

explications et analyses. Ce dossier multimédia riche et complet est en outre très étroitement relié au texte. Sa saveur est telle que, par excès de gourmandise, on pourrait demander une section supplémentaire avec des éléments ethnographiques moins centrés sur le musical.

Tout au long du livre, l'auteur fait preuve d'une pédagogie et d'une finesse remarquables, racontant non seulement son parcours de réflexion, mais aussi son cheminement humain et intellectuel sur le terrain. Loin de donner de grandes explications définitives sur son objet d'étude, il amène par petites touches son lecteur dans le « faire » du travail de l'ethnomusicologue sur le terrain et dans son cheminement mental. L'ethnomusicologue de terrain se reconnaîtra : changement d'objet d'étude quand on prend connaissance de la réalité du terrain, doute sur ses propres questionnements anthropologiques et ethnomusicologiques, trouble devant ce qui semble d'abord sans logique, puis enthousiasme quand point enfin un début de piste. Ce texte ne saurait être trop recommandé à qui souhaite alimenter ses réflexions sur la méthode ethnomusicologique.

Pour finir, on regrettera peut-être la volonté un peu obstinée de l'auteur de se positionner dans les clivages datés entre écoles ethnomusicologiques, qui n'intéressent peut-être aujourd'hui plus qu'un cercle assez réduit d'ethnomusicologues. Bien qu'il soit traditionnel d'opposer ces courants, il serait plus fructueux de les considérer comme apportant des outils différents pour analyser et mieux comprendre des phénomènes complexes et forts divers. L'affiliation à un « camp » met d'ailleurs par moment l'auteur quelque peu en porte-à-faux : après s'être opposé à l'utili-

sation de catégories, il s'appuie en réalité précisément sur celles-ci pour développer son raisonnement. Remettre en question l'idée de « structure » pour parler plutôt de « système » ne revient-il pas seulement à s'interroger sur les relations externes à l'objet (système), plutôt que sur celles qui lui sont internes (structure) ? L'ouvrage n'en ouvre pas moins de nombreuses pistes qui vont nourrir les réflexions ethnomusicologiques à venir. 🍷

Tan Sooi Beng and Marcia Ostaszewski, eds. *The ICTM Dialogues*. International Council for Traditional Music. <https://scalar.usc.edu/works/ictm-dialogues/the-dialogues>.

BEVERLEY DIAMOND

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*The ICTM Dialogues* e-book is the result of a groundbreaking initiative by the International Council for Traditional Music and represents one of the most significant initiatives in the history of ethnomusicology. I commend Tan Sooi Beng (Malaysia) and Marcia Ostaszewski (Canada) for their work in organizing and enabling the meetings as well as editing the e-book. During 2021, the co-editors convened a series of twenty-four live, web-mediated discussions between music and dance scholars from around the world, who explored pressing themes and challenges relevant to the study of music in societies around the globe. The e-book collects these discussions in twenty-four chapters. Framed by a written introduction and video postlude of the book launch discussion, the e-book is richly illustrated with photographs, thus

taking advantage of the potential that digital publication offers (which print publications can rarely afford). The book offers wide-ranging discussions of significant themes and challenges in the field of ethnomusicology and related practices of music and dance. The e-book and online videos ensure that these valuable discussions remain in circulation.

The ICTM Dialogues Committee posed urgent questions in its call for proposals (presented in the introduction by the co-editors). They were: (1) How can we foster greater responsibility towards social justice, equity, inclusivity and human rights among Indigenous and other underrepresented communities we study? (2) How can we decolonize teaching methodologies and foreground voices silenced by colonialism? (3) 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? (4) What are the methods and ethics of music and dance studies in different places around the world and how can we establish productive dialogue between them?

Each chapter, contained on its own webpage, includes a video of the dialogue alongside a list of participants (naming organizers, moderators, language, presenters), a summary of approaches to the specific topic of each group (always in English but sometimes with a second language as well), reflections, and further references and questions to consider interlaced with abundant colour photographs. Had this been a print publication, the reflections and questions might have been more efficiently amalgamated since there is certainly redundancy among these. But

the digital format respects the integrity of each dialogue. Among the impressive achievements of these discussions is the representation of the Global South with eight sessions concerning Latin America and seven focusing on African nations. Many dialogues focused on decoloniality, or more accurately, “shades of decoloniality” as Sriradha Paul articulated in dialogue 6. Discussions described struggles within specific institutions or within broader communities. Many spoke to class distinctions and lingering inequalities relating to gender. Some participants framed their address of such distinctions as critiques of “canonical ethnomusicology.” In dialogue 5 (“Painting Ecuador Anew: Knowledge Circulation in a Diversified Country”), Ecuador’s Sinchi Warmikuna, for instance, focused on women’s knowledge that would enable us to know the music cultures of the world differently. Some addressed governmental policy including instances of political refusals to support minority cultures. Particularly cogent in this regard were sessions addressing political regimes, one, for instance, on the French-Tunisian “matrix of power” (dialogue 20) and “Shifting Identities: Musical Journey from the USSR to Post-Soviet Independent States” (dialogue 22) addressing changes in Russian political regimes that sometimes recognized certain ethnic groups while at times also repressing them.

To some extent, the dialogues used multiple languages or addressed the nuances of different languages relating to sound and music. A recurrent theme relating to language was the challenges of getting published; scholars who work beyond Euro-America and primarily speak languages other than English are disadvan-

taged. The conversations included cogent discussions of how evaluation criteria by universities, conference organizers, or publishers favour certain styles of expression and thus underlie negative decisions and exclusions. Suggestions for collaborative presentation and shared authorship were posed as ways to make native voices audible. Other sorts of collaboration, between institutions and communities for instance, were presented, for example, in “Collaborative Knowledge Production in the Territories of the Southern Cone” (dialogue 12). A broader approach was adopted in dialogue 16, “Kopi One! How to Ownself-Check-Ownself,” during which participants discussed how privilege has been weaponized. Other groups, such as the participants in dialogue 2, “From Cosmopolitanism to Cosmology,” emphasized the importance of using music itself as a response to issues. Some dialogues, such as “Decolonizing African Compositions” (dialogue 18) focused on ways to challenge the Western biases of teaching composition and creativity. Others considered imaginative approaches to curricular development and new models of cooperative teaching.

Many participants critiqued structures of higher education. Disciplinarity was named as a recurrent problem. For instance, unlike in North American universities that so often separate music and dance or ignore dance entirely, dance was integral to many of the dialogues. The rigidity of disciplinary boundaries was frequently problematized and alternatives — an “ethnomusicology of urgency” for instance — were skillfully posed. Places of learning beyond the university, were discussed in several dialogues, particularly in dialogue 4 (“Collaborative Methodolo-

gies for Decentering Power Hierarchies in Education”), dialogue 9 (“Challenging Embedded Coloniality in Music History Curricula”), and dialogue 24 (“Artistic Research and Museum Curation”). Related was the dialogue on “Ethnomusicology in Rio de Janeiro” (dialogue 10) concerning the long-standing Participatory Action Research groups which, led by Samuel Araujo in the favelas of Rio, take action beyond the academy. Other dialogues spoke about teaching in wilderness spaces or urban contexts.

There are strong indications that *The ICTM Dialogues* will continue to impact discussions about decolonizing music and dance studies. The editors indicate, for instance that “a list of terminologies that were previously not accepted by international music journals and book publishers is being developed.” In sum, the conversations will certainly continue, and we should all watch the International Council for Traditional Music in hopes that a new season of dialogues can be organized. Meanwhile, huge congratulations to the organizers and participants of season 1 of *The Dialogues*. 🍀