

Colloquia

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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).

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.

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.

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.

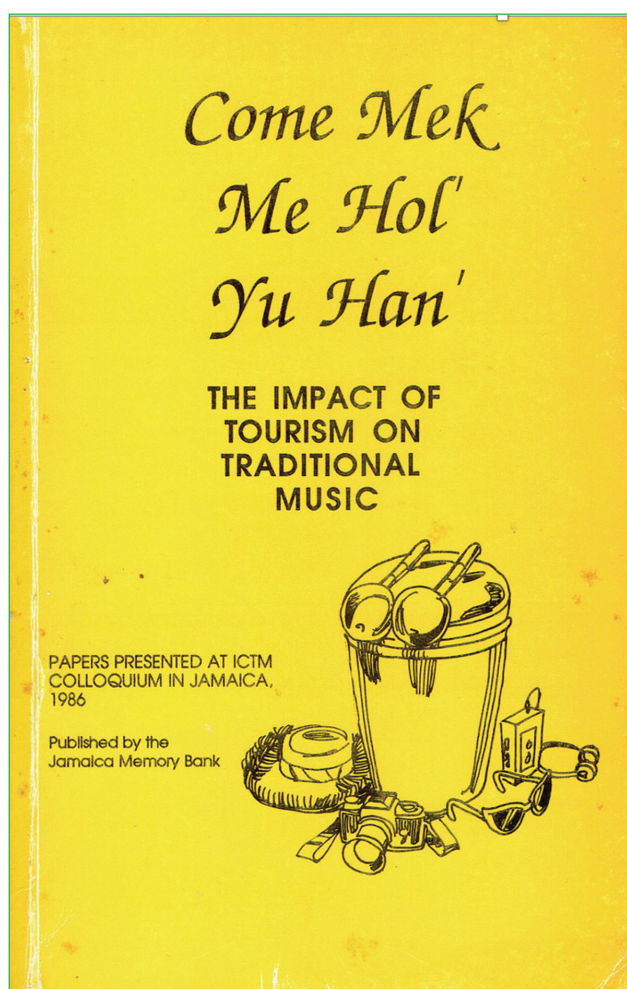


Figure 2. Cover of the proceedings of the 5th Colloquium (Kaepler 1988).

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*.

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