231
 Chaudhury, Shubha, 100
 Chemane, Jose Alberto, 228
 Cherbuliez de Sprecher, Antoine E., 16–17, 74, 174–177, 404
 Cheung, Joys, 370–371
 Ching-Yi Chen, Catherine, 378
 Chkhikvadze, G., 51
 Christensen, Carolyn, 145
 Christensen, Dieter, xvii, 13, 17, 42, 48–49, 54, 56–58, 60, 83–84, 89, 93–95, 99–100, 102, 107, 122, 130–131, 133, 139–140, 143–150, 154, 179–180, 182–183, 185, 193, 271, 304–306, 310–312, 339–340, 348, 351, 390, 396, 404, 408–411, 413, 415, 417, 424–426, 429–431, 450, 454
 Christensen, Nerthus, 95, 143–144
 Christiansen, Reidar, 173
 Chroustovský, Luboš, 334
 Chubb, Ian, 154
 Church, Michael, 358, 360

Chuse, Loren, 345
 Chyurlionite, J., 51
 Ciantar, Philip, 287, 354–355
 Cimardi, Linda, 345
 Citro, Silvia, 67, 165, 300, 447
 Ciucci, Alessandra, 288–289
 Cleaver, Eldrige, 136
 Cleaver, Kathleen Neal, 136
 Clement, Michael, 314–315
 Colacicchi, Luigi, 416
 Collaer, Paul, 213, 218–219, 387–388
 Collier, Paul, 76
 Collins, John, 229
 Colson, Geoffrey, 315
 Coninx, Stef, 202
 Connor, Edric, 14, 172
 Cook, Nicholas, 261
 Cooke, Peter, xiii, 88, 230–231, 454
 Cooley, Timothy J., 237
 Corado, Beatriz Herrera, 447
 Corn, Aaron, 155, 199, 314
 Correa, Roberto, 425
 Correia, Mário, 240
 Couprie, Leendert D., 272
 Cowan, James, 292
 Cowdery, James R., xvii, 17, 130, 173
 Craig, Gordon, 20
 Cristoloveanu, Juana, 27, 122
 Crocker, Richard L., 330
 Croft, W. D., 6
 Crossley-Holland, Peter, 178–180, 404, 406–407, 410, 425
 Crowdy, Denis, 310
 Čubelić, Tvrtko, 130
 Curie, Marie, 429, 453
 Curtis, Tim, 430
 Czekanowska, Anna, 56, 104, 146, 194, 320, 324, 450

D

D'Amico, Leonardo, 239–242, 454
 d'Erlanger, Rodolphe, 288
 Dąbrowska, Grażyna, 248–249, 253–254, 257–260
 Dae-chol, Sheen, 370
 Daems, Hendrik, 142
 Dahlig, Piotr, 324
 Dahlig-Turek, Ewa, 320, 396, 454
 Dahmen, Hermann Josef, 177
 Dal, Erik, 52, 78, 134, 174, 176, 179, 218
 al Dallal, Qadri, 351–352
 Daniélou, Alain, 425, 429, 431
 Danielson, Virginia, 109, 203, 353, 355
 Darehshon, Sara, 343
 Dargie, Dave, 228
 Dauer, Alfons Michael, 412
 David, Ann R., 360
 Davis, Angela, 136
 Davis, John, 284, 286
 Davis, Ruth F., 199, 284, 286, 289, 351, 455
 Dawson, Mark, xv
 De Ferranti, Hugh, 370–371
 de la Fuente, Mónica, 240
 De Vale, Sue Carole, 85
 de Vera, Christine, 378
 Dean-Smith, Margaret, 15
 Defrance, Yves, 241–242, 326
 Delavenna, Estelle, 267
 Delius, Frederick, 72
 d'Encausse, Hélène Carrère, 54
 Deutsch, Ilse, 394
 Deutsch, Walter, 318, 322, 394–395
 Devčić, Natko, 16

Dević, Dragoslav, 318
 DeWoskin, Kenneth J., 331
 Diamond, Beverley, 109, 138, 148, 156, 187, 201–203, 343, 345–346, 449, 454–455
 Días, Ivan, 241
 Dibia, I Wayan, 378
 Dick, Christopher, 384
 Didi, Amer, 353
 Diettrich, Brian, 165, 310, 315, 450, 455
 Dillane, Aileen, 202
 Dimkaroska, Katinka, 334
 Dimov, Ventsislav, 304
 Djani-Zade, Tamila, 56, 353
 DjeDje, Jacqueline Cogdell, 229
 Djenev, Kiril, 247
 Djumae, Alexander, 55–56, 58, 277–279, 281, 353, 361, 455
 Dodds, Sherril, 457
 Doe, Eric Sunu, 228–229
 Doğuş Varlı, Özlem, 288
 Dolah, Jasni, 378
 Doliner, Gorana, 342–343
 Donaghy, Keola, 315, 451
 Dong Xin, 274
 Doornbosch, Ate, 389
 Dopuda, Jelena, 246
 Dor, George Worlasi Kwasi, 228, 449
 Dornfeld, Barry, 241
 Dortey, Moses Nii, 229, 442
 Doubleday, Veronica, 351
 Dovč, Janez, 159
 Draffkorn Kilmer, Anne, 330
 Dreyfus, Kay, 292
 Dudt, Simone, 202
 Dueck, Byron, 412
 Duncan, Isadora, 20
 Dundes, Alan, 320
 Dunin, Elsie Ivancich, 7, 20–21, 26–28, 30, 104, 214, 245, 247, 250–255, 257–259, 303–308, 455
 During, Jean, 279, 351, 353
 Dutiro, Chartwell, 231–232
 Duvelle, Cécile, 430, 435
 Duvelle, Charles, 425

E

Edison, Thomas Alva, 329
 Ehm-Schulz, Rosemarie, 250
 Eichmann, Ricardo, 333
 Einstein, Albert, 429, 437
 Ejlers, Christian, 126, 133–134, 137, 179, 415
 Ekinci, Mehmet Uğur, 353
 Elbaz, Vanessa Paloma, 267, 290
 Elgar, Edward, 72
 Elizabeth II (queen of United Kingdom), 124
 Ellis, Catherine, 62, 184
 Elschek, Oskár, 92, 141, 180, 182, 184, 212, 217, 219, 241, 320, 364–365, 392, 394–395, 422, 433, 437, 455
 Elscheková, Alica, 394, 437
 Elsner, Jürgen, 53, 56, 58, 265, 277–281, 349, 351, 353, 364, 367
 Emielu, Austin, 442
 Emrich, Duncan, 16
 Emsheimer, Ernst, 91, 331–332, 363–367
 Engel, Carl, 330
 Engelhardt, Jeffers, 410
 Eolian, Isabella, 53, 55
 Erez, Oded, 288, 290
 Erguner, Süleyman, 353
 Eriksen, Helene, 253, 258
 Erixon, Sigurd, 173
 Erler, Annette, 264, 269
 Erving, David, 261

Essele, Kisito, 267
 Etherington, Frank, 123
 Euba, Akin, 180, 340
 Evadine Smith, Constance, 134

F

Fabbri, Franco, 287
 Fabris, Dinko, 202–203, 285, 288
 Faik-Simet, Naomi, 451
 Farmer, Henry George, 348
 Fathallah, Linda, 349
 Fedorov, Vladimir, 54
 Feld, Steven, 146, 194, 196, 199, 241, 409–411, 424
 Felföldi, László, 251, 255–256, 258–260
 Feng, Yu, 204
 Fennesz-Juhász, Christiane, 186
 Ferencova, Ivana, 345
 Firfov, Živko, 246
 Firth, Raymond, 421
 Fischer, Silja, 202
 Flam, Gila, 268
 Fléchet, Anaïs, 429
 Fock, Eva, 323
 Födermayr, Franz 322
 Foley, Catherine E., 20–21, 27–28, 30, 104, 108–109, 117, 165, 188, 214, 245, 251, 254–256, 258–259, 360, 455
 Foley, Kenan, 231
 Fonseca, Edilberto Josué de, 447
 Ford, Terence, 272
 Fornaro Bordolli, Marita, 300, 456
 Franco, Francisco, 437
 Frankfort, Sophia, 354
 Franzkem Ulrich, 396–397
 Fraser, Norman, 74, 122, 421–422
 Freeman Moulin, Jane, 315, 455
 Freud, Sigmund, 429, 437
 Fricker, Robert, 404
 Friedman, Victor, 306
 Frishkopf, Michael, 355
 Frogley, Alain, 72
 Fugazzotto, Giuliana, 285, 287
 Fűgedi, János, 252
 Fujie, Linda K., 199, 412
 Fujisawa, Kae, 373
 Fuller Snyder, Allegra, 250
 Fullerton, Jan, 60, 155
 Fürniss, Susanne, 228, 266–267

G

Game-Lopata, Jenny, 345
 García, Jon, 378
 García, Miguel A., 267–268, 300
 Gardent, Jérémy, 267
 Gay, Leslie, 229
 Geingob, Hage, 136
 Geiser, Brigitte, 271, 365
 Gelet, Sintiong, 379
 Gell, Alfred, 437
 George V (king of United Kingdom), 8
 George, Graham, 84, 133–134, 137–142, 145, 150, 179–180, 408, 412, 415, 417
 George, Tjot, 84, 415
 Gerber, Ernst Ludwig, 270
 Gerson-Kiwi, Edith, 174, 221–222, 366
 Ghrab, Anas, 288, 355
 Gill, Frances, 334
 Gillespie, Kirsty, 310, 315, 413, 441, 451, 456
 Gillies, Malcom, 293

Gillis, Frank, 423
 Giorgoudes, Panikos, 235
 Gippius, Evgenyi, 51, 53
 Giurchescu, Anca, 104, 214–217, 245, 247–251, 253–260, 305–306, 318, 322–323, 325, 339, 410
 Giuriati, Giovanni, 240–241
 Golemović, Dimitrije, 304
 Gombač, Boštjan, 159
 Gorbachev, Mikhail, 54
 Gore, Georgiana, 254
 Gottwald, Klement, 29
 Goyena, Héctor, 240
 Grainger, Percy, 292
 Grant, Catherine, 237, 451
 Grau, Andrée, 254–255
 Green, Nick, 307
 Gritsa, Sofia. *See* Hrytsa, Sofia
 Groot, Rokus de, 141
 Grossman, Anna, 333
 Gruber, Cornelia, 252, 339, 347
 Gruda, Aleksandra, 334
 Gudewill, Kurt, 221
 Guettat, Mahmoud, 349
 Guidobaldi, Nicoletta, 271
 Gullyev, Shakhym, 58
 Gumataotao, Andrew, 315
 Gumbula, Joe, 155
 Gumbula, Neparrnga, 314
 Güray, Cenk, 281, 353
 Guzmán, Adriana, 334
 Gwilliam, Freda H., 132

H

Hadisi, Hosein, 359
 al Hadithi, Saadi, 351
 Hagmann, Lea, 345
 Hahn Man-young, 48, 409
 Hài, Trần Quang, xiii, 97, 100–101, 108, 159
 Haid, Gerlinde, 154, 186, 291–292
 Haji Asun, Mansur, 379
 El-Hajj, Badih, 354
 Halid, Raja Iskandar Raja, 380
 Hall, Frank, 256
 Hall, Leslie, 359
 Halskov Hansen, Lene, 134
 Hamdani, Ahmad, 353
 Hammam, Abdul Hamid, 351
 Hammarlund, Anders, 332
 Hammerstein, Reinhold, 271
 Hampton, Barbara L., 339–341, 344–346
 Hamza, Hafzan Zannie, 378–380, 382
 Haralampiev, Kiril, 247
 Harbert, Benjamin, 241
 Hardwick, Patricia, 378, 382
 al Hariri, Darwish, 348
 Harnish, David, 377–378
 Harrison, Frank, 331
 Harrison, Klisala, 49, 234–238, 331, 410
 Harthy, Al, 352
 Haskell, Erica, 325
 al Hassan, Ghassan, 351
 Hassan, Jumana, 353
 Hassan, Scheherazade Qassim, 279, 410
 Hassan, Tareq, 348–349
 Haug, Judith, 267, 353
 Hayes, Rebekah, 132
 Haywood, Charles, xvii, 8, 71, 74, 84, 180, 407–408, 410
 Heaney, Mike, 21
 Heesun, Kim, 373–375
 Heimark, Brita, 298–299

Heins, Ernst L., 77
 Heitor Corrêa de Azevedo, Luiz. *See* Azevedo, Luiz Heitor Corrêa de
 Helbig, Adriana, 238
 Helden, Andries van, 429
 Helmersson, Linnea, 252
 Hemetek, Ursula, xvii, 5, 108, 110, 117, 150, 153, 160, 162–163, 165, 171, 186–188, 202, 291, 296, 304, 322–327, 345, 415, 418, 456
 Henschen-Nyman, Olle, 332
 Herndon, Marcia, 340–342, 346
 Herzog, George, 405, 410
 Hickmann, Ellen, 330–333
 Hien, Sié, 442
 Higuchi, Ryuichi, 202
 Hikmet Ögüt, Evrim, 353
 Hilarian, Larry Francis, 295,
 Hilder, Thomas, 345
 Hill, Sarah, 381
 Hilleström, Gustav, 363
 Hindemith, Paul, 138
 Hirama, Michiko, 344–346
 Hiramayena, I Putu, 379
 Hitler, Adolf, 429, 437
 Hoefnagels, Anna, 344–345
 Hoerbürger, Felix, 27–28, 213–215, 245, 247–250, 255, 257, 259, 393
 Hofman, Ana, 304, 345
 Holl, Monika, 272
 Holm, Ralph, 15
 Holmes, Peter, 331–332, 334
 Holmes, Robyn, 60, 155
 Holst, Gustav, 72
 Holzappel, André, 383
 Holzer, Cornelius, 345
 Homo, Catherine, 331–332, 334
 Homo-Lechner, Catherine. *See* Homo, Catherine
 Hong Kim Lan, Carren, 378
 Hood, Kathleen, 353
 Hood, Made Mantle, 377–379, 382
 Hood, Mantle, 85, 330–332
 Hornbostel, Erich Moritz von, 85, 293, 317, 363
 Hoshovsky, Volodymyr, 320
 Hosking, Clement, 416
 Howard, Keith, 189, 237, 261, 336, 361
 Howell, Mark, 334
 Howes, Frank, 6–10, 24, 61–62, 132
 Hrabia, Stanislaw, 204
 Hrytsa, Sofia, 321
 Hsu, Hsin-Wen, 443
 Hübener, Birgit, 186
 Huber, Gertrud Maria, 345
 Huebener, Birgit, 187
 Hughes, David W., 229, 331, 334
 Hui, Yu, 242
 Humphrey, Doris, 246
 Hussin, Hanafi, 258–259, 378, 382
 Hutchinson, Sydney, 412

I

Ibrahim, Gregarious, 352
 Ilieva, Anna, 254
 Imamutdinova, Zilia, 361
 Impett, Jonathan, 236
 Ismael, Mahmoud, 351
 Isolabella, Matías, 240–242
 Ivančan, Ivan, 246
 Izham Omar, Ahmad, 381

J

Jadinon, Rémy, 267
 Jähnichen, Gisa, 194, 199, 279–281, 353, 363, 366–368, 378, 456
 Jairazbhoy, Nazir Ali, 180
 Jakovljević, Rastko, 267
 Jamil, Suleiman, 349
 Jamison, Phil, 23
 Janković, Danica, 25–26, 74, 245–246, 303
 Janković, Ljubica, 25–26, 245–246, 303
 Janpeisova, Saule, 359
 Járdányi, Pál, 81, 219
 Jarjour, Tala, 267
 Järviuoma, Helmi, 342
 Jenkins, Gilmour, 128, 133, 177
 Jersild, Margareta, 394
 Jesser, Barbara, 397
 Jianjun, Fang, 333
 Jianzhong, Qiao, 204
 Jiménez, Raquel, 240, 333–334
 Jioandi, Zhao, 204
 Jírový, Zdeněk, 29
 Jöhler, Birgit, 8
 Johnson, Birgitta, 228
 Johnson, Carole, 155
 Johnson, Henry, 411
 Jones, A. M., 230
 Jones, Stephen, 374
 Jordania, Joseph, 58
 Jung, Angelika, 56, 279
 Juraev, Sirojiddin, 298
 Jurková, Zuzana, 325

K

Kačulev, Ivan, 318
 Kaeppler, Adrienne L., xiii, 60, 102, 104–106, 116, 154–156, 158, 160, 186–187, 194, 198–199, 249, 252–253, 255–256, 310–315, 340, 370, 376–377, 410–411, 432, 456
 Kafumbe, Damascus, 230–231, 449
 Kalinga Dona, Lasanthi Manaranjanie, 158, 345
 Kalyani, Miss, 55
 Kamil, Mahmud, 349
 Kamilov, Kadyr, 55
 Karass, Alan, 354
 Karbusický, Vladimír, 29
 Karger, Nerthus. *See* Christensen, Nerthus
 Karomatli, Fayzulla M., 277. *See also* Karomatov, Fayzulla M.
 Karomatov, Fayzulla M., 54, 56–58, 277–278. *See also* Karomatli, Fayzulla M.
 Karongo Hundleby, Irene, 451
 Karpeles, Helen, 5–6, 16, 20, 23
 Karpeles, Maud, xv–xvii, 3, 5–18, 20–31, 34, 36–37, 40, 47–48, 52, 61–62, 71–76, 79–83, 87, 97, 99, 104, 110, 113, 116, 121–124, 126–136, 139–140, 156, 159, 163, 171–181, 183, 212–216, 218, 221, 223, 245–249, 300, 303, 388–391, 403–405, 407–410, 412, 415, 417, 420–421, 423–424, 429–430, 452
 Kartenbayeva, Korlan, 359
 Kaseinov, Düsen, 57–58, 105–106
 Kasimova, Galyia, 358
 Katsanevaki, Athena, 304
 Katz, Israel J., 408, 410–412
 Katarova, Raina, 247, 306, 404
 Kaufman, Nikolai, 320
 Kaye, Andrew L., 455
 Kaynman, Madras A., 55
 Kealiinohomoku, Joann, 250
 Keenan, Elizabeth, 411
 Kennedy, Beryl, 423

- Kennedy, Douglas, 6, 8–9, 14, 16, 23–24, 27, 73–74, 76, 124, 175–177, 180, 215, 245, 248, 257, 424
- Kennedy, Helen, 23
- Kennedy, Peter, 12, 412, 423
- Kennedy, John, 25
- Kertesz-Wilkinson, Iren, 323
- Khaligzade, Fattah, 361
- Khaznadar, Chérif, 432, 436
- Khê, Trần Văn, 89, 182
- al Kholai'i, Kamel, 348
- Khrennikov, Tikhon, 56
- Khrushchev, Nikita, 51
- Khurmatullina, Rezeda, 361
- Kidula, Jean Ngoya, 230–231, 449
- Kieser, Sonja, 290
- Kihonia, Elie, 231
- Kilanda, Steven Enomb, 5
- Kimber, William, 459
- King, Anthony, 230
- King, Roberta, 231
- Kirkiacharian, Chakée, 136, 415
- Kiryasharian, Shake. *See* Kirkiacharian, Chakée
- Kishibe, Shigeo, 88, 450
- Klebe, Dorit, 43, 58, 342, 358, 360
- Klebe-Wonroba, Dorit. *See* Klebe, Dorit
- Klimke, Martin, 136
- Klotinsh, Arnold, 56
- Klusen, Ernst, 221
- Knocks, Alfred John, 292
- Knott, Sarah Gertrude, 246
- Knudsen, Thorkild, 89, 179
- Knust, Albrecht, 246, 249
- Knuutila, Jarna, 342
- Kobeissy, Abderreda, 353
- Koch, Grace, 311
- Koch, Lars-Christian, 333
- Kodály, Zoltán, 52, 62, 71, 74, 79–82, 124, 126, 129, 131–132, 138–139, 177–180, 217, 294, 363, 365, 393, 406–407
- al Kodsí, Mohamed Kamal, 350
- Koepke, Bruce, 412
- Kołaczkowski, Jerzy, 177
- Kolberg, Oskar, 397
- Kölbl, Marko, 162, 326, 339, 344–347, 445
- Kolltveit, Gjermund, 334
- Kolomyets, Olha, 58
- Komavec, Maša, 324
- Könczei, Csilla, 258–259
- Kono, Toshiyuki, 436
- Kopecký, Václav, 29
- Kopp, Leslie, 272
- Korankye, Osei Kwame, 229
- Korom, Frank, 298
- Kos, Koraljka, 271
- Kosachova, Rimma, 56–57
- Koskof, Ellen, 345
- Kosmambet, Saparbek, 358
- Kosten, Tjot, 138
- Kotovskaya, Prof., 53
- Koudal, Jens Henrik, 15, 265, 269
- Koutsouba, Maria, 256, 260
- Kouyate, Ze, 231
- Kovačić, Mojca, 191, 319
- Krader, Barbara, 49, 56–57, 126, 129–132, 137, 178–179, 216, 218, 318, 341, 407, 410, 412, 415, 423
- Krammer, Martina, 326, 345
- Kraus, Egon, 175–176, 180
- Krist, Jan, 29
- Krmac, Goran, 159
- Kröschlova, Eva, 29–30, 253, 256
- Kruszona, Zofia, 89
- Kubik, Gerhard, 241, 293
- Kuijer, Henk, 140
- Kumer, Zmaga, 365
- Kunanbaeva, Alma, 57
- Kunej, Drago, 267
- Kunst, Jaap, xvi, 16–17, 46, 76–77, 80, 88, 175–177, 180, 293, 421–422
- Kunst-van Wely, Katy, 76–77
- Kunz, Ludvik, 363, 365, 367
- Kurath, Gertrude, 27, 245–246
- Kurdova, Dilyana, 446
- Kuret, Primož, 271
- Kurosawa, Takatomo, 76, 245, 461
- Kuss, Malena, 202
- Kutev, Philip, 52
- Kuutma, Kristin, 435–436
- Kvetko, Peter, 298
- Kvitka, Klyment, 53, 317
- Kwon, Oh-sung, 100–101, 371, 376
- Kyrova, Magda, 272

L

- La Greca, José Luis, 300
- Laban, Rudolf von, 246–247
- Labayile, Kofi Kodonu, 229
- Lachmann, Robert, 455
- Lai, Gene, 378
- Lajtha, László, 7–8, 16, 79, 175–176,
- Lalendle, Lumkile, 101
- Lambert, Jean, 267
- Lange, Roderyk, 259–250, 253–254
- Langton, Maria, 451
- Larsson, Gunnar, 331
- Lattimer, Barbara, 130
- Lau, Frederick, 105, 412
- Laudova, Hannah, 29–30
- Lawergren, Bo, 332
- Lawler, Vanett, 12, 15, 18
- Lawrence, Helen Reeves, 312, 315
- Lawson, Graeme, 331–332
- Lê, Văn Toản, 235, 325
- LeBomin, Sylvie, 228
- Lechleitner, Franz, 267
- Lechleitner, Gerda, 266–268
- Lee, Byongwon, 374
- Lee Tong Soon, 67, 165, 185, 187, 409, 410, 413
- Leichtentritt, Hugo, 270
- Leppänen, Taru, 342
- Leppert, Richard D., 271
- Levitt, Cyril, 129, 132
- Lewin, Olive, 92, 99, 140–141, 180, 182, 194, 389
- Lewin, Theodore, 56
- Lewis Raphael, Henry, 122
- Leydi, Roberto, 365
- Li Mei, 274
- Li Peijian, 274
- Li Rongyou, 274
- Libin, Laurence, 272
- Lichuge, Eduardo, 228
- Lieth-Philipp, Margot, 342
- Lin, Wei-Ya, 236–238
- Lineff, Eugenie, 292, 317
- Ling, Jan, 91, 99
- Lissoir, Marie-Pierre, 378
- Little, Bliss, 342
- Liu, Yong, 274
- Liyantage, Saumya, 299, 366
- Llamas, Asensio, 199
- Lloyd, A. L., 423
- Locatelli de Pergamo, Ana Maria, 410
- Locke, David, 230–231
- Lomax, Alan, 424, 429

López Cano, Rubén, 240
 López-Yáñez, María Gabriela, 441, 457
 Lord, Albert B., 317
 Lorenzen, Poul, 8, 14–16, 72, 74, 76
 Lortat-Jacob, Bernard, 240
 Loutzaki, Irene, 256, 258–260
 Loveless, Kenneth, 124
 Lu, Tasaw Hsin-chun, 372, 413
 Lubej, Emil, 183, 323
 Lucas, Anne, 354
 Lukaniuk, Bohdan, 317
 Lumbwe, Kapambwe, 442
 Lund, Cajsá S., 330–334
 Lundberg, Dan, 100, 366
 Luo, Ai Mei, 411
 Lutz, Marco, 240
 Luvsannorov, Oyunchimeg, 359

M

Ma'rouf, Nadir, 350
 Macchiarella, Ignazio, 240, 292–293
 Macedo Mendoza, Pedro, 448
 Macijewski, Ihor, 320
 Mackenzie, Barbara Dobbs, 202–203
 Mackinlay, Elizabeth, 234–235, 237
 MacLachlan, Heather, 344–345
 MacMillan, Ernest, 138
 Mačák, Ivan, 422
 Madosini, 228
 Maeland, Siri, 252, 258
 Magogo, Constance, 228
 Magowan, Fiona, 343–344
 Magrini, Tullia, 284–286, 343
 el-Mahdi, Salah, 54, 180, 182
 Mahling, Christoph-Hellmut, 199
 al Mallah, Issam, 349–351
 Mallet, Dominique, 351
 Malm, Krister, 34, 38–39, 41, 55, 91, 95–101, 104, 115, 146–151, 154, 171, 182–186, 194, 222, 387, 410, 429–430, 457
 Malm, William, 86
 Mane, Landing, 232
 Manoharan, Pravina, 378
 Mapoma, Mwesa, 99, 227
 Maratovna-Gorokhovich, Elena, 58
 Marcel-Dubois, Claudie, 14, 16, 76, 84, 92, 116, 140, 176–177, 180, 182, 366, 388, 404, 412, 421
 Marett, Allan, 97, 101, 105, 115, 155, 220, 287, 314, 430
 Marett, R. R., 430
 Marinus, Albert, 14–16, 74, 76, 171, 174–177
 Marion, Virginia, 194
 Markoff, Irene, 361
 Marković, Tatjana, 202
 Marks, Essica, 326
 Marošević, Grozdana, 321
 Martens, Marie, 15
 Martí, Josep, 195, 199
 Martinez, Silvia, 204
 Mary (wife of King George V), 8
 Masai Hewitt, Raymond, 136
 Mashaal, Abdul Hamid, 350
 Mashino Ako, 378, 443
 Mason, Paul, 378–380
 Masu, Genjiro, 76, 78, 174
 Matsumiya, Suiho, 27
 Matthews, Connie, 124, 126, 132–137, 179, 415
 Matthews, Tony, 134
 Matusky, Patricia, 377–378, 382, 457
 Matyakubov, Otanazar, 56–57, 278, 353
 Mauerhofer, Alois, 264, 269
 Mavrogordato, John, 8
 Mazibuko, Ntombfikile, 155, 187
 Mazo, Margarita, 56
 Mazouzi, Bezza, 350
 McAllester, David P., 83
 McCulloh, Judith, 410
 McGee, Kristin, 345
 McGuinness, Sara, 231–232
 McLean, Mervyn, 310, 315
 McLeod, Norma, 408–410
 Meadows, Eddie, 229
 Mechri-Saada, Nadia, 349–350
 Meddegoda, Chinthaka P., 366, 444
 Medina, Juan Felipe Miranda, 448
 Mellish, Liz, 20–21, 307, 457
 Melngailis, Emīls Jūlijs, 51
 Melth, Bruno, 407
 Mendívil, Julio, 301
 Menon, Narayana, 55
 Mensink, Onno, 271–272
 Merceica, Simon, 287
 Merdaci, Abdel Mejid, 350
 Merino, Miquel, 354
 Merriam, Alan, 145, 237, 293
 Mertens, Corneel, 178
 Messeder, Gabrielle, 354
 Messiaen, Olivier, 88
 Mettler, Laura, 345
 Meyer, Andreas, 265
 Meyer, Christian, 218
 Michaelides, Solon, 16, 174–177, 388
 Michel, Andreas, 217, 365, 367
 Migliorini, Emiliano, 241
 Miguel, Ana Flávia, 228, 446
 Miguel, Jon, 378
 Miholić, Irena, 324, 334, 366
 Mikhailov, Dmitry, 55
 Mikhailov, Givani, 56
 Miklič Türk, Barbara, 158
 Mikušová, Lýdia, 219, 395s
 Millington-Robertson, Janice, 194
 Mills, Sherylle, 100, 149
 Ming-Yueh, Liang, 330
 Mink Rossen, Jane, 339–341
 Minks, Amanda, 411
 Mirimonde, Albert Pomme de, 271
 Modin, Madeleine, 363, 366–367
 Mohammed VI (king of Morocco), 289
 Mohd Anis Md Nor, 253–254, 256, 258–260, 377–380, 382, 441, 444, 457
 Moisala, Pirkko, 339–346
 Mollenhauer, Jeanette, xvii, 5, 20–21, 30, 33, 121, 126, 245, 457
 Moller Sørensen, Søren, 354
 Molnár, Edit, 81
 Montagu, Jeremy, 331, 351
 Montano, Lilymae, 378
 Montes, Teresa, 378
 Monts, Lester, 229
 Moraga, Cherríe, 340
 Moreno Fernández, Susana, 240, 454
 Morgan, Dierdre, 413
 Morgan, Paula, 85, 132
 Morgenstern, Ulrich, 58, 291, 317, 319–320, 457
 Morra, Salvatore, 288, 354
 Moulin, Jane Freeman, 101, 313, 315, 455
 Moxley, Alyssa, 358
 Moyle, Alice, 184, 199, 310–311
 Moyle, Richard, 312, 315
 al Muddallal, Sabri, 351–352
 Muhambetova, Asiya, 56
 Mukhtarova, Kanykei, 58, 360
 Mundundu, Anicet M., 230–231
 Munsí, Urmimala Sharkar, 202

Münzel, Susanne, 334
 Murzina, Olena, 58
 Mussakhajayeva, Aiman, 57, 188
 Mussolini, Benito, 437
 Muszkalska, Bożena, 320
 Mutero, Innocent, 228
 Myers, Helen, 49
 Myres, John, 8–11

N

Nabeta, Tom, 176
 Nahachewsky, Andriy, 256, 258, 260
 Nakienė, Austė, 366
 Nalder, Maria E., 25
 Naroditskaya, Inna, 326, 344, 361
 Nas, Peter J. M., 433
 Nasullayev, Ziyadulla, 55
 Nataletti, Giorgio, 175, 177, 388, 404
 Nattiez, Jean-Jacques, 146
 Neal, Mary, 21
 Nedlina, Lera, 267
 Nedlina, Valeriya, 360
 Nery, Rui Viera, 195
 Neto, João Pereira, 194
 Nettel, Bruno, xiii, xvii, 46, 131–132, 145–146, 148, 173, 176, 181, 184, 284, 286, 293, 325, 407–408, 410–411, 430, 458
 Neubauer, Eckhard, 349, 351
 Neuman, Dan, 102, 151, 194
 Newton, Huey, 136
 Ngcobo, Nhlakanipho, 228
 Nguqu, Nozuko, 228
 Nicol, Edward, 424
 Niemčić, Iva, 258, 260, 305
 Niles, Don, xv–xvi, 5, 33, 40, 71, 100–101, 105, 108, 110, 113, 115, 126, 158, 160–161, 165, 185–187, 191, 201, 211, 291, 310–312, 314–315, 403, 410–412, 418, 420, 458
 Nilsson, Mats, 256, 260
 Nissen, James, 337, 345
 Nizamov, Asliddin, 54
 Nketia, J. H. Kwabena, 175, 218, 228–229
 Nurlybayeva, Fatima, 58
 Nzewi, Meki, 182

O

Ó Briain, Lonán, 413
 O'Sullivan, Donal, 27, 129, 174, 176–177
 Oberlander, Brian, 289, 455
 Öcal Özbilgin, Mehmet, 307, 457
 O'Connell, John Morgan, 351, 446
 Odar, Boštjan, 334
 Oğul, Belma, 306
 Oh, Mi Hyun, 378
 Ohene-Okantah Jr, Michael, 228
 Okoth, Zippy, 228
 Oliveira Pinto, Tiago de, 195
 Olley, Jacob, 359
 Olmos Aguilera, Miguel, 448
 Omolo-Ongati, Rose, 227
 Ong, Rachel, 346
 Oostrum, Anne van, 351, 353–354
 Opetcheska-Tatarchevska, Ivona, 20–21, 304, 307
 Opondo, Patricia, 105, 155–156, 187, 227–230, 442, 458
 Oras, Janika, 267–268
 Ostashewski, Marcia, 165, 205, 236, 449
 Ozah, Marie Agatha, 108, 117, 164–165, 202, 227, 230–231, 449
 Öztürk, Okan Murat, 353, 359
 Öztürkmen, Arzu, 256, 258–260, 306

P

Pa'adrius, Giljegiljau, 373
 Pa'adrius, Remaljiz, 373
 Pacholczyk, Jozef, 279
 Paetzold, Uwe U., 380
 Pakenham, Simona, 6, 10–11, 20–21, 23, 25, 27, 30, 71–73, 75, 121–123, 128, 212, 387
 Pakowska, Marta, 334
 Palčok, Zoran, 174
 Pangsiw, Felistina, 378
 Panić Kašanski, Dragica, 304
 Park, Mi-kyung, 372, 376
 Parkinson, T. H. R., 180
 Pärtlas, Žanna, 58
 Paşcalău, Gheorghe, 25
 Pashina, Olga A., 58, 446
 Patrick, Steve Wanta Jampijinpa, 155
 Pavlicová, Martina, 29
 Peake, Harold, 7
 Pear, David, 293
 Pearson, Lara, 383–384, 458
 Pegg, Carole, 360
 Pejovnik, Radovan Stanislav, 158
 Pek, Isabella, 381
 Penn, Marjorie, 404
 Pennanen, Risto Pekka, 279–280
 Percy, M. Young, 81
 Perea, Jessica Bissett, 413
 Peredo Guzmán, María, 448
 Pereji, Christopher, 298
 Perera, Sasanka, 298
 Pesovár, Ernő, 215
 Peterman, Kurt, 259–260
 Petersen, Alvin, 227–228
 Petridis, Petro, 16
 Petrović, Ankica, 292, 296, 389
 Petrović, Radmila, 180
 Pettan, Svanibor, xv–xvii, 5, 33, 40, 43–44, 55, 58, 67, 71, 100–101, 105–106, 108–110, 114, 152–153, 155, 158–159, 162, 164, 187–188, 201, 211, 220, 223, 234–238, 242, 273, 291, 296, 303–304, 306, 318–320, 322–327, 334, 336, 344–345, 360, 403, 418, 420, 458
 Psycheva, Lozanka, 43, 304–305, 423
 Pfister, Andres, 345
 Phoasavadi, Pornprapit Ros, 378
 Phumlomo, Lindani, 228
 Picken, Laurence, 52, 177, 217, 331, 404, 406, 410, 424
 Piech, Jacek, 324
 Pinon, Roger, 27, 215, 217–219, 245, 248, 257, 416
 Plaister, Doris, 421
 Plant, David, 12
 Plenckers, Leo, 350–351
 Poloczek, František, 394
 Pop, Mihai, 27, 177
 Popławska, Dorota, 333
 Porter, James, 318
 Pospíšil, František, 23, 25–26, 246
 Post, Jennifer C., 441, 449, 458
 Powers, Harold, 56, 279
 Praxmarer, Michael, 334
 Preglau, Jure, xvii
 Proberts, Lee Anne, 60, 105, 154, 156, 415, 459
 Proca-Ciortea, Vera, 215, 217, 247–250, 257, 259
 Proosdij-Ten Have, Loekie M., 77
 Proschan, Frank, 430
 Prosper, Pierre-Richard, 343
 Prudente, Felicidad, 377–379, 382
 Puchberger, Magdalena, 8
 Pugh-Kitingan, Jacqueline, 378–379
 Pulikowski, Julian von, 47
 Purcell, Henry, 74
 Purtaş, Firat, 359

Q

al-Qalaa, Saadallah Agha, 351
 Quigley, Colin, 188, 202, 258–259
 Quintero, Wayland, 377–378, 382, 459

R

Racy, Ali Jihad, 349
 Rădulescu, Speranța, 306
 Ragni, Sergio, 288
 Rahkonen, Carl, 396
 Rainio, Riitta, 334
 Rajabi, Yunus, 52
 Rajaratnam, P., 78
 Rajeczky, Benjamin, 82, 180, 219, 221–222, 263–264, 294
 Rakcheeva, Sabina, 358
 Rakočević, Selena, xiii, 256, 258, 260, 303–306, 441, 446, 457, 459
 Rancier, Megan, 357, 360
 Rasmussen, Anne K., 109, 304, 344
 Rausmaa, Pirkko Liisa, 249
 El Rayes, Nour, 354
 Rayissian, Gerard, 351
 Razmadze, Nino, 334
 Reconquista, Paz, 378
 Redcliffe-Maud, John Primatt, 11
 Rees, Helen, 369, 374–375, 459
 Rees, Jim, 334
 Reichl, Karl, 359
 Reily, Suzel Ana, 105, 412
 Reinhard, Kurt, 143, 416
 Reinhard, Ursula, 265, 341
 Reischeck, Andreas, 27
 Rekedal, Jakob, 300
 Rempola, Leo, 378
 Reyes Schramm, Adelaida, 147, 324–327
 Reynolds, William C., 247–250, 252, 257–258, 260
 Rhodes Cooper, Joy, 83
 Rhodes, Willard, 27, 31, 72, 74, 81, 83–84, 87, 131, 135, 139, 176, 178–180, 217–218
 Ribeiro, Jorge, 228
 Rice, Timothy, xvii, 49, 57–58, 102, 106, 151, 188, 272, 291, 303–305, 318, 359, 437
 Richardson, Jon, 342
 Richter, Pál, 79, 267, 294, 459
 Rihtman, Cvjetko, 416
 Rijo Lopes da Cunha, Maria M., 290, 353–354
 Rimmer, Joan, 331
 Ring, Morris, 73
 Ringer, Alexander L., 13, 47, 62, 84, 131–133, 179, 406–408, 410, 430
 Ringot, Jean-Loup, 334
 Rivere, Richelle, 378
 Robb, John D., 176
 Robert, Léopold, 271
 Rodel, Angela, 43, 304, 423
 Roeder, John, 49
 Rogan, Bjarne, 7, 16, 24
 Romodin, Alexandar, 58
 Ronström, Owe, 100, 260
 Roon, Marjolijn van, 77
 Rosa, Laila, 345
 Ross, Lawrence, 378
 Rossano, Salvatore, 240
 Rossi, Adriano, 288
 Rostane, Rashisa, 350
 Rostropovich, Mstislav, 53
 Rouget, Gilbert, 218–219
 Rovsing Olsen, Poul, 33–34, 37, 39, 88–89, 92, 99, 133–135, 139, 141–142, 145–146, 179–182, 223

Rovsing Olsen, Miriam, 267, 351, 354
 Roy, Martha, 349
 Ruckert, George, 298
 Rudneva, Anna, 53
 Rudolf, Matevž, xvii
 Ruiter, Frans de, 202
 Russel, Maureen, 83
 Russell, Margaret, 8, 72
 Rүүtel, Ingrid, 55, 58
 Ruyter, Nancy Lee Chalf, 247
 Rycroft, David, 412
 Rydbeck, Olof, 390
 Ryskali, Erlan, 359

S

Sabljar, Nikola, 212, 387
 Sachs, Curt, 9, 86, 348, 366
 Sachs, Irene, 77
 Sadykova, Aziza, 359
 Sağlam, Hande, 162, 267, 326, 345, 361
 Sahhab, Ghassan, 353–354
 Said, Mustapha, 353
 Saidani, Maya, 288, 353
 Sakata, Hiromi Lorraine, 279, 339, 357
 Salloum, Kelly, 101–102, 151, 415
 Saltzman, Rachele, 132–133
 Sami, Abdel Rahman, 175
 Sánchez, Íñigo, 243
 Sánchez, Julia L. J., 333
 Sanders, Olcutt, 246
 Sandvik, Ole Mørk, 9, 16, 74, 76, 175–177
 Sandstrom, Boden, 339, 342
 Sanger, Annette, 194
 Sari, Mahmut Cemal, 288
 Sankara Sastry, Emani, 55
 Santaella, Mayco, 378–379, 382
 Santamaria, Matthew C. M., 378
 Santos, Artur, 16
 Sapper, Jörg, 267
 Sardo, Susana, 228, 266–267
 Särög, Taive, 268
 Sarkissian, Margaret, 105, 202, 378, 412, 450
 Sárosi, Bálint, 56, 183, 365, 410
 Sarrazin, Natalie, 298–299
 Saunders, S. J., 131
 Sayfullina, Guzel, 361
 Saygun, Ahmed Adnan, 14, 16, 173, 175–176
 Scaldaferrri, Nicola, 240–241
 Schaeffner, André, 76, 366
 Schaffrath, Helmut, 396–387
 Scheepers, Wilhelmina D., 215
 Schering, Arnold, 85
 Schjørring, Nils, 133, 179
 Schippers, Huib, 202, 204, 234, 237–238, 336, 432, 459
 Schneider, Marius, 366
 Schofield, Derek, 6, 11, 17, 20–21, 23, 459
 Schultz, Anna, 298
 Schuyler, Philip, 147, 349, 351
 Schwab, Heinrich W., 221
 Schwörer-Kohl, Gretel, 334, 340
 Scott, Melissa, 354
 Scott-Maxwell, Aline, 378
 Seale, Bobby, 136
 Seaman, Gerald, 51
 Sebestyén, János, 81
 Sebiane, Maho, 354
 Seebass, Tilman, 183, 195, 223, 271–273, 275, 312
 Seeger, Anthony, xvii, 41, 60, 83, 85–86, 94–97, 100–102, 104, 107–108, 115, 139, 146, 148–155, 184–186, 195, 236–237, 323, 333, 396, 412, 426, 430–435

Seeger, Charles, 11, 99, 174–175, 313, 423, 429, 457, 460
 Sejamoholo, Lebogang, 228
 Selleri, Sara, 336, 345, 460
 Senalp, Togay, 359
 Senders, Warren, 298
 Senior, Doreen, 14
 Sereetsi, Tomeletsii, 228
 Sermini, Omar, 351–352
 Seroussi, Edwin, 262
 Serov, Aleksandr, 317
 Sevåg, Reidar, 365
 Seye, Elina, 228, 230, 232
 Shafi, A. S. Hardy, 3783
 Shaheen, Andrea, 354
 Shakhulyan, Tarvik, 58
 Shakir, Mohamed Aziz, 350
 Shamilli, Gyultekin, 353
 Shamsul, Amri Baharuddin, 381
 Shanon, Jonathan, 351
 Shapiro, Ann Dhu, 339–340
 Sharp, Cecil, 6, 9, 12, 16, 21–25, 62, 71, 74–75, 78, 123–124, 174, 460
 al Shawwa, Sami, 348
 Shchurov, Vyacheslav, 53, 56
 Sheehy, Daniel, 234
 Sherinian, Zoe, 450
 Shirayeva, D., 51
 Shirma, G., 51
 Shishikura, Masaya, 315
 Shishkina, Elena, 58, 318–319
 Shostakovich, Dmitri, 53
 Shtarbanova, Anna, 254
 Shuldham-Shaw, Patrick N., 6, 11, 17
 Shupo, Sokol, 303–305
 Shuwen, Qu, 345
 Sibille, Christiane, 429
 Silverman, Carol, 305
 Silvers, Michael, 413
 Silvestrini, Javier, 447
 Simeda, Takasi, 374
 Simon, Artur, 241, 311, 340, 349
 Şimşek, Erdem, 359
 Singh, Jaideva, 177
 Sipos, János, 357, 360
 Sirindhorn, Chakri, 188
 Siritipa, Pargon, 267
 Sithole, Clement, 228
 Sjøberg, Irene, 249
 Sjøberg, Juno, 249
 Skillen, Jane, 129, 131–133, 415
 Slaviunas, Z., 51
 Sliuzinskas, Rimantas, 58, 318–320
 Slobin, Mark, 57, 132, 318
 Slocombe, Marie, 177, 388, 390, 421, 424
 Smeets, Rieks, 428, 430, 435, 437
 Smith, Barbara B., xiii, 84, 110, 154, 159–160, 310–315, 340, 450, 452, 460
 Smith, Constance Evadine, 134
 Smith, Laurajane, 433
 Smith, Stephanie, 20–21, 252, 258, 460
 Smoluch, Łukasz, 320
 Sokal'skii, Pëtr, 317
 Sokolova, Alla, 361
 Solbu, Einar, 102
 Solomon, Thomas, 361
 Sorce Keller, Marcello, 155, 203, 284, 286–288, 345
 Sosimi, Dele, 232
 Sowande, Fela, 177
 Soydaş, Emin, 353
 Sparti, Barbara, 258–260
 Spelman, Elisabeth, 340
 Spencer, Robyn C., 134, 136

Spiller, Henry, 450
 Sraieb, Nouredine, 350
 Ssempijja, Nicholas, 442
 Stacey, Cara, 228
 Stählin von, Jacob, 317
 Stalin, Joseph, 51, 91
 Stallman, Felicia, 126, 131–134, 137, 179, 415
 Staro, Placida, 252, 258–259
 Staššiková-Štukovská, Danica, 332
 Statelova, Rosemary, 325
 Stavělová, Daniela, 20–21, 29, 252, 258–260, 454, 460
 Stefanija, Leon, 158
 Stehl, David, 430
 Steinbech, W., 221
 Steingress, Gerhard, 195
 Stepanek, Vladimir, 54
 Stepputat, Kendra, 67, 258, 267, 380, 383–384, 455, 460
 Stern, Philip, 348
 Stęszewski, Jan, 219, 318, 394
 Stief, Wiegand, 394
 Stillman, Amy, 194, 311
 Stock, Jonathan, 101, 108–109, 152, 154, 186, 204
 Stöckli, Matthias, 333–334
 Stockmann, Doris, 269, 407, 410
 Stockmann, Erich, xvii, 10–11, 52–54, 56, 71, 74–75, 80, 84, 89, 91–97, 99, 129, 146, 150, 178–180, 182–184, 199, 211–212, 217–219, 222–223, 263–265, 271, 273, 341–342, 363–364, 366–367, 394, 406, 410, 422, 425, 429–430, 450
 Stojanović, Josip, 177
 Stojkova Serafimovska, Velika, 144, 302, 304–307, 445, 460
 Stokes, Martin, 284, 287, 356
 Strajnar, Julijan, 93, 318, 365, 394
 Strehlow, Theodor George Henry, 62
 Ströbitzer, Erna, 395
 Strohm, Reinhard, 58
 Stumpf, Carl, 293
 Šubelj, Polona, xvii
 Sudirga, I Komang, 378
 Suet Ching, Clare Chan, 378
 Sugarman, Jane, 101, 305
 Sulaiman, Mohamed Adam, 443
 Sullivan, Kirk, 160, 315
 Sultanova, Razia, 51, 58–59, 105–106, 108, 110, 117, 160, 188, 204, 261–262, 351, 356–360, 444–445, 461
 Sumarsam, 378
 Sumi, Gunji, 272
 Suppan, Wolfgang, 183, 194, 218–219, 222, 263–264, 269, 365
 Sutkowska, Olga, 334
 Sutton, R. Anderson, 378
 Sweers, Britta, 109, 202, 235, 237–238, 344–346, 446
 Swinson, Arthur H., 12–13
 Sychenko, Galina, 58, 359–360
 Szego, Kati, 108, 156, 185, 187, 314, 409–410, 413

T

Talam, Jasmina, 67, 296, 366
 Talamantez, Ines, 339
 Tamboer, Annemies, 334
 Tampere, G., 51
 Tan, Arwin Q., 444
 Tan, Shzr Ee, 344–345, 378
 Tan, Sooi Beng, 67, 108, 117, 164–165, 189, 205, 262, 378–379, 457
 Tang, Patricia, 230–231
 Tansuğ, Feza, 361
 Tari, Lujza, 294, 308
 Tāufa'āhau Tupou IV, 105
 Tavlai, Galina, 58
 Tawfik, Kawkab, 354
 Taylor, Malcolm, 23

Tchibor, Elena, 359
 Teaiwa, Teresia, 314
 Teffera, Timkehet, 353, 366–367
 Tenzer, Michael, 49
 Teo, Joyce, 377–378
 Terada Yoshitaka, 108, 117, 197, 241–242, 326, 413
 Terauchi Naoko, 220, 369, 371, 461
 Ternhag, Gunnar, 366
 Thedens, Hans-Hinrich, 367
 Thomas, Susan, 344
 Thornton, Philip, 25
 Till, Rupert, 334
 Tilley, Leslie, 394
 Titon, Jeff Todd, 234, 237, 241
 Todorova, Maria, 305
 Tokita, Alison, 372, 376
 Tokumaru, Yoshihiko, 48, 182, 409–410, 413
 Tolbert, Elizabeth, 344
 Tomlinson, Gary, 287
 Topalli, Josefina, 303
 Torp, Jörgen, 73
 Torp, Lisbet, 5, 100–101, 249–254, 256–258, 410
 Toth, Margaret, 349
 Tóth, Štefan, 247
 Touma, Habib Hassan, 58, 349–350
 Tracey, Hugh, 18, 416
 Trærup, Birthe, 364, 367
 Trần Quang Hải, *See* Hải, Trần Quang
 Trần Văn Khê, *See* Khê, Trần Văn
 Travassos, Elizabeth, 195
 Treloyn, Sally, 314–315
 Trimillos, Ricardo D., 85–87, 99–100, 147–148, 182, 193–194, 310, 314–315, 326, 378, 410, 450, 461
 Tsai, Tsan-Huang, 369
 Tsao, Penyeh, 185
 Tsitovich, G., 51
 Tsitsishvili, Nino, 344
 Tsuge Gen'ichi, 183, 185, 271, 273
 Tsukada Kenichi, 41, 102, 115, 369
 Tsung-Te, Ted Tsai, 378–379
 Tuiasosopo, Kuki, 452
 Tura, Yalçın, 279
 Turk, Matija, 334
 Tuzi, Grazia, 240

U

Urbanavičienė, Dalia, 258, 260
 Urkevich, Lisa, 412
 Urup, Henning, 249
 Urup, Ida, 249
 Usubov, Elkhan, 281
 Utegalieva, Saule, 58, 359–361

V

Vaal, Henri van der, 272
 Väätäinen, Hanna, 342
 Valgeirsdóttir, Sigrídur, 249
 Van Zile, Judy, 194, 250–251, 253–254, 256, 260
 Varga, Ovidiu, 177
 Varga, Sándor, 258
 Vargyas, Lajos, 91–92, 217–218
 Vasić, Olivera, 304, 306
 Vatin, Jean Claude, 349, 351
 Vaughan Williams, Ralph, 5–6, 8–12, 15–16, 21, 26–27, 46, 61, 71–76, 79, 128, 138, 171, 174–176, 180, 405, 408, 421, 424
 Vaughan Williams, Ursula, 124
 Vaughn, Kathryn, 397
 Vedel, Klavs, 14–15

Velasco, Manuel, 240
 Velichkina, Olga, 267
 Vetterl, Karel, 29, 52, 219, 394, 422
 Vidić-Rasmussen, Ljerka, 304
 Vierimaa, Irma, 342
 Vig, Rudolf, 52
 Vikár, László, 52, 221
 Villepastour, Amanda, 228, 230–232
 Villiers Stanford, Charles, 74
 Vinati, Paolo, 241
 Vinogradov, Viktor, 51–52
 Vinueza, María Elena, 301
 Vlaeva, Ivanka, 304, 307
 Vlastos, Gregory, 295
 Vodusek, Valens, 394
 Vrbnjak, Eva, xvii
 Vuia, Romulus, 25
 Vuletic, Dean, 204
 Vyzgo, Tamara S., 278

W

Wachsmann, Klaus P., 14, 16, 31, 47, 76, 84–88, 122, 139, 175–177, 179–181, 218–219, 405, 410, 416, 421–422
 Wade, Bonnie, 85
 Wade, Robert, 134–135
 Wagner, Tristan, 294
 Waked, Celine, 353
 Walcher, Maria, 186
 Waldheim, Kurt, 49, 183
 Walker, Margaret, 262
 Wall, Nicholas, 71
 Wallis, Roger, 194
 Walpole, Sarah, 132
 Wane, Marilio, 443
 Wang Yaohua, 154, 185
 Wang, Ying-fen, xvii, 76, 174, 185, 245, 369–371, 374, 461
 Wasada, Minako, 369–370
 Wassan, Rafique, 345
 Waterman, Chris, 99
 Waterman, Richard, 99
 Watts, Dean Ronald, 139
 Wayland, Desiree A., 379
 Webb, Michael, 455
 Weber, Max, 317
 Wegner, Ulrich, 425
 Weiping, Zhao, 220
 Weis Bentzon, Andreas Fridolin, 133
 Wenz, Clara, 354
 Western, Tom, 290
 Wharton, Anne von Bibra, 258, 260
 Whitehead, Alfred, 138,
 Wiegold, Peter, 359
 Wiering, Frans, 204
 Wiggins, Trevor, 231
 Wilcken, Lois, 194
 Wild, Stephen, xvii, 60, 83, 101–102, 104–106, 110, 152–156, 158, 160, 184–186, 211, 220, 291–292, 310, 312, 315, 360, 369–370, 409–410, 412, 452, 459, 461
 Wilgus, D. K., 176, 218
 Willan, Healey, 138
 Williams, Gwynn 130–131
 Williams, Stephanie, 194
 Williams, William Stanley, 14–16, 130–131, 175–176
 Wilson, Steuart, 12, 14–15, 72, 74
 Wilson, Vicky, 5
 Wimbush, S. Enders, 54
 Wiora, Walter, 46, 175–176, 180, 218, 221–222, 263–264
 Wissler, Holly, 241
 Witzig, Louise, 7, 9, 16–17, 175
 Witzleben, J. Lawrence, 108, 165, 199, 202, 370, 378

Wolf, Richard K., 199, 298–299, 461
 Wolfram, Richard, 416
 Wolpert, Rembrandt F., 365
 Woma, Bernard, 229, 232
 Wong, Cynthia P., 412
 Wong, Deborah, 237
 Wongratanapitak, Paphutsorn Koong, 444
 Woo, Kim, 60, 83
 Wood, Ursula, 72
 Woojin, Kim, 373
 Wrazen, Louise, 165
 Wright, Owen, 351
 Wuaku, Hilarius, 228

X

Xiao Mei, xvii, 108, 187, 198, 204, 262, 370
 Xueyang, Fang, 334

Y

Yamaguti, Osamu, 199, 313, 371, 376
 Yamine, Habib, 351
 Yang, Yan-di, 187
 al Yasin, Hayyaf, 353
 Yassine, Hayaf, 355
 Yates-Lu, Anna, 413
 Yelemanova, Saida Abdrakhimovna, 58, 188, 444
 Yoder, Carlos, xvii, 33, 40–42, 105, 108, 110, 113, 117, 126,
 158–160, 162–163, 165, 187–188, 192, 230, 287–288, 296,
 324, 326, 415, 418, 420, 462
 Yong, Christine May, 274, 378–379, 382
 Yu, Hui, 445
 Yung, Bell, 374, 376
 Yunusova, Violetta, 361
 Yurchenco, Henrietta, 183, 214, 339–341
 Yusupov, Leonid, 55

Z

Zaderatsky, Vsevolod, 55
 Zahra, Farah, 354
 Zakić, Mirjana, 307
 Zama, Thulile, 228
 Zanten, Wim van, 76–78, 97, 102, 105, 154–155, 187, 201, 291,
 378, 420, 426, 428, 431–432, 435, 462
 Zarskienė, Rūta, 366
 Zdravkova-Djeparoska, Sonja, 319
 Zebec, Tvrtko, 253–254, 258, 260, 307
 Zemp, Hugo, 149, 241
 Zemtsovsky, Izaly, 52, 54, 56–57, 317–318, 320
 Žganec, Vinko, 130, 175–176, 246
 Zhang, Boyu, 109, 204, 229, 236–237
 Zhuo, Chu, 295
 Zhuzhunadze, Baia, 267
 Ziegler, Susanne, 139, 219, 263, 265–269, 305, 339–342, 346,
 358, 462
 Zinhuku, Praise, 228
 Zubović, Alma, 101