Just as we were about to send out this newsletter, Russia invaded Ukraine. We are horrified by the course of events and numbed by the news. When one part of our global community is in grave danger and anguish, it affects us all. Our hearts go out to our members in Ukraine, and everyone affected by the consequences of this war. Please uphold them in your thoughts and prayers. We are working actively to do what we can to support our members from the Eastern Slavic countries.
Mission Statement

“The mission of the International Musicological Society

• is to connect every musicologist to the world community of musicology
• by embracing the study of music in all its diversity
• and advancing musicological research across the globe
• in a spirit of cooperation and collaboration.
President’s Message: In Gratitude

Daniel K. L. Chua

Hong Kong has a zero-COVID-19 policy which means that I feel exiled at home, trapped in a bubble among the world community of musicologists. I’ve not traveled for two years, except virtually by Zoom. At least my carbon footprint is also zero in terms of traveling. But while in “exile,” I feel immensely grateful to the IMS: it has kept me plugged into the world beyond my little corner of the globe. I hope you feel the same and that the IMS has expanded your horizons, your vision, and your desire to cross borders.

Maybe it’s the isolation or maybe it’s because I am about to hand over my presidency after five years at the helm that I have been reflecting on all the things I am thankful for.

I am so grateful for our Directorium (the governing board). For me, it is like having global wisdom at your fingertips. This is a gracious group of scholars who want to see how we can make musicology better across the world. They have made radical changes possible, taking away language, voting, and gender barriers; unblocking institutional and ideological bottlenecks; and opening the way for new ideas to flourish. If you have experienced a change in the IMS, they are the engine that made it possible.

One of these radical changes is how we vote for our president. We made the system more democratic, and I hope you voted. I am delighted with the outcome. Kate van Orden has made history as the first woman president of the IMS. She will lead us after our 21st Quinquennial Congress all the way to our society’s 100th birthday in 2027! I have seen her at work as IMS2022 Program Chair, and I can definitely say that we are in very good hands: these are careful and caring hands.

I am also very grateful to the core team, Cristina Urchueguía (Secretary General), Lukas Christensen (Executive Officer), and Beate Fischer (Treasurer). They are all new, coming alongside me in my presidency, and they will continue once I step down.

I don’t know if you believe in key performance indicators (KPIs)—such measurements can be very annoying and not very accurate. But, for the sake of argument, let’s ask: How do you measure the success of IMS? Well, here is an interesting KPI. You’d imagine that with COVID there would be a downturn: fewer members, less money, poorer engagement.

In fact, our membership statistics took a huge hit in 2018 when we decided that only members in good standing (i.e., who have paid up in the last year!) should be counted. The usual graph would show a peak at a Quinquennial IMS Congress and then a decline. But not over these five years. Not only have we sustained the numbers, but during this time, and despite of COVID, our membership has climbed steadily, going beyond the arbitrary KPI of 1,000 members that I set for myself. I am not exactly sure why this is the case, but I believe it is to do with greater engagement and global commitment, and our attempts to create a fairer system to compensate for inequalities across the globe and share resources.

Today we have more than 1,100 members from sixty countries across the world, and we have more funds to support our members. And it is thanks to the core team. Since it is Chinese New Year as I write, and being the year of the tiger, I feel a strong urge to say that they are

G-R-R-R-R-R-E-A-T!

Truly. They, along with the Directorium, have made the IMS a roaring success.

So here is my plan for the immediate future: I will break out of my COVID bubble, zoom out of Hong Kong, and get myself to Athens in August come what may, so that I can physically shake the hands and hug the bodies of all these amazing people and thank them face to face.

PS: Hurry and register for IMS2022 before the early bird deal ends on March 31!
Welcome Message from the IMS President-Elect

Greetings IMS members! I am honored to be your President-Elect and excited at the prospect of leading our global consortium of scholars and research groups into its second century. During the last two years, working with our large teams for the IMS2022 Congress in Athens has profoundly deepened my appreciation of music studies around the world, especially the distinctiveness of research agendas in various places and the remarkable amount of original scholarship being produced at the cutting edge of established fields and spinning off into entirely new enterprises.

None of this happens on its own. Societies like ours are nothing without the personalities that inhabit and energize them, and so, in the run-up to my term, my top priority is to get to know as many of you as possible and better understand our regional associations, study groups, and other affiliated organizations. I encourage you to reach out to me or any of us at the IMS Bureau or on the IMS Directorium: let us know how the IMS can best support you and research in your area.

—Kate van Orden

Dent Medal 2021 Awardee

IMS Directorium member Laura Tunbridge has been awarded the 2021 Dent Medal. Struck in memory of the distinguished scholar and musician Edward J. Dent, this award has been given annually since 1961 to recipients selected for their outstanding contribution to musicology. Historically, nominations for the award have been accepted only from RMA trustees and IMS Directorium members. To ensure a diverse range of candidates, from 2022 all members of the RMA and IMS will be invited annually to submit nominations.

IMS GAP 2021 Honorees

In 2018 the IMS inaugurated the Guido Adler Prize (IMS GAP) to honor scholars who made an outstanding contribution to our discipline. In 2021 the prize has been awarded to Lorenzo Bianconi and Yoshihiko Tokumaru. Congratulations!

Lorenzo Bianconi was chosen because of his lifetime record of path-breaking research, his outstanding administrative achievements, and his numerous earlier awards in and outside of Italy, including the Dent Medal of the Royal Musical Association, corresponding member in the American Musicological Society, honorary member of the Accademia Filarmonica in Bologna, corresponding member of Accademia delle Scienze in Turin, member of the American Academy of Arts and Sciences, and corresponding member of the Accademia Nazionale dei Lincei.

Yoshihiko Tokumaru was chosen because of his lifetime record of significant research publications, which number in the hundreds and appear in five languages, his distinguished record of teaching, both at Ochanomizu University and the University of California, Los Angeles, his achievements as an editor of major international dictionaries and encyclopedias, including The Garland Encyclopedia of World Music and the Japanese editions of Larousse de la musique and The New Grove, his previous awards, which include the Tanabe Prize, and the selection of Tokumaru as keynote speaker during the Quinquennial IMS Congress in Tokyo in 2017.

Visit musicology.org/imsgap for the full citations and further details on the IMS GAP.
Fifty years ago, on August 29, 1971, the Répertoire International d’Iconographie Musicale, commonly known under the acronym “RIdIM” was founded at Hotel Ekkehard in St. Gallen (CH), during the annual meeting of the International Association of Music Libraries, Archives and Documentation Centres (IAML), jointly organized with the International Association of Sound Archives (IASA). The then-acting IAML President, Vladimir Fёдоров (1901–1979), simply declared in his conference opening speech: “Il est inutile, je pense, d’attirer votre attention sur l’ampleur et l’intérêt évident de cette nouvelle entreprise.” Fёдоров obviously assumed that the foundation of RIdIM was more or less the most logical thing to happen at that time—most particularly due to both the hype of interdisciplinary scholarship driven by the idea of the benefit that “a unified science, general knowledge, synthesis, and the integration of knowledge” offered, and the strong belief in the advantages of technological progress regarding archival and documentation projects to which I will return shortly.

Under the visionary leadership of Barry S. Brook (1918–1997), Geneviève Thibaut, Comtesse du Chambure (1902–1975), and Harald Heckmann (b. 1924), thirty-two scholars from Europe and the USA gathered at the planning-founding conference of RIdIM. As the third major international scholarly venture, RIdIM joined the Répertoire International des Sources Musicales (RISM, founded in 1952) and the Répertoire de la Littérature Musciale (RILM, founded in 1966), and was—as its sister repertories—sponsored by the IMS and IAML. In addition, the new project, which would be unthinkable without the advice and support of art historians and museum directors, enjoyed the sponsorship of the Comité international pour les musées et collections d’instruments de musique (CIMCIM), a professional society working within the framework of the International Council of Museums (ICOM).

Given the already mentioned strongly interdisciplinary nature of RIdIM, it is surely not a coincidence that the intensified examination of visual source material with musical subject matter and the institutionalization of this examination fall into the period of the great hype of interdisciplinary cooperation within the academia of the 1960s and 1970s. Against the enthusiastic and promising background of the potentials of interdisciplinary collaboration, one has to interpret the optimistic hope of Emanuel Winternitz (1898–1983), the first director of the musical instruments department of the MOMA in New York and a highly active music iconography scholar, that

iconological research in music has a very important by-product. It helps to free musicology from that isolation into which so many specialized branches of research have fallen in our overspecializing times.

Ironically, music iconography has not relieved musicology of specialization but has rather developed itself into a highly specialized field of research with its own discourses, narratives, and agendas.

In contrast, the realization and implementation of Brook’s vision regarding the “new international venture,” was considerably more successful. He envisioned that

ideally, each country should have a national center where all of the data on its sources is gathered . . . this information can then be exchanged between centers or between a center and an individual scholar, and eventually gathered internationally. The desiderata for international iconographic-bibliographic cooperation are: (1) that all cataloging be accompanied by a reproduction of the work cataloged; (2) that all cataloging be designed for future computerization; and (3) that all catalogers use a similar catalog card so that information can be readily exchanged.

Some years later, at the 1978 RIdIM meeting in New York, Brook chaired the panel “The Application of New Computer Technologies to Cataloging and Retrieving Visual Information” and summarized in the report that
computerized and stored RIdM data should have two facets: (a) the cataloged information should be available for retrieval on a dial-up basis, and (b) the picture itself should be stored, perhaps through a method similar to that of television, producing an imperfect reproduction on the screen for identification. . . . the cataloging aspect of computerization has already been tested; the real problem is in joining it to the display of stored visual materials.”

From the very beginning, RIdM was—in contrast to the other two then existing inventories—envisioned to fulfill a twofold role: first, providing complete organization of metadata and access to visual sources, applying precisely defined methodological principles; second, functioning as a framework of scholarly interpretation of visual source material with musical subject matter. Brook’s vision in a technological solution eventually came true with the establishment of the web’s online environment in the mid-1990s. However, in the 1980s and 1990s RIdM’s originally remarkable activities (including annual meetings, the development of a methodology and a cataloguing card, publications of inventories, etc.) experienced a considerable hiatus because of the lack of strong leadership—“Brook had stepped away from his tireless role as spearhead of RIdM’s worldwide activity”—and due to the tight financial situation. RIdM continued to exist primarily through on-going activities of individuals and institutions in many countries, doing scholarly research and cataloguing often at their own expense and with minimal support.

Thus, it comes with no great surprise that, for many, RIdM was believed to be dead around the turn of the millennium. Thanks to joint activities and support of the three sponsoring societies the necessary “resuscitative measures” could be initiated and—interestingly enough—implemented again at a IAML conference, this time the event that took place in Edinburgh (UK) in 2000. The project’s numerous backers and allies “knew the time had come to reinvigorate RIdM as a global organization.” The vivification process finally resulted in the incorporation of RIdM as a non-profit organization pursuant to articles 60ff. of the Swiss Civil Code with its seat in Zurich (CH) in 2011. In addition, the vision of RIdM’s founders of the 1970s was made a reality: “Association RIdM has planned, developed, and hosted a free web database of visual sources depicting performing arts,” released in the summer of 2012, and since then continuously enlarged and further developed (see db.ridim.org). The realization of this project could only be carried out thanks to a generous grant by the Stavros Niarchos Foundation. Finally, since 2009, the interrupted organization of an international scholarly conference has been resumed. All these measures have significantly contributed to the establishment of Association RIdM as an international organization.

One of the major future projects is the realization of Association RIdM’s “Linking and Uniting Knowledge of Music, Dance and the Dramatic Arts in Visual Culture.” With this initiative, launched in 2015, Association RIdM has designed the framework for the establishment of the first unique network and platform for open data exchange and knowledge sharing with other organizations and institutions under the leadership and with the database of Association RIdM as both a vital tool within the set of resources available as well as the central hub. As part of this initiative, the migration of more than 20,000 datasets of RIdM Deutschland is currently undertaken and will be available to the public soon.

Within the last fifty years the topical, methodological, and theoretical premises, upon which the cataloguing and scholarly scopes of Association RIdM are based, have been constantly considered, further developed, and refined. Association RIdM, once mainly concerned with artworks belonging to what is generally labeled as “Western fine arts” (which is partly understandable given the easier accessibility of such objects in museums and public collections), developed into an enterprise with a multicultural scope.

The expansion and shift are, for instance, strikingly reflected in the deployment of the cataloguing and indexing principles as tangible in the development from the original RIdM card, designed in the 1970s, and the RIdM database, created in the first decade of the twenty-first century after intense considerations in numerous working group meetings over a period of two years. In addition, the further development and refinement can also be captured in the expansion
of the topical scope that is broadened to add dance and the dramatic arts.

The decision to expand the scope of cataloguing and research activity toward the iconography of dance and the dramatic arts was not suddenly taken, but rather prudently, based on a thorough analysis out of which two major insights resulted:

1. A huge amount of visual material with musical subject matter often includes dance scenes or reveals links with the dramatic arts.

2. In many cultures the boundaries between music, dance, and the dramatic arts are often not so strict as it is performed in Western academic contexts. Indeed, even in the Western milieu, such activities as performance art that include music are impossible in most cases to side-line into simply “music.”

Finally, with its conference series that has been—as mentioned—resumed in the first decade of the twenty-first century, Association RIdIM significantly contributed to the consideration, reflection, and inspection of new theories of the interpretation of visual source material, including, among others, gender and media studies, cultural and critical theory, postcolonialism, and the manifold theoretical perspectives as emerged within the broad and diverse field of Bildwissenschaft and visual studies, in general—which was instrumental in the re-consideration and re-shaping of the longstanding strong euro- and logo-centric foci—and often implicitly positivist approach—within the interpretation of visual sources.¹⁴

The fiftieth anniversary is a landmark, and Association RIdIM has made significant, relevant, and influential steps forward despite some setbacks and still-existing serious challenges—and there is still much to do.

References

3. Quoted in Alan Green and Sean Ferguson, "RIdIM: Cataloguing Music Iconography since 1971," *Fontes Artis Musicae* 60, no. 1 (2013): 2. English translation: "It is not necessary, I believe, to draw your attention to the extent and obvious interest of this new enterprise."
IMS 2022
21st Quinquennial IMS Congress
August 22–26, 2022
Athens, Greece

Keynote Speakers

Angelos Chaniotis
Professor of Ancient History and Classics
Princeton University, USA

Monica Juneja
Professor of Global Art History
University of Heidelberg, Germany

Elizabeth Hellmuth Margulis
Director of Music Cognition Lab
Princeton University, USA

www.ims2022.org
The COVID-19 pandemic continued to have significant impact on both the work and projects of Association RIdIM. Thus the executive board and the various working groups liaised during this period via electronic communication. In spite of the challenges, the council of Association RIdIM decided to hold the 20th International Conference that needed to be re-scheduled in 2020, also due to the fact that August 29, 2021, marked the fiftieth anniversary of Association RIdIM.

Based on a proposal by Alexandros Charkiolas (IMS Liaison Officer, The Friends of Music Society, Athens, GR), the RIdIM database group, representatives of the Four Rs, and guests from Athens held a meeting on an “ontological approach” of their databases on February 5, 2021. The discussion was continued on March 3 and May 25, 2021, to delve more into the definition of linked data and ontology, to listen to further reactions of the R-Projects, and see if other partners would be interested in joining the discussion and an eventual future project to create a platform that would consolidate the R-Projects’ metadata into a single ontology. The conclusion was that the project is interesting but very complex. It was decided to set up a working group.

On the council meeting on February 11, 2021, Zdravko Blažeković (Research Center for Music Iconography, The City University of New York) was elected vice president of Association RIdIM.

Database of Association RIdIM
In 2022, the database is surpassing 6,000 published records documenting a broad variety of visual items, and representing

- more than 430 types and sub-types of musical instruments;
- 23 types of items (architectural objects, paintings, photographs, textiles, and many more);
- more than 680 owning institutions (museums, archives, churches, archaeological sites, etc.); and
- creators from 90 nationalities.

At the Database Editorial Center at Ohio State University, work in 2021 was largely focused on two projects:

1. Ongoing import of data from the database of RIdIM Deutschland. In spring 2021, the RIdIM-Arbeitsstelle in Munich transferred their database to a new software platform, requiring changes in linking. Necessary technical adjustments in the data sharing have been completed and import work is progressing again.

2. The one-time import of data from the project “Byzantine Musical Instruments,” established by the Koç University—Stavros Niarchos Foundation Center for Late Antique and Byzantine Studies (GABAM) and The Friends of Music Society in Athens. This database includes more than 400 Byzantine-era visual representations of musical instruments, spread across 136 different cultural institutions in twenty-seven countries around the world, now with corresponding linked entries in the database.

The Association RIdIM database is freely accessible at db.ridim.org.

Lifetime Honorary Membership: Constance Old
Association RIdIM is very delighted to express the heartfelt joy about Constance Old’s acceptance of the lifetime honorary membership. Old is the founder of the Performing Arts Index (PAI), a reference resource for the visual history of the performing arts that encompasses performance traditions from all countries and periods. The PAI is culled from the Metropolitan Museum of Art’s extensive collection. The dataset, comprised of
more than 5,000 records with comprehensive information and images, was assigned to Association RIdIM and will be integrated into the database.

In 2013, Old and her brother Lloyd established the Lloyd Old and Constance Old Thesis and Lecture Awards in Music, Dance & Theatre in Visual Culture by Early Career Scholars. The award is given by Association RIdIM to outstanding young scholars based on an evaluation by a committee.

The lifetime membership of Constance Old is a very great honor for Association RIdIM and the music iconography scholarship.

Scholarly Meetings:
Celebrating Fifty Years of RIdIM

Given the situation of the COVID-19 pandemic and based upon the detailed report of the organization team in Prague, the council has decided to conduct the 20th International Conference, Visualizing the Unseen: Music in Visual Culture, in Lucerne and St. Gallen (CH). Due to organizational matters the date was moved to August 27 to 29, 2021, to have enough time to prepare an international conference in such a short time and to have a chance to officially celebrate the fiftieth anniversary of Association RIdIM’s foundation on August 29, 1971—fifty years ago!

The conference focused on the different and diverse models that, since the known beginnings of reflection about music, have been used to understand, illustrate, and explain the power of music. The conference was jointly organized by the School of Music of Lucerne, University of Applied Sciences and Arts, and Association RIdIM, and was sponsored by the Swiss National Science Foundation and Lucerne Tourism.

The conference delved into materializations of models that theorize music in different media, and those that address the crucial topic as the relationship between the visible (“real”) and the unseen (“transcendental”). The broad focus was explored by six keynote speakers and thirty-nine individual paper presentations (the program is available here). A special session involved three of the keynote speakers due to their expertise on cataloguing issues referring to visual source material with musical subject matter.


Due to the special conditions of the COVID-19 pandemic and corresponding travel restrictions, the conference was conducted in a hybrid format (in presence and online via Zoom). Although the implementation of such a format posed special technical and organizational challenges, the event was successfully held without major difficulties.

The conference included an excursion to St. Gall on August 29, 2021, to celebrate Association RIdIM’s fiftieth anniversary.

21st International Conference of Association RIdIM

The next international conference of Association RIdIM will be held in Prague from July 29 to 31, 2022, entitled Looking Popular: Representations of the Popular in Music Visual Culture. The conference will present recent research on topics related to the manner in which “the popular” in its manifold expressions might be represented in visual culture related to music, theater, and dance. The detailed call for papers is available at ridim.org/cfp-international.

—Antonio Baldassarre

Obituaries

Franz Götz (1967–2021)

All who knew Franz Götz must have been shocked by the news of his sudden passing on June 9, 2021. He worked for RIdIM Deutschland in Munich from 2002 to 2012, during which time he developed the first German web-based RIdIM database. With lectures and publications, he represented and promoted the work of RIdIM in Germany. He spared no effort, and with great enthusiasm he advocated the creation of an international RIdIM thesaurus. With Franz we lose a person of great kindness and enormous enthusi-
asm. This and his winning personality as well as his great commitment for RILM Deutschland and his achievements regarding issues of cataloging and indexing of visual sources with musical subject matters will always remain in our memories.

We extend our deepest sympathies to his family and friends.

—Dagmar Schnell

Maryam DolatiFard (1978–2021)

We are in sorrow to write these sentences about our dear friend Maryam DolatiFard who is not present among us anymore. She loved music iconography and proactively promoted the development and successful implementation of a working group in Iran. She made significant contributions to the visibility of Iranian, Persian, and Islam music iconography and honed the awareness of the international scholarship for the enormous richness of visual culture and heritage with musical subject matters of the Middle East. We will honor her memory.

—Antonio Baldassarre

Répertoire International de Littérature Musicale (RILM)

The year 2021, the second year of the pandemic, continued to be productive for RILM thanks to its cloud-based operations. Solid progress was made on all resources and projects, with RILM Abstracts growing significantly, more full-text journals and articles being added to RILM Abstracts with Full Text, new encyclopedias joining RILM Music Encyclopedias, more records being added to the Index to Printed Music, and the content of MGG Online continually expanding. RILM also launched a redesigned website to help users navigate the different resources now being offered as well as to provide free teaching and other resources. A new edition of How to Write about Music: The RILM Manual of Style is in the works.

RILM’s participation in (mostly virtual) conferences remained steady in order to closely interlink with the scholarly community and its networks, and to keep that community apprised of developments at RILM.

RILM Abstracts of Music Literature (with Full Text)

In the fiscal year ending June 30, 2021, there were 1,224,915 published main accession records in the RILM Abstracts database, including 152,076 published reviews and 202,652 “shell records” (records for items such as front matter and journal covers). Overall, the database grew by more than 92,000 records. Of these, 5,308 records were added for publications that appeared before 1967, in keeping with RILM’s efforts to work both forward and backward chronologically.

RILM’s committees submitted a total of 30,500 bibliographic records (last year, this number was 26,596), 26,919 abstracts (last year: 17,930), and 641 reviews (last year: 908). There are four countries contributing more than 1,000 records each: China (5,834), Germany (9,491), Russia (3,460), the UK (ca. 4,000), and the USA (3,309). The total of records received from all other committees accumulated to about 7,500.

The following new headwords have been created this year: adolescents, adults, infants, lullaby, postcolonialism, psychology of music, spirituals, video recording. The former headword electronic music and computer music has been split in two: electronic music and computer music. Singing—by name has been changed to singing—by performer.

Full-Text Coverage: As of December 2021, RILM Abstracts of Music Literature with Full Text included article PDFs from all 260 licensed titles. At launch in July 2016, the full-text collection included just over 62,000 PDFs; since then the content has grown to over 416,000, with many more on their way. Eleven new titles in eight languages were released in July 2021, representing ten countries of publication (Canada, Croatia, Denmark, Georgia, Germany, Lebanon, Romania, Russia, Spain, and the UK). Nine new journals will be added to the full-text collection in July 2022. For a complete list of all full-text journal titles included in RILM Abstracts with Full Text, see rilm.org/abstracts/scope/fulltext-titles.

RILM Music Encyclopedias (RME)

In January 2022, three titles joined the growing collection of reference works included in RILM Music Encyclopedias, bringing the total to 63 titles published originally in print from 1775 to the present, and 318,815 entries. The additions are:

*RME* is available on EBSCOhost, and, since February 2020, on Egret, RILM’s custom-designed platform that also hosts *MGG Online*. *RME* on Egret can be explored at rme.rilm.org.

**MGG Online**

*MGG Online* celebrated its fifth anniversary in November 2021. Hundreds of articles have been revised and newly written during this period. In 2021 alone, *MGG Online* expanded by forty-one new entries, twenty-two newly written articles, and twelve significantly updated articles, as well as hundreds of minor updates. The new articles cover categories such as Canada, contemporary composers, contemporary musicians, singers, and the USA. Among them highlights are entries on popular musicians including Dream Theater, Pussy Riot, and Missy Elliot, as well as newly written articles on the Mozart family, Amu Ephraim, Colombia, and Toronto. Seeking to keep its content up-to-date, *MGG Online*’s biographical data continues to be revised as well, including the addition of recent death dates. Major articles anticipated for 2022 include a new entry on music information retrieval and a newly written article on musicology.

**DEUMM Online**

Following the bankruptcy of the renowned Italian publisher of reference works, UTET Grandi Opere, RILM has acquired the full rights to the *Dizionario enciclopedico universale della musica e dei musicisti* (*DEUMM*), published in print between 1999 and 2005 under the editorship of Alberto Basso. With its three thematic sections (“Le biografie,” “Il lessico,” and “I titoli e i personaggi”) containing some 35,000 entries, *DEUMM* is the most important modern music dictionary in the Italian language.

The content of the original printed edition along with updated and new entries will be the starting point for *DEUMM Online*, to be offered as part of RILM’s suite of reference works. *DEUMM Online* will be available in the winter of 2023 on RILM’s platform Egret, offering advanced search and browse capabilities.

**Index to Printed Music (IPM)**

Over the course of 2021, the *Index to Printed Music* has continued to grow with the addition of more and more editions of music. *IPM* now contains records for over 582,000 individual pieces of music found in 32,000 volumes. Throughout the pandemic, the focus has been on increasing *IPM*’s coverage of open-accesseditions. This has included revising existing records and adding hyperlinks to historical series such as the original *Ludwig van Beethoven’s Werke*, published by Breitkopf & Härtel, and also adding new open-access series such as UCLA’s *Contemporary Score Collection* and the *English Heritage Music Series*. An ongoing user study will help to shape the future direction and scope of *IPM*. A short instruc-
tional video on how to use IPM has been released on RILM’s YouTube channel, “RILM Resources.”

**Bibliolore**

Since its inception in October 2009, RILM’s blog, *Bibliolore*, has published over 1,575 posts and has been viewed over 702,280 times. Views in 2021 averaged 218.87 per day. *Bibliolore* has 426 subscribers, and its Facebook page has 107 followers.

New posts are added weekly; 87 were published in 2021. As in previous years, *Bibliolore* celebrates round birthdays of musical figures—both well-known ones, like Mahalia Jackson, and those less remembered today but no less worthy, like Choe Seung-hui. All of the birthday posts are linked here.

These are the top-ten posts of 2021:

<table>
<thead>
<tr>
<th>Post</th>
<th>Views</th>
</tr>
</thead>
<tbody>
<tr>
<td>Philip Ewell: Erasing Colorasure in . . .</td>
<td>3,861</td>
</tr>
<tr>
<td>Mahler and Beyoncé</td>
<td>2,981</td>
</tr>
<tr>
<td>Smithsonian Collections Object: The . . .</td>
<td>1,751</td>
</tr>
<tr>
<td>Thakur and Mussolini</td>
<td>1,577</td>
</tr>
<tr>
<td>Ma Rainey’s “Prove It On Me”</td>
<td>1,202</td>
</tr>
<tr>
<td>Ella Fitzgerald and “How High the Moon”</td>
<td>904</td>
</tr>
<tr>
<td>Debussy and Gamelan</td>
<td>801</td>
</tr>
<tr>
<td>The Taliban and Music: An Annotated . .</td>
<td>786</td>
</tr>
<tr>
<td>Nudie Musicals in 1970s New York City</td>
<td>731</td>
</tr>
<tr>
<td>Rousseau and Aunt Rhody</td>
<td>572</td>
</tr>
</tbody>
</table>

The most-viewed post of 2021, “Philip Ewell: Erasing Colorasure in American Music Theory, and Confronting Demons from Our Past,” is an unusual one. During Black History Month (February) 2021, Philip Ewell, associate professor of music at Hunter College and the Graduate Center of the City University of New York, posted a series of daily tweets providing information on some under-researched Black composers and musicians under the rubric “Colorased.” These tweets contain names and basic information about each neglected figure. In keeping with RILM’s mission to document and disseminate writings about music across all borders and boundaries, *Bibliolore* sought to preserve and share these tweets, and asked Ewell if he would be willing to re-post them, along with some text framing his project, on RILM’s blog. Ewell accepted our invitation, and this post is the result.

—*Tina Frühauf*

**Répertoire International de la Presse Musicale (RIPM)**

Cumulative statistics for RIPM as of December 31, 2021 (full title list):

- 583 journals treated
- 479 full-text journals
- 1.02 million annotated records
- 1.71 million full-text pages

Certainly, 2021 was a challenge for the entire world. Health scares, lockdowns, remote work, and isolation touched us all. However, such periods of difficulty can also serve as catalysts for greater action. In years past, we have often begun the annual report stating that the previous year was “especially productive for RIPM.” However, in the past year, RIPM has managed to have one of its most productive periods in our forty-year history, with major enhancements to *RIPM Jazz*, publication of the one millionth record in the *RIPM Index*, addition of significant titles to the *RIPM Preservation Series*, publication of a festschrift, and organization of a conference.

*RIPM Jazz Periodicals*, originally released in 2019, has been greeted with fanfare by scholars, performers, and jazz aficionados. Thanks to the great support we have received from users and subscribing institutions, beginning in February 2020 we undertook a project to fully index the contents of all journals in the database. With the assistance of our software development team, we created a new system to capture and enhance title-level metadata, utilize authority data, and augment the current user interface to support this new metadata. To support this project, we developed new software systems and editorial practices. The end result will be a release in January 2022 of 138,000 searchable author-title citations, including searchable record reviews and enhancements to current data. Such data will allow *RIPM Jazz* to better integrate into library systems and allow for a more robust user experience. We continue to add new journals to *RIPM Jazz*. In addition to the seven journals added at the end of calendar year 2020, previously mentioned in the *IMS Newsletter* (vol. 8, no. 1 [2021]: 9), RIPM will add six more journals and expand coverage of one other, in January 2022.
The RIPM Retrospective Index to Music Periodicals and RIPM Retrospective Index to Music Periodicals with Full Text each passed a significant milestone in the past year: In January 2021, we published the one millionth record in the RIPM Retrospective Index, a feat accomplished thirty-three years after beginning publication, and twenty-one years of publishing online. We would like to thank our numerous collaborators over this time, especially those long-time colleagues whose work contributed mightily to reaching this milestone. In the past year, twenty-one journals were added to the RIPM Retrospective Index and eighteen journals saw the addition of full text to the RIPM Index with Full Text. Thanks to the re-establishment of indexing operations in Portugal, RIPM published an index to the Lisbon journal Amphion, a project begun some years ago by our colleague Luísa Cymbron. Indexing work continues in Portugal through the dedicated work of Mariana Carvalho Calado. Two journals from mid-twentieth century Canada—Canadian Music Journal and Canadian Review of Music and Art—were added. Peter Sühring continued his work on the foundational journals of German musicology, here creating an index to Friedrich Chrysander, Phillip Spitta, and Guido Adler’s Vierteljahrsschrift für Musikwissenschaft. Elvidio Surian continued his work on the postwar journals of the publisher Ricordi, here, Ricordiana from the 1950s. Finally, we added an index to The Lyric: A Review of Serious Music, a journal published in Los Angeles which documented aspects of African-American musical life during the Civil Rights era. Journals added to the RIPM Index with Full Text include The Monthly Musical Record, the nearly century-long organ of the Augener publishing house in London. Three significant Italian journals added include Napoli musicale, a chronicle of musical life in Naples from 1868 to 1886; La Cronaca musicale, a journal founded on the instigation of Pietro Mascagni in Pesaro; and the Rivista musicale italiana, the first significant journal devoted to musicology in Italy, published for more than sixty years.

The RIPM Preservation Series saw the addition of twenty-two journals this year from two updates, in January and December, adding 185,000 pages to the collection. Eleven of these titles were listed in the previous IMS Newsletter (vol. 8, no. 1 [2021]: 10) but appeared in January due to a delayed update. Of note in the December update is the expanded coverage of The Musical Courier, 90,000 pages of which were scanned by RIPM in the past year from collections of the Sibley Music Library, Eastman School of Music. Also added was the Milanese Il Mondo Artistico, a journal founded by the Wagnerian critic Filippo Filippi, and Fruições, the journal of the Associació Obrera de Concerts, founded by the cellist Pau Casals in Barcelona.

From December 6 to 7, 2021, musicologists and ethnomusicologists gathered at the Palazzetto Bru Zane in Venice for a conference in honor of the founder of RIPM, H. Robert Cohen, Honorary Member of the IMS. During the conference, jointly sponsored by RIPM, the ICTM Study Group on Iconography of the Performing Arts, and the Centre de musique romantique française, Cohen was presented with a festschrift: Musical History as Seen through Contemporary Eyes: Essays in Honor of H. Robert Cohen, edited by Benjamin Knysak and Zdravko Blažeković (Vienna: Hollitzer, 2021). The volume contains twenty-five contributions concerning the musical press, Berlioz and musical France, Verdi, music iconography, popular musics, and the R-Projects.

Finally, the annual H. Robert Cohen / RIPM Award, chosen by an independent committee of the American Musicological Society, was presented to Billy Coleman for his volume Harnessing Harmony: Music, Power, and Politics in the United States, 1788–1865 (Chapel Hill: University of North Carolina Press, 2020).

All journals added to RIPM publications are listed below.

RIPM Jazz Periodicals
- Down Beat’s Yearbook of Swing (Chicago, 1939)
- The Second Line (New Orleans, 1950–2009); years 1964–2009 added
- Expansions (New York, 1971–75)
- Sabin’s Radio Free Jazz USA (Washington, DC, 1972–75)
- Different Drummer (Rochester, NY, 1973–75)
- Radio Free Jazz (Washington, DC, 1975–80)
- Bright Moments (Newark, NJ, 1985)
RIPM Retrospective Index to Music Periodicals (1760–1966)

- Jahrbuch der Tonkunst von Wien und Prag (Vienna, 1796)
- Musicalische Notizen (Linz, 1812)
- Musicalische Zeitung für die österreichischen Staaten (Linz, 1812–13)
- Giornale della Società del Quartetto di Milano (Milan, 1864–65)
- Amphion (Lisbon, 1884–87, 1890–98)
- Vierteljahrsschrift für Musikwissenschaft (Leipzig, 1885–94)
- Opera Magazine (New York, 1891–16)
- Music and Musicians (New York, 1916–22)
  + Musica e musicisti (1916–22)
- The Scottish Musical Magazine (Edinburgh, 1919–31)
  + The Scottish Musical Magazine and Scottish Drama (1929–31)
- The Musician (London, 1919–21)
- El Sonido 13 (Mexico City, 1924–31)
  + The 13th Sound (1927)
- Aulos (Santiago, 1932–33)
- Zeitschrift für vergleichende Musikwissenschaft (Berlin, 1933–35)
- Canadian Review of Music and Other Arts (Toronto, 1942–48)
- Ricordiana (Milan, 1955–57)
- The Lyric: A Review of Serious Music (Los Angeles, 1958–67)
- Canadian Music Journal (Toronto, 1956–62)

RIPM Retrospective Index to Music Periodicals with Full Text (1760–1966)

- Musicalische Notizen (Linz, 1812)
- Musicalische Zeitung für die österreichischen Staaten (Linz, 1812–13)
- The Euterpeiad (New York, 1830–31)
- Napoli musicale (Naples, 1868–86)
- Hudební listy (Prague, 1870–75)
- Il Progresso musicale (Rome, 1876)
- Russkiy muzikal’niy vestnik (St. Petersburg, 1880–82)
  + Russkiy muzikal’niy i teatral’niy vestnik (1882)
- La Cronaca musicale (Pesaro, 1896–1917)
- L’arte pianistica (Naples, 1914–25)
- Música (Santiago, 1920–24)
- Il Pensiero musicale (Bologna, 1921–29)
- Music: Illustrated Monthly Review (New York, 1924)
- Sovremennaya muzyka (Moscow, 1924–29)
- Vita musicale italiana (Naples, 1926–28)
- Polyphonie (Paris, 1947–50)

RIPM Preservation Series: European and North American Music Periodicals

- Euterpe: Ein musikalisches Monatsblatt (Erfurt, Leipzig, 1841–55, 1857–84)
- Le Colporteur: journal de la littérature, des théâtres et des beaux-arts (Paris, 1854–55)
- La Presse théâtrale (Paris, 1855–65)
- The Concordia (Chicago, 1866–67)
- La Presse musicale (Paris, 1866–92)
- Il Mondo Artistico (Milan, 1867–1903)
- Ur Nutidens Musikliv (Stockholm, 1920–25)
- Fruïcions: Portaveu de l’Associació Òbrera de Concerts (Barcelona, 1927–32)
- O. S. A.: Revue périodique... (Sofia, 1934–35)

—H. Robert Cohen and Benjamin Knysak

Répertoire International des Sources Musicales (RISM)

The year 2021 was still overshadowed by the COVID-19 pandemic and the diverse social restrictions inevitably also hindered RISM contributors from accessing source materials all around the world. Most working groups, nonetheless, found ways to keep adding new records, and the overall increase of source descriptions in the RISM database eventually surpassed our plans and amounted to over 112,000 new records.

Thanks to these additions, in October 2021 the entire data pool consisted of 1,555,811 records. This includes the authority files, which contain 142,142 authority records for personal names, as well as 31,938 for institutions (in the latter category, this year we managed to delete a significant number of entries stemming from...
import projects that are not relevant to the core
dataset). A total of 1,344,257 records remain for
descriptions of musical sources, which can be
further differentiated into 1,150,267 records for
manuscripts and 192,564 for printed editions (the
divergence from the previous year is due to a new
counting method focusing exclusively on the ba-
sic source types). Meanwhile the number of links
to digital objects has increased to over 85,920,
one again a notable increase by almost 29,000.

Such significant enrichments to the dataset
are essential so that RISM can remain an indis-
pensable tool for both researchers and perform-
ers, and strengthen its position as the “first stop”
for scholars looking for historical music sources.
Indeed, the unflagging interest is also reflected
in the ever more intensive use of our catalog: on
average, the RISM Catalog of Musical Sources
was visited by about 10,500 people per month
over 28,430 visits (annually: 126,000 people with
341,200 visits and 16.2 million page views).

Besides ongoing submissions from the inter-
national working groups (among which the ones
in Germany and Poland were the most active also
in 2021), the Editorial Center has for several years
sought to expand RISM’s coverage by importing
datasets from major national collections. As a
 crucial step in this process, 2021 saw the publi-
cation of over 60,000 records from the Istituto
Centrale per il Catalogo unico delle Biblioteche
Italiane (ICCU), which significantly improved
the representation of Italian sources. While fur-
ther records from ICCU will also gradually be
published in the coming years, the Editorial Cen-
ter can now focus on its next major import project
targeting the historical music manuscript collec-
tions of the Austrian National Library.

Such imports as a rule require considerable
editorial work, but the Zentralredaktion views
them as essential components of a strategy
aimed at increasing not simply the size, but the
overall research potential of the RISM database.
Bringing together sources from different coun-
tries does not merely offer richer search possibil-
ities for researchers and musicians alike, but can
at the same time call attention to special rela-
tionships between different regions, thereby fos-
tering the reconstruction of historical cultural
networks. These in fact reach far beyond the bor-
ders of Europe: the records produced by the
working group in South Korea, or the upcoming
import of source descriptions from Mexico (also
planned for 2022) effectively exemplify the enor-
mous scholarly potential inherent in further ex-
 panding the international network.

While the worldwide pandemic presented the
entire RISM community with diverse challenges,
the increased interest in online communication
channels also proved a source of inspiration. In
an effort to ensure more direct interaction with
RISM catalogers, we started to offer virtual
“Muscat Coffee Hours” following important new
releases of our cataloguing software. The tradi-
tional “live” Muscat workshops that as a rule
take place at major conferences also had to be
“virtualized,” prompting an adaptation of the
methodology and the teaching materials to the
confines (as well as the new opportunities) of the
different medium. Since the online workshops
succeeded in reaching people who have had diffi-
culties in taking advantage of traditional work-
shops (such as due to geographic distance or sim-
ply lack of travel funding), we plan to offer this
alternative in the long run as well, even if inter-
national travel resumes its former dimensions.

Besides its active contributors, however,
RISM also seeks to be in constant touch with its
larger circle of users. The Editorial Center is ac-
tive on Facebook and Twitter with more than
4,131 fans and over 2,768 followers, respectively.
Since late 2020 a new website also facilitates
sharing information primarily about the activi-
ties of diverse RISM working groups, but also re-
garding musical source research in general.

Finally, a special group of scholars, librarians,
and music lovers has been targeted through a
new initiative, a series of RISM Lectures. The vir-
tual opening event took place on January 28,
2021 and presented to a more than 270-strong
audience the new source descriptions of the
Fondo Cappella Sistina, with keynotes by
Thomas Schmidt (University of Huddersfield)
and Richard Sherr (Smith College). The second
lecture, featuring former RISM President
Christoph Wolff (Harvard University), was
offered on May 26 and focused on the Bach col-
lection of the Berlin State Library. Recordings of
both lectures, as well as the ensuing discussion,
are also available on RISM’s YouTube channel.

—Balázs Mikusi
IMS Regional Association for East Asia (IMSEA)

The review of submitted abstracts for the sixth biennial conference of the IMS Regional Association for East Asia (IMSEA), originally scheduled to take place in Daegu (KR) during October 2021 but postponed by one year because of the COVID-19 pandemic, was recently completed by the program committee, which selected a total of eighty-two papers. More than one third of the authors of these accepted abstracts hail from outside of the East Asia region (including Australia, Canada, Costa Rica, Malaysia, Mexico, the UAE, the UK, and the USA), and hence it will be a particular pleasure for the regional association to host a richly international gathering featuring dialogues between the local and the global. Special thanks go to the program and organizing committees of the conference for their outstanding work. A schedule of presentations will be circulated shortly, at imsea2022.org.

To occupy the place of the postponed 2021 event, IMSEA arranged a smaller online conference, titled The Musicological Discipline in East Asia and specifically intended for early-career scholars (doctoral degree received within five years) and current PhD students. The program included a total of seventeen papers, presented over the two days of the third weekend of October, in the format of a single Zoom session. The success of this “substitute” conference was such that the regional association will aim in the future to organize similar virtual events for the junior representatives of our field, alternating yearly with the biennial conferences. Nozomi Sato (JP), a member of the IMS Directorium and the IMSEA steering committee, took charge of the planning for the weekend and deserves particular thanks for his efforts. The call for papers invited presenters to speak in the language of their preference, in line with the revised all-inclusive language policy of the IMS passed at the 2019 Extraordinary General Assembly. All seventeen elected to speak in English, though Q&A sessions were sometimes carried out partially in Chinese and Japanese, with translations provided by session chairs and audience members. How typical this choice was remains to be seen, with upcoming IMS conferences applying the same policy (including the one in Athens).

—Jen-yen Chen

IMS Regional Association for Eastern Slavic Countries (ESCRA)

In 2021 the activities of the IMS Regional Association for Eastern Slavic Countries (ESCRA) were mainly associated with its new network, Union of Young Scientists (UYS), under Mikhail Chernigovsky as chair. As planned earlier, the most recent UYS-ESCRA meeting took place at the Tchaikovsky State Conservatory, Moscow, on November 17, 2021. It was held as a “Music and Science Art” session within the framework of the IX International Interdisciplinary Conference: “Music—Philosophy—Culture,” dedicated to the ninetieth anniversary of Sofia Gubaidulina. The Tchaikovsky State Conservatory and the Council of Young Scientists of the St. Petersburg State University became partners of the UYS in organizing the session. The program of the session included seventeen papers delivered by participants from Russia and Belorussia (Minsk, Moscow, Nizhny Novgorod, Novosibirsk, St. Petersburg). In 2022 the abstracts of the UYS-ESCRA meeting will be published.

—Natalia Braginskaya

IMS Regional Association for Latin America and the Caribbean (ARLAC)

In the IMS Regional Association for Latin America and the Caribbean (ARLAC) we have successfully finished the call of papers for the V Confer-
ence of ARLAC at the International University of Andalucía (ES) to be held in virtual mode from April 20 to 22, 2022. At the same time, three working groups continue to be active in ARLAC integrating musical research interests of the region: “Francisco Curt Lange,” around the figure and the work of the German musicologist based in South America, coordinated by André Guerra Cotta (BR); “Music and Newspapers in Latin America and the Caribbean,” coordinated by Maria Alice Volpe (BR); and “Urban Popular Music,” coordinated by Juan Pablo González (CL). Likewise, yet another working group, “Musical Iconography in Ibero-America and Its Overseas Connections,” coordinated by Luzia Rocha (PO), is in formation.

—Juan-Pablo González

**IMS Regional Association for the Study of Music of the Balkans (RASMB)**

The main results of the IMS Regional Association for the Study of Music of the Balkans (RASMB) in 2021 were the organization of a roundtable as part of the 21st Quinquennial IMS Congress (IMS2022), to be held in Athens, August 2022; preparations for the next RASMB conference in Albania; publishing the second issue of the musicological e-journal *Series Musicologica Balcanica* (*SMB* 1, no. 2); and the beginning of the process of reviewing the received articles for the third issue of the journal (*SMB* 2, no. 1).

The RASMB session at IMS2022 is dedicated to Katy Romanou who collaborated with scholars from the Balkan countries for many years and contributed to the cultivation of stable academic relationships. The roundtable attempts to highlight the timeless cultural and musical contexts and interactions that exist between the Balkan countries and focuses on the influences and intercorrelations found across borders in all kinds of music, especially in reference to ecclesiastic chant, folk, and art music. Scholars from various regions of the Balkans will take part, aiming to present a wider spectrum of aspects, crossing the fields of musical borders throughout history. Topics such as education, methodologies, contemporary issues, and technologies will also attract the interest of scholars into the research on Balkan music.

Trying to be consistent in scheduling regular meetings, the preparations for the 19th International RASMB Conference have also started. It will be held in the first week of September 2023 and hosted by the Faculty of Music of the University of the Arts in Tirana (AL), expecting to renew already successfully established scientific dialogues among musicologists from the Balkans.

The most recent SMB issue (vol. 1, no. 2), which came out in 2021, includes twenty-one articles arranged in the following sections according to their textual/research genres: studies (eight contributions), analysis/theory (nine contributions), sources (two contributions), free papers (one contribution), and reviews (one contribution). As for the thematic areas within the sections, they are: “Byzantine Sphere/Connections,” “Classic and Romantic Period,” “Contemporary Issues,” “Educational and Pedagogical Endeavors,” followed by various analytical-theoretical topics, and interpretations of historical documents. The free paper deals with the issue of musical ethnohistory, while the review provides an assessment of the collection of papers on new sound spaces. Thus, the articles cover multifarious aspects of the music culture of the Balkans, while presenting the diversity of musicological approaches, methodologies, and styles. The first and second issues of the first volume of SMB are on display on the platform Prothiki of the Central Library of the Aristotle University of Thessaloniki: ejournals.lib.auth.gr/smb.

The third and fourth issues of *SMB* (vol. 2, nos. 1 and 2) will contain works presented at the Bucharest Conference of 2019, entitled *Musical and Cultural Osmoses in the Balkans*. The process of defining the contents of each of them, as well as preparations for the review of corresponding articles, began in 2021.

The journal’s editorial team can be reached at: smb@mus.auth.gr.

—Evanthia Nika-Sampson and Mirjana Veselinović-Hofman
Reports of the IMS Study Groups

IMS Study Group “Cantus Planus”

The pandemic—again, unfortunately—put pay to the biennial congress of the IMS Study Group “Cantus Planus,” postponed from summer 2020, which had been organized to take place in the historic city of Telč in the Czech Republic. Instead, thanks to the initiative of Hana Vlhová-Wörner and her team at the Czech Academy of Sciences in Prague, the study group met for its inaugural online research forum on July 28, 2021. The concept comprised short, five-minute presentations to allow for the widest review of current research. In this way, it was possible to accommodate on fifty speakers from North America through Europe to Taiwan and Japan; more people were in attendance online. Especially encouraging was the strong showing of doctoral students and early career researchers. Topics ranged from the latest digital projects (databases, fragmentology, corpus analysis) to institutional histories, repertorial studies, and contemporary uses of chant.

In addition, this past calendar year has witnessed a change in the team: After many years’ service to the study group, James Borders has stood down as chair and we are very grateful for all that he has done over the years. The vice chair, Jeremy Llewellyn, has taken over and is in the process of organizing the transition to a new team which should take office after the study group’s meeting during the 21st Quinquennial IMS Congress in Athens in August 2022. He has been most ably supported by the study group’s advisory board with vital input from former chairs, and several initiatives have already been set in train, including a grant proposal concerning global, digital, and performative approaches to the dissemination of sacred song in Europe; a new website should be up and running in the first quarter of 2022.

—Jeremy Llewellyn

IMS Study Group “Digital Musicology”

This year the IMS Study Group “Digital Musicology” organized a special session on digital musicology during the online ISMIR2021 conference, which attracted an audience of around sixty participants. The program included the following presentations:

- Emmanouil Benetos, Alessandro Ragano, Daniel Sgroi, and Anthony Tuckwell, “Measuring National Well-Being with Music”
- Polina Proutskova, “What Is a Note in Vocal Music? Studying Disagreements between Human Transcribers in Different Cultures”
- Mark Sexton and Adrian Hull, “Stravinsky’s Octet”
- Joshua Neumann, “Creating Die Winterreise in Performance with Dietrich Fischer Dieskau”
- Eva Ferková and Michal Šukola, “The Public Presentation of the Usage of the Software Trial for Harmonic Analysis”
- Peter van Kranenburg, “The Polifonia Project: Reconstructing the Connections between Music, People, Places, and Events from the Sixteenth Century to the Modern Day”

Forthcoming Meetings

There will be a study group session entitled “Crossing Borders in Computational Musicology” at IMS2022 in Athens. We are also planning a study group meeting in conjunction with ISMIR2022 (Bengaluru, India, and online), December 4 to 8, 2022 (ismir2022.ismir.net).

The mailing list of the study group can be reached at digitalmusicology@jiscmail.ac.uk. To subscribe to the mailing list, visit jiscmail.ac.uk/DIGITALMUSICOLOGY.

—Johanna C. Devaney and Frans Wiering
IMS Study Group
“Early Music and the New World”

Members of the IMS Study Group “Early Music and the New World” presented papers at the V International Colloquium: “Instruments, Performers, Recordings, and Musicology,” organized by the Master of Musicology Program, Universidad Nacional de Colombia, Bogotá, and convened via Zoom from December 4 to 5, 2021. The papers will be included in two forthcoming publications.


In 2022, the study group will have sessions at the V Conference of ARLAC, to be held in April at the Universidad Internacional de Andalucía, Baeza (ES), and at the 21st Quinquennial IMS Congress to be held in Athens (GR) in August. In the April session the presenters will be Javier Marin (ES), Egberto Bermúdez (CO), Alejandro Vera (CL), Juan Francisco Sans (VE), and Mariantonia Palacios (VE). Besides Marin, Vera, and Bermúdez, the Athens session will also include the participation of Rachel Charpentier (US), Giuseppina Crescenzo (IT), and Mary Caton Lingold (US).

—Egberto Bermúdez

IMS Study Group
“Gender and Musical Patronage”

The IMS Study Group “Gender and Musical Patronage” (GMP) in 2021 has established a cooperation with two foundations: the Mariann-Steegmann-Stiftung (LI), which supports projects on gender and music, and the Fondazione Ugo e Olga Levi (IT). The Mariann-Steegmann-Stiftung has covered the personal costs of preparing, coordinating, and writing an edited book based on the first meeting of this study group. The Fondazione Ugo e Olga Levi agreed to host and financially support the second meeting of the study group, originally planned for July 2021 and postponed to the end of 2022 due to the COVID-19 pandemic.

In August 2021, the members of the steering committee signed an editorial contract with the publishing house Routledge, Taylor & Francis Group, to publish an edited book, entitled Gender, Musical Patronage during the “Long 19th Century”: Women as Patrons, co-authored by various members of the study group.

In the frame of the 21st Quinquennial IMS Congress, to be held in Athens (GR) from August 22 to 26, 2022, the study group will be present with a session entitled “Musical Patron-
age across Borders: Gender, Institutions, and Economics of Music.” It will consist of ten short thematic presentations, followed by an organizational plenary discussion to debate new forms of communication between the study group members, the following meetings, and the renewal of the study group's steering committee.

—Maria Cáceres Piñuel and Vincenzina C. Ottomano

IMS Study Group “Global History of Music”

The IMS Study Group “Global History of Music” currently has sixty-seven members worldwide, including many young and emerging scholars. 2021 saw the group’s first major conference, Music in the Pacific World: Change and Exchange through Sound and Memory, which took place from October 14 to 17, 2021, organized by Jen-yen Chen and David R. M. Irving. The decision to focus on “the Pacific World” was made for a number of reasons. First, it seemed the right time in the discipline—inspired by foundational and recent musicological research on the Atlantic and Indian oceans—to think about this space in macrohistorical terms. Second, with the current proliferation of events on global topics in music research, it feels appropriate to shine a global-history light on different parts of the world, and we hope that the next large-scale conference of the group will look at another complex geopolitical zone from a global perspective.

Originally planned as an in-person event in Taipei, the conference had to migrate online due to ongoing travel restrictions and the necessity for quarantine. The web-based format (using Zoom) worked well, with a carefully-constructed program that made for comfortable scheduling of papers in different timezones. The conference featured fifty-six presenters at all career stages, from junior to senior, and based in fifteen countries on four continents. The keynote speaker was Gabriel Solis (US), who gave a compelling presentation about his recent and ongoing work on the music histories of the Black Pacific. For the running of this event we were honored and grateful to receive a generous grant from Taiwan’s Ministry of Science and Technology, and the ongoing support of the IMS. The conference was hosted by the Graduate Institute of Musicology at National Taiwan University, with the backing of its director Fumitaka Yamauchi, and was ably assisted by a talented and resourceful team of graduate students. Special thanks must go to the program committee (formed of seven researchers on musics of the Pacific World from seven different countries who put in an enormous amount of work in evaluating abstracts and grouping papers thematically), the eight invited speakers and respondents for the plenary session, and all the session chairs.

For the IMS2022 Congress in Athens, the study group has proposed a study session on the theme of “Ethics, Inequality and Collaboration in Global Music History,” organized by Jacob Olley (UK) and David R. M. Irving. The program includes four free papers by scholars based in Australia, the Philippines, the UK, and the USA, as well as a discussion panel involving scholars from California and Tanzania. The study group will also hold an administrative meeting in which ongoing governance and proposals for post-holders will be discussed.

—David R. M. Irving

IMS Study Group “History of the IMS”

The IMS Study Group “History of the IMS” organized its fourth meeting as a video conference on November 12, 2021, during the conference Unknown Pages from the History of Musicology and the Arts, organized at the Russian Institute of Arts History in St. Petersburg from November 11 to 13, 2021. The following papers were given:

- Petra van Langen (NL): “The Société Union Musicologique: A View from the Archive of Its Founder Daniël François Scheurleer”
- Christiane Sibille (CH): “‘Systematische Musikwissenschaft’ im Umfeld der Internationalen Musikgesellschaft”
- Egberto Bermudez (CO): “Latin America and Acta Musicologica, 1930–50”
Participants were also invited to the session of the Study Group for the Correspondence of Musicologists:

- Miljana Pavlović (AT) and Cristian Leitmeir (UK): “Der Briefwechsel von Guido Adler und Rudolph von Ficker”
- Olesya Bobrik (RU): “On the History of the Reception of Ernst Kurth’s ‘Foundations of Linear Counterpoint’ in Russia: Letters from Iosif Dubovsky to Ernst Kurth (1926–32)”
- Jeanna V. Kniazeva (RU): “Aus Jacques Handschins Adressbüchern: Amerikanische Kontakte”

The next meeting will take place during the 21st Quinquennial IMS Congress in Athens (details to follow).

—Dorothea Baumann and Jeanna Kniazeva

**IMS Study Group “Italo-Ibero-American Relationships” (RIIA)**

Despite the many challenges of the second year of the COVID-19 pandemic, the activities of the IMS Study Group “Italo-Ibero-American Relationships” (RIIA) have been very intense and have taken full advantage of the possibilities afforded by online communication.

**Bolognese Book**

In February the book *I fiumi che cantano: Compagnie liriche itineranti nel bacino del Rio della Plata (1880–1930)* was published. It deals with a hitherto unexplored phenomenon: the circulation in South America of opera companies through the enormous waterways alongside which numerous opera houses were founded in the early twentieth century. These theaters in the Argentine, Brazilian, and Uruguayan territories open up new perspectives in the transnational study of opera. The volume was published in digital form by the University of Bologna, edited by Annibale Cetrangolo and Matteo Paoletti, and contains contributions by Ignacio Weber, Lucia Martinovich, Pedro Camerata, Fernando Berçot, Clarissa Bomfim, Giulia Murace, Caterina Fara, Maria Filip, Michele Mescalchin, Bruno Ligore, Carmen Rueda, and Leonardo Clementi.

**Editions in Progress**

Cetrangolo and Antonio Domenighini are preparing an edition of the opera *Amor es todo invención* by Giacomo Facco (IMLA editions). The book with works for two cellos by Facco preserved in the Marciana Library in Venice is also in the process of being published. Editors: Cetrangolo and Giulio Padoìn (Sociedad General de Autores de España)

**Permanent Seminar Italy-South America**

The group based at the University of Buenos Aires enjoyed an uninterrupted period of activity with weekly meetings. The group is formed by Yanet Gericó, Gustavo Zito, Pedro Camerata, Juan de Zan, Yoël Vilois (AR), Stefano Pavetti (PY), Domenico Di Nella, and Salvatore Saieva (IT), and is coordinated by Cetrangolo. The meetings are available online on the RIIA YouTube channel. The group is completing the entry into the RIIA database of the data of the performances of the first Colón theater (1857–88) and of the Teatro de la Opera de Buenos Aires.

**Collaboration with IBIMUS**

Through its collaboration with the Calabrese Institute of Musical Bibliography (IBIMUS), RIIA has participated in two international confer-
ences organized in Calabria: the first dedicated to the composer Paolo Serrao (Filadelfia, [VV], August 30, 2021) and the second studied the activities of the pianist Alfonso Rendano (Cosenza, Villa Rendano, December 3–5, 2021). RIIA and IBIMUS are currently organizing a conference on Calabrian musical immigration to Argentina.

Activities in Collaboration with the Cariparo Foundation

During 2021, the Cariparo Foundation, Padua, supported the following activities of RIIA in several ways:

• a presentation of the activities at the Sala Rossini of the Municipality of Padua on October 21;
• completing and putting online the IMLA-RIIA database about opera and migrations in collaboration with the Ca’ Foscari University of Venice: pric.unive.it/progetti/opera-migrante;
• a meeting to celebrate the 300 years of the first performance of the opera Amor es todo invención, Jupiter y Amphitrión by Giacomo Facco which had previously been restored and recorded on audio CD by our group. The meeting took place in the Sala Giovanni Morelli, University Ca’ Foscari of Venice. Susanna Regazzoni, Diósnio Neto, Francesco Paolo Russo, Stefano Gavagnin, and Cetrangolo participated;
• a first public presentation of the opera since its creation on October 29 at the church of Santi Cosma e Damiano, Venice, offering both in-person attendance and online streaming. The opera was directed by Cetrangolo and the staging was performed by Voxel Studio;
• another presentation of the work took place in Padua in the church of Santa Caterina on November 7, with the collaboration of the Amici della Musica di Padova.

Dissemination

IMLA (Istituto per lo studio della Musica Latino Americana) has inaugurated a new website to convey information relating to its activities and history. In addition to this site, IMLA has enhanced its presence in social networks with a new Facebook page: this is allowing IMLA to be more easily recognizable even outside the academic community and thus reach a wider audience of enthusiasts and those simply interested in the history of music in Latin America and its contacts with Italian culture.

A Twitter page will also be inaugurated in the coming months and a YouTube page will be enhanced with new content.
Meetings
RIIA has organized three online meetings with its members to organize the activities described above and its participation in the IMS2022 Congress in Athens.

Research
Matteo Paoletti worked on his relationship with the performing arts and cultural diplomacy, analyzing the background of the Historical Diplomatic Archive of the Farnesina. He also collaborated as a consultant to the Puccini Foundation for the edition of Michele Puccini’s letters, translating and contesting the letter from the Argentine and Brazilian period. The volume, edited by Ivano Bettin, will be published by Casa Ricordi.

Gericó and Di Nella undertook the transcription of music by Bartolomeo Massa, a Ligurian musician who arrived in Buenos Aires in the eighteenth century. Zito is developing the Spanish and critical versions of texts related to the first Italian melodrama (Bardi, Galilei, Caccini, Peri, Rinuccini).

Members of the study group are directed by IMLA members for their doctoral (Gericó, Camerata) and degree theses (Saieva)

—Annibale Cetrangolo

IMS Study Group
“Mediterranean Music Studies”
As agreed in the last online gathering in 2020, the meeting of IMS Study Group “Mediterranean Music Studies” was held remotely on the afternoon of July 7, 2021, during the MedRen conference which was held in Lisbon (July 5–9). Although a face-to-face meeting was initially planned, due to the sudden increase in COVID-19 cases and travel difficulties, the meeting was arranged online. Unfortunately, this also significantly affected the conference, perhaps one of the most academically stimulating in recent years, but with few participants in person because of the pandemic. The MedRen conferences gather researchers from all over the world each year, although it is always held at a European institution (until recently alternating between the British Isles and the continent). The forty-ninth edition was held at the NOVA University Lisbon and organized by CESEM (Centre for the Study of the Sociology and Aesthetics of Music). Among the display of suggestive thematic panels, two keynotes were particularly noteworthy: Luisa Nardini, “Nuns and Chant in Southern Italy,” and Tess Knighton, “The Soundscape of Parish Churches in Modern Spain.” This edition of MedRen was widely attended online as well as followed and debated on social media. Someone wondered, in view of the display of methodologies and approaches in this encounter, if any part of musicology has transformed and expanded more radically and productively than this focus that we usually call “early music.” The fiftieth anniversary, which will be held in Uppsala (SE) from July 4 to 7, 2022, is already eagerly awaited.

The meeting of the study group led by IMS Immediate Past President Dinko Fabris covered the different research topics and projects being carried out by the members of the group. We enjoyed the presence and hospitality of Manuel Pedro Ferreira, IMS Directorium member and general coordinator of the Lisbon MedRen conference. The contributions of more than fifteen participants from Greece, Italy, Lebanon, Spain, and Tunisia, among other places, were very stimulating. During the last part, Kate van Orden, IMS President-Elect and IMS2022 Program Committee Chair, gave a short presentation, inviting the participants to the IMS2022 Congress in Athens. Finally, the thematic proposal for the study group at the next encounter was set up for “The Circulation of Opera and Operatic Companies in Mediterranean Theaters.”

—Ferran Escrivà-Llorca

IMS Study Group
“Music and Cultural Studies”
The members of the IMS Study Group “Music and Cultural Studies” did not organize a public meeting in 2021. There were two internal meetings related to a planned publication and two conferences in January and August 2022. There is also the idea to organize an online conference related to musicology in the context of area studies and nationalism. Smaller groups of members took part at several international conferences.

—Tatjana Marković
IMS Study Group
“Music and Media” (MaM)

Due to COVID-19, the twelfth annual meeting of the IMS Study Group “Music and Media” (MaM) had to be postponed last year. With no end of the pandemic in sight, we decided to schedule the conference of 2021 as a virtual meeting, taking place on June 10 and 11. The meeting was hosted from two venues: Cleveland State University and the Rock and Roll Hall of Fame, Cleveland. The theme of the meeting was “Pre-existing Music in Screen Media: Problems, Questions, Challenges.”

A new open call for papers was widely distributed. Accepted papers from last year were automatically incorporated in the new program. We welcomed proposals that examined the theoretical and practical implications of pre-existing music in a variety of screen media—with special emphasis on cinema, music videos, and digital technologies. The two-day conference with twenty-four speakers in total was scheduled in six panels:

- “Redefining the Use of Pre-existing Music through Bricolage”
- “Auteur Cinema and Opera”
- “Hollywood, European Mainstream, and Pre-existing Music”
- “Prototypical Film Genres and Pre-existing Music”
- “Incongruency, Isomorphism, and Re-arrangement”
- “Advertising, Branding, Franchising”

The participants were offered two keynote presentations, streamed from the Rock and Roll Hall of Fame. The first was given by James Buhler (University of Texas) and entitled “Composing for the Films in the Age of Digital Media.” The second keynote by Carol Vernallis (Stanford University), entitled “Music Video and the Multisensory,” was streamed at a later moment due to technical challenges. The program committee included both keynote speakers, as well as Michael Baumgartner (Cleveland State University), Ewelina Boczkowska (Youngstown State University), Jason Hanley (Rock and Roll Hall of Fame), Chloé Huvet (École Normale Supérieure de Lyon), Tobias Pontara (Gothenburg University), and Emile Wennekes (Utrecht University).

The study group meeting of 2022 will coincide with the Quinquennial IMS Congress in Athens (GR). We will host a roundtable on the topic of “Music in Comedy Cinema.” The papers presented here will form parts of the upcoming Palgrave Handbook of Music in Comedy Cinema, edited by Emilio Audissino and Emile Wennekes. Invited speakers include Mervyn Cooke, James Deaville, members of last year’s program committee (Huvet, Boczkowska, Baumgartner), as well as the two editors of the handbook.

—Emile Wennekes

IMS Study Group
“Music and Violence”

On February 13, 2021, the IMS Study Group “Music and Violence” presented the panel “Music in Detention: Sound, Violence, Trauma” in the context of the conference Music, Sound, and Trauma: Interdisciplinary Perspectives (University of Indiana), featuring talks by Jacob Kingsbury Downs (University of Sheffield), Elsa Calero-Carramolino (University of Granada), and Anna Papaei (Research Centre for the Humanities, Athens).

Given the restrictions of the COVID-19 pandemic, the study group opted for online research meetings, which offered the opportunity to exchange ideas and research on broader themes of

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music, sound, and violence. The first one took place on March 26: Jacob Kingsbury Downs talked about his research on headphone violence, focusing on sonic interiority and sonic segmentation, and Panos Vlagopoulos (Ionian University) explored symbolic violence with regard to the collection and harmonization of folk songs.

A second meeting took place on May 14 and consisted of the following presentations: “Tackling Epistemic Violence in Music / Undoing Epistemic Violence through Epistemologies of Listening,” by Danae Stefanou (Aristotle University of Thessaloniki); “Body Rendition as Violence: A Biopolitical Approach to Human and Machine Learning,” by Pavlos Antoniadis (Alexander von Humboldt Institute). On June 4 Martin Daughtry (New York University) spoke about his recent work on atmospheric voices and the sounds of the Anthropocene; Milijana Pavlovic (University of Innsbruck) presented her new research on Nazi mass killings in the Soviet Union. Our last research meeting took place on October 15. Luis Velasco-Pufleau presented his recently published article for Conflict and Society, which investigates the listening experiences and aural memories of survivors and parents of victims of the Paris Bataclan Terrorist Attack.

For the IMS2022 Congress, the study group has put together three events: (1) the open session “Listening to Trauma: Music, Sound, and Violence,” focusing on sonic violence, space, listening, and the ethics of witnessing; (2) the study session “Music, Sound, and Violence: Reflections on Research, Methodologies, and the Field”; and (3) a sound walk.

—Anna Papaeti

IMS Study Group
“Music of the Christian East and Orient” (MCEO)

In 2021, the IMS Study Group “Music of the Christian East and Orient” (MCEO) had several online meetings in order to prepare a new musicalological journal: Studies in the Music of the Christian East and Orient (SMCEO). The first issue is planned for 2022 and will comprise the proceedings of the first e-Symposium of the study group, entitled Melismatic Chant Repertories, organized by the School of Music Studies, Aristotle University of Thessaloniki, June 12 to 14, 2021.

The study group also prepared a study session, “Theoretical and Practical Aspects of Performance Practice in Music of the Christian East and Orient: The Case of the Dormition of the Most Holy Theotokos,” which will be held at the IMS2022 Congress in Athens.

—Maria Alexandru

IMS Study Group
“Musical Diagrams”

In 2021 the IMS Study Group “Musical Diagrams” met seven times in online meetings to share the latest research and findings on diagrams. Our Art of Diagram Talks are now an established lecture series. The video recordings and related material are collected and freely accessible in the Media Archive of the Zurich University of the Arts.

The topic of the talks ranged from “Global Tonnetze” (Daniel Walden), “Medieval Geometries of Sound” (Giulia Accornero), “Syntonic Experiments” (Thomas Noll, Daniel Muzzulini) to “Zooming into Chroma Space” (Michael Dodds, Noll, Muzzulini), “Circular Diagrams in Near

Eastern Music Theory” (Judith Haug). Our audience is comprised of scholars and performers from an array of disciplines, including musicologists, music theorists, mathematicians, historians of science and technology, museum and library curators, as well as computer scientists from the USA, Europe, and Asia.

Some of these meetings also served as a preparation for panels with diagrammatic-related content that active study group members gave at international conferences (online, hybrid, and in-person): RSA Virtual 2021, Renaissance Society of America, April 13–22 (John L. Snyder, Susan Forscher Weiss, Muzzulini, Dodds); Diagrams in Science—Science in Diagrams, Bibliotheca Hertziana Rom, Max Planck Gesellschaft, June 14–18 (Forscher Weiss, Muzzulini); Visualizing the Unseen: Music in Visual Culture, 20th International Conference of Association RIdIM, Lucerne/St. Gallen, August 27–29 (Forscher Weiss, Dodds, Snyder, Muzzulini); Diagrams 2021, 12th International Conference on the Theory and Application of Diagrams, September 28–30 (Muzzulini); Tonysysteme und Stimmungen, 21. Jahreskongress der Gesellschaft für Musiktheorie, October 1–3 (Muzzulini, Dodds, Noll).

In August 2022, a number of us—Forscher Weiss, Accornero, Muzzulini, Snyder, Saskia Quené, Matteo Nanni—will be giving talks, taking part in roundtables and curating an exhibition at the IMS2022 Congress in Athens (GR). The network approach, expressed in diagrams and network diagrams, in image databases, and open science, is a guiding principle in our project that allows artificial boundaries between disciplines to be crossed. Our project and the virtual museum, Sound Colour Space, whose extension will be opened on the occasion of the IMS2022 Congress, benefit greatly from Gerhard Dirmoser’s meticulous work in this respect.

—Daniel Muzzulini and Susan Forscher Weiss

IMS Study Group
“Musical Iconography”

Due to the COVID-19 pandemic, the IMS Study Group “Musical Iconography” did not organize any meetings in 2021 in presence, but rather concentrated its efforts on the editorial preparation of selected papers presented during some of the previous conferences (Imaginando los placeres de la música, Madrid 2017; Le vin et la musique dans les arts visuels, Bordeaux 2018; and Early Music Iconography, Basel 2019). Hopefully the direct scholarly exchange, face to face, which is so crucial for our research network, can be re-established during the IMS2022 Congress in Athens. There a study session, entitled “Musical Iconography across Borders: Cultural Encounters, Methodological Challenges,” will situate the field of musical iconography as a cross-border discipline par excellence within a larger intercultural perspective. Twelve presentations by study group members from Austria, France, Italy, Poland, Portugal, Spain, and the USA will address different case studies together with relevant methodological insights and forward-looking recommendations. Conceived within the overarching framework of the Quinquennial IMS Congress, this session draws together approaches premised upon cultural encounters, the mechanisms of identity construction, the reverberations of antiquity, the challenges of present-day digital humanities, and third-mission communication strategies, among others.

—Björn R. Tammen

IMS Study Group
“Stravinsky: Between East and West”

Since 2009, the year of our first meeting in Minsk, the IMS Study Group “Stravinsky: Between East and West” has organized eight meetings. The most recent one was held on November 25, 2021, in Moscow again, after the precedent of 2017, but for the first time at the Gnesins Russian Academy of Music. The meeting was organized as an autonomic session, “Igor Stravinsky and Musical Theatre,” in the program of the big international conference Opera and Musical Theatre: History and Present Time (November 22–26). The study group session, dedicated to the fiftieth anniversary of Stravinsky’s death, gathered together thirteen scholars from Russia, Switzerland, Italy, Germany, and the USA. The proceedings of the meeting will be published in the academic collection of the whole conference in 2022.

—Natalia Braginskaya and Valérie Dufour
IMS Study Group
“Tablature in Western Music”

The IMS Study Group “Tablature in Western Music” continued to remain inactive through the second year of the COVID-19 pandemic, with no interest in organizing any online activities. The study group will resume activity in August 2022 at the IMS2022 Congress in Athens, and also in September 2022 when it will be one of the co-presenters of a four-day lute festival in Basel, together with the German Lute Society and the Schola Cantorum Basiliensis.

—John Griffiths

IMS Study Group
“Temporalities in Music Theater”

In 2021, the IMS Study Group “Temporalities in Music Theater” (TMT) held a series of virtual meetings with its members throughout the year. The study group is proud to have welcomed members from Australia, Canada, China, the Czech Republic, France, Germany, Greece, Italy, Japan, Switzerland, the United Arab Emirates, and the USA. The study group hosted two reading seminars to discuss current literature on temporality and music: Marc Wittmann’s Felt Time: The Science of How We Experience Time (2017) on May 12, and Mariusz Kozak’s Enacting Musical Time: The Bodily Experience of New Music (2020) on September 23. On November 23, study group member Mauro Calcagno shared his work-in-progress in a presentation entitled “Issues of Temporality and Historiography in Staging Baroque Opera Today.”

The study group also held a general meeting on July 26 to discuss its future activities, including a planned session at the IMS2022 Congress in Athens, “Time across Borders in Music Theater.” This session will feature presentations by Kinuyo Hashimoto, Christine Fischer, Lu Xin, Yang Yang, Mauro Calcagno, Giovanna Casali, and Suzanne Scherr. We welcome IMS members to join us for this event in Athens.

In 2022, the study group also plans to hold virtual meetings for reading seminars, presentations, and workshops. Please contact us via the IMS website, email, or Facebook in order to receive further information.

—Kunio Hara, Laura Moeckli, and Colleen Renihan

IMS Study Group
“Transmission of Knowledge as a Primary Aim in Music Education”

Due to the COVID-19 pandemic, in the year 2021 the work of the IMS Study Group “Transmission of Knowledge” was primarily carried out in meetings and remote sessions, promoted by some of its members. During those meetings the study group chair, Giuseppina La Face, constantly updated members on the progress of the ongoing activities and on the projects planned for the near future.

One of the most relevant activities that has been carried out during this year is the organization and the scientific planning of a roundtable which the study group has proposed at the forthcoming IMS2022 Congress in Athens. This meeting will involve several members of the study group and scholars from different countries (China, Italy, Russia, and the USA).

Several Italian members of the study group are currently taking part in the three-year research project “The Education of Art Music Audiences in Italy from the Twentieth Century until Today.” This project has been recognized among the “Research Projects of Relevant National Interest” and is part of the funding plan of the Italian Ministry of University and Research.

—Giuseppina La Face

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“Temporalities in Music Theater”: Kunio Hara (US), Colleen Renihan (CA)
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