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FROM THE ICTM SECRETARIAT, LOS ANGELES, CALIFORNIA

SUBMISSIONS FOR THE YEARBOOK FOR TRADITIONAL MUSIC

(YTM) The Editor for the YTM encourages submissions of articles from members and non-members. For submission specifications, please refer to the most recent edition of the YTM under the heading "Information for Authors." Please send submissions to Stephen Wild, School of Music, Australian National University, Canberra, ACT 0200, Australia; <stephen.wild@netspeed.com.au>; <stephen.wild@anu.edu.au>; fax +61 2 6248 0997. Submissions should be made in both electronic form attached to an email and hard copy sent to the postal address or faxed.

SUBMISSIONS FOR YTM REVIEWS

On behalf of our Review Editors, members are reminded to submit their new publications/recordings/CDs for review, or they should ask their publishers to send review copies to the respective editors:

ICTM Book Reviews Editor: Books, periodicals, and other printed material for review should be sent to Prof. Frederick Lau, Department of Music, University of Hawai'i at Manoa, 2411 Dole Street, Honolulu, HI 96822, USA; email <fredlau@Hawaii.edu>; fax +1 808 956 9657

ICTM Film and Video Reviews Editor: Films and videos for review should be sent to Bruce Koepke, PO Box 134, O'Connor, ACT 2602, Australia; email <bruce_koepke@yahoo.com>; fax +61/6249 5410.

ICTM Record Reviews Editor: Audio recordings for review should be sent to Margaret Sarkissian, Music Department, Smith College, Northampton, MA, 01063, USA; email <msarkiss@smith.edu>; fax +413/585-3180

ICTM Website Reviews Editor: Web addresses appropriate for website review should be forwarded to Dr. Suzel Reily by email <s.reily@qub.ac.uk>

PLEASE DO NOT SEND BOOKS, CDs, or VIDEOS FOR REVIEW TO THE ICTM SECRETARIAT. Please send review materials directly to the respective review editor.

MEMBERSHIP INVOICES

Invoices for 2004 Membership Renewals will be sent by email next month. If you have recently moved, please provide us with your current email address.

ICTM WEBSITE

The ICTM website has been redesigned for your convenience and benefit. You can now update your Directory entry online.

The views and opinions expressed herein are those of the individual author(s) and do not reflect the policies of the Bulletin, its Editor and staff, the ICTM or UCLA. © 2003 ICTM

SUBMISSIONS FOR THE BULLETIN OF THE ICTM

(Editor: Kelly Salloum) The Bulletin is primarily a means for communicating ICTM information. If space allows, however, the Bulletin considers news from international organizations affiliated with ICTM. Priority is given to UNESCO affiliated organizations. **Deadlines for submissions to the Bulletin are:** April Bulletin - 1st of March deadline; October Bulletin - 1st of September deadline. All submissions should be sent by email to the Secretariat: ictm@arts.ucla.edu Material will be edited, when necessary, without notification.

SUBMISSIONS FOR THE DIRECTORY OF TRADITIONAL MUSIC

(Editor: Kelly Salloum) Please keep the Secretariat up-to-date regarding your current contact information, interests, fieldwork and projects. Be sure to indicate if the information you are submitting should “replace” the information already listed in the Directory, or if it should “append” or be added to the existing information. **September 1** is the deadline for printed Directory (odd years).

MAILING SCHEDULES FOR ICTM PUBLICATIONS

To keep our mailing lists accurate and to avoid unnecessary and costly separate shipping, we ask you to, please, send your **address changes** in time for our mailings, at the latest one month before the shipping date below. Please note that YTM and Directory will only be mailed to paid-up members.

Mailing Schedule:

April Bulletin: Beginning of April October Bulletin: Beginning of October
YTM: Mid-December Directories: In December of uneven years.
All mail goes out via surface and/or ISAL. Please allow at least 6-12 weeks for surface mail to reach you, depending on your location.

UNESCO CD Series (Editor: Wim van Zanten) - Submission Proposals

Proposals for compact discs in the UNESCO Records Series are welcome and should be sent to Wim van Zanten at the address listed below. It is best to, first, send an inquiry with a brief description of the project (1-2 pages) as a basis for further discussions. For more information on how to submit proposals, see the ICTM website under General Information/ UNESCO Collection – How to Submit Proposals. Contact: Dr. Wim van Zanten, Institute of Cultural Anthropology and Development Sociology, Faculty of Social and Behavioural Sciences, Leiden University, P.O.Box 9555, 2300 RB Leiden, the Netherlands
Email: Zanten@fsw.LeidenUniv.NL

UNESCO CD Series - Licensing Requests

The ICTM does not retain the rights for licensing of the UNESCO CD series. Any permission requests for licensing sounds from the UNESCO World Music series should be sent to Mr Thierry Delecroix, Naïve, Edition musicales /Licences et droits phonographiques, 68, rue Condorcet, 75009 Paris, France; Tel: (33-1) 56 02 20 00; Fax: (33-1) 56 02 20 20; E-mail: tdelecroix@naive.fr

FROM THE ICTM SECRETARY GENERAL:

THE SEARCH FOR THE NEXT ICTM SECRETARY GENERAL

I have informed the Executive Board that I would like to step down in early 2006 after five years in office. The Executive Board of the ICTM has established a Search Committee, consisting of the President and the two Vice Presidents, to solicit and evaluate proposals for the next headquarters of the ICTM Secretariat, and the next Secretary General.

The Secretary General is responsible for carrying out the policies of the ICTM established by the General Assembly and the elected officers. He or she is responsible for the operations of the ICTM Secretariat. Among the current duties of the Secretariat are coordinating the activities of the editors of ICTM publications, printing and mailing all publications, managing membership and dues, maintaining mailing lists, and responding to queries for information about the ICTM and its activities. In addition the Secretary General represents the ICTM and its policies to the membership and to other organizations, including UNESCO. The Secretary General is expected to act on all ICTM business in a timely fashion and with great tactfulness.

The requirements for the Secretariat include the following:

1. A person willing to serve as Secretary General who is recognized within the Council as an active and responsible scholar as well as an experienced administrator. Candidates should be prepared to hold the office for a four year term, which may be extended by mutual consent of the Secretary General and the Executive Board.
2. The Secretary General and all employees must be fluent in spoken and written English, the language of most ICTM publications and correspondence. A command of other languages is useful, but not required. The Secretariat must have expertise in Microsoft Office programs, and in website maintenance.
3. Space for an office, files, and some back issues of ICTM publications, with suitable electrical service and lighting.
4. Communications infrastructure for e-mail, Internet access, mail, telephone/fax and courier services. Most of the business of the Council is conducted by e-mail.
5. The Secretariat may be located in any country that can meet the other requirements.
6. The solicitation process has already begun. Formal candidatures must be submitted no later than May 31st, 2005.

The Secretariat currently operates in an office in the Department of Ethnomusicology of the University of California at Los Angeles (UCLA), in the United States. The Secretariat has one paid employee who devotes most of her time to ICTM work, assisted by college students and volunteers. The UCLA contribution to supporting the ICTM Secretariat is approximately \$28,000 per year. The total budget of the ICTM, including UCLA's contribution, is about \$110,000.00.

Interested members should e-mail Krister Malm for more information Krister.malm@smus.se. They may also find it useful to consult the current Secretariat for further details about how the Secretariat is currently run. Kelly Salloum, ICTM Treasurer and membership and publications coordinator, can be reached at ictm@arts.ucla.edu. I can be reached at aseeger@arts.ucla.edu.

Proposals for hosting the ICTM Secretariat will be evaluated by the Search Committee and the selection will be made by the Executive Board.

Anthony Seeger

FROM THE ICTM PRESIDENT:

INTERNATIONAL CONVENTION ON SAFEGUARDING OF THE INTANGIBLE HERITAGE

At its 32nd General Conference in October 2003, UNESCO adopted a *Convention for the Safeguarding of the Intangible Cultural Heritage* conceived as complementing the *Convention Concerning the Protection of the World Cultural and Natural Heritage* (the "World Heritage Convention") from 1972 which safeguards tangible heritage of exceptional value to humanity. I wrote about the ICTM involvement with the wording of this Convention in the October 2003 bulletin.

The *Convention for the Safeguarding of the Intangible Cultural Heritage* contains the following working definition of "intangible cultural heritage": "the practices, representations, expressions, knowledge, skills, - as well as the instruments, objects, artefacts and cultural spaces associated therewith – that communities, groups and, in some cases individuals recognize as part of their cultural heritage. This intangible cultural heritage, transmitted from generation to generation, is constantly recreated by communities and groups in response to their environment, their interaction with nature and their history, and it provides them with a sense of identity and continuity, thus promoting respect for cultural diversity and human creativity". This convention is a standard-setting and binding legal instrument, alongside existing instruments in the field of intangible heritage, such as those concerned with intellectual property as it relates to the use of biological and environmental resources.

The domains of expression covered by the Convention include languages, oral literature (including songs), performing arts and body techniques (including

rituals, sport, mime), knowledges and kowhow and narrative forms in all their diversity. In all these areas the act of creation is embodied in skills and knowledges, not in any concrete object. The convention additionally addresses the following issues around intangible heritage: the relations between tangible and intangible cultural heritage; the living and cross-border nature of intangible cultural heritage; measures for protecting this heritage; and the need for concerted coordination between local, national and international instances to achieve this.

It is interesting that the drafting process and the deliberations at the UNESCO General Conference resulted in a wording of the Convention that does not use the words “music” or “dance” due to the fact that much art music and dance is not considered “heritage” but rather “new creations” covered by intellectual property legislation. Of course, traditional music and dance are in fact covered by the general categories that the Convention encompasses. This is also shown by the UNESCO programmes relating to the Convention which include the “Proclamation of Masterpieces of the Oral and Intangible Heritage of Humanity”, in which ICTM has been very much involved, and the compilation of a “List of the Intangible Cultural Heritage of Humanity” as well as a “List of Intangible Cultural Heritage in Need of Urgent Safeguarding”. Most probably the ICTM will be involved in the establishment of these new lists.

An Intangible Cultural Heritage Fund is established in the Convention. States that become signatories to the Convention shall contribute a sum every two years to this fund unless they declare that they will not contribute to the fund prior to signing the Convention. The money in the fund will be used to support projects aiming at safeguarding the intangible cultural heritage.

The Convention is a very important political document in our field. It was passed by the UNESCO General Conference much quicker than I had presumed. Now it will be very exciting to see how many and which governments that will ratify the Convention.

The full text of the Convention can be accessed at UNESCO’s website <http://www.unesco.org/culture> in the Intangible Heritage section.

Krister Malm

37th WORLD CONFERENCE OF THE ICTM
2004 - Fuzhou & Quanzhou, China
Remarks from the Closing Ceremony - Professor Wang Yaohua

Ladies and gentlemen,

The 37th World Conference of the International Council for Traditional Music was organized by the ICTM, sponsored by Fujian Normal University, Quanzhou Municipal Government, Fujian Provincial Department of Culture, and Guangzhou Bureau of Culture, and co-sponsored by Quanzhou Normal College, Guangzhou Music & Art Troupe Huiquan Brewage Co., Ltd. The conference was held from January 4th to 11th, in Fuzhou and Quanzhou, respectively, in Fujian Province, the People's Republic of China. Due to the efforts of all participants, the general assemblies, the panel discussions and the rest of agendas were satisfactorily presented. On behalf of all sponsors and co-sponsors, I wish to congratulate everyone on the success of the 37th World Conference and to express my heartfelt gratitude to all participants.

This conference has brought about two rewarding harvests. Firstly, the academic exchange of traditional music through the 37th World Conference was a catalyst for the growth of academic research teams. It is note-worthy that at this conference there were more than 300 participants from more than 30 countries and regions. The articles contributed at the conference have probed the five topics: the interpretation of transmission and change in traditional Chinese music; music instruments as insights on musical systems; interpretations of dancers and musicians in performance; religious music and new research.

In different fields of traditional music, scholars have given full play to their expertise and have presented original research achievements by referring to other disciplines through multiple-perspectives. With this new study method scholars have not only studied the properties of music, dealing with such question as what music is, but also have explored the social, historical, and cultural background that makes music of a great variety, making clear the features of music and its positions in cultural settings as a whole. Scholars have attempted to develop certain research fields, such as the sciences of iconography, music images and music dissemination, and the establishment of a database of Chinese music instruments, the first global audio website, and digital video-audio files. All these make it possible for us to research traditional music from a more profound depth and with a brighter prospect. It is the in-depth academic development that makes the academic team stronger.

In the 37th World Conference, we were delighted to find many young scholars, especially the master and doctoral candidates, making their contribution to the study of traditional music with the help of senior scholars. The young scholars are quite promising, with their keen observation and creative vigor. They have brought fresh blood to the discipline and have created great expectations for our field of study.

Secondly, the 37th World Conference promoted the academic exchange between Chinese scholars and foreign scholars. Chinese scholars have gained a deeper understanding for the international research of traditional music, and

foreign scholars also have had easier access to the progress of Chinese scholars' studies on traditional music.

For historical reasons, the scholars of China's mainland seldom participated in international academic exchange in music studies and were therefore denied opportunities to communicate with foreign scholars in the music circle. This caught the attention of the Executive Board of the ICTM and the Chinese Liaison Officer of the ICTM at the very beginning of the planning for the 37th World Conference. To make this conference go smoothly, we made a point of solving language problems. Eventually all the Chinese scholars' articles were compiled with the English translation of full texts while the abstracts of all participants' articles were printed in both English and Chinese. The program brochure was also written in both English and Chinese. In addition, a team of mature and competent interpreters were present to help. In this way the language barrier of the 37th World Conference was generally overcome. It was our plan that scholars of different languages would be together for panel discussions and that every Chinese scholar would be expected to make at least one foreign friend. And it was exciting to find scholars from different parts of the world present their academic opinions, make friends, exchange academic information and materials, and engage in friendly collaboration. We believe that the seeds of friendship will grow into rewarding fruits of academic research.

This conference helped to solve the problem of the lack of mutual knowledge between China and the rest of the world in the study of music. Chinese scholars, fortunately, had opportunities to learn about the dynamic music research and to perceive the music of foreign countries. And foreign scholars had opportunities to know about the dynamic music research in China. During these 8 days, scholars attended 9 shows of traditional music performance, and this added to their understanding of the local music art in Fuzhou, Putian, and Quanzhou in Fujian Province, China.

Dear friends, music is a most real and vivid way to express human feelings. It's our hope that friends sensed the honesty, kindness, simplicity and hospitality of the Fujian people, and in a broad sense, of the Chinese people, and understand our love for world peace.

Eight days flies by in a wink. However, with sincere enthusiasm, we look forward to our reunion.

Long live the understanding among all nations all over the world.

Long live our friendship.

It is our expectation that long-term international exchange and collaboration in the academic research of international traditional music will be more and more fruitful. May our great cause thrive. Thank you very much.

**MINUTES OF THE 36TH ORDINARY GENERAL ASSEMBLY
OF THE INTERNATIONAL COUNCIL FOR TRADITIONAL MUSIC**
Held at Fujian Normal University, Fuzhou, China - Wednesday, January 7th, 2004,
4:00 - 5:30 PM (16:00 – 17:30)
(DRAFT 03-11-04)

President Krister Malm opens the 36th General Assembly at 4:15 pm.

1.a) *Apologies for Absence* – The President announced apologies for absence for many ICTM members including the following National Committee representatives: Mobarak Hossain Khan (Bangladesh), Olive Lewin (Jamaica), Suzel Reily (U.K.), John O’Connell (Ireland), Richard M. Moyle (New Zealand), Jose Macedo (Philippines).

1.b) *In Memoriam* – In Agenda item 2., the President acknowledged the passing of two important members of the ICTM community, former ICTM President Dr. Erich Stockmann, and former ICTM Executive Secretary Nerthus Christensen.

2. *President’s Report* –

Dear Colleagues,

In spite of the fact that the International Council for Traditional Music generally is in very good shape I unfortunately have to start this report on a sad note. During the past few weeks we have lost two members who have made great contributions to the Council: the honorary member and former president Erich Stockmann and former executive secretary Nerthus Christensen.

Prof. Dr. Erich Stockmann passed away on November 23 last year. He was an outstanding colleague and a true friend. As president and leader for decades of the Study Group on Folk Musical Instrumental Erich was an inspiration and tutor to all of us who knew him. He was always ready to listen to others. The ICTM benefited a lot from his ability to organize scholarly work, meetings and discussions, in an ever friendly atmosphere. We miss him a lot.

Nerthus Christensen passed away on Christmas Day last year. She served 20 years as executive secretary of the Council. She was tireless in taking care of the economy, membership administration, bulletin issues and all kinds of meetings and other issues. We also miss Nerthus a lot.

Let us rise in honor of these two members and all other members that have passed away since our last General Assembly.

Thank you!

As those of you who attended the meeting of the General Assembly in Rio will remember that meeting was a quite dramatic one. The Secretary General resigned his post during the meeting and many members including myself left the meeting feeling that the ICTM was in a true predicament. Thanks to the fact that we

immediately got an offer to host the Secretariat at University of California in Los Angeles and that Professor Anthony Seeger was willing to become the new Secretary General the Council got out of the predicament in less than 24 hours. On top of hosting the Secretariat, UCLA has also contributed a substantial amount of money towards running it. Again I want to thank the people from UCLA who were present in Rio and bailed the ICTM out of the predicament, that is Dean of the School of the Arts and Architecture Daniel Neuman, the Department of Ethnomusicology Chair Timothy Rice and foremost Professor Anthony Seeger, who performed the strenuous task to physically and administratively move all the ICTM matters from New York to Los Angeles. This was done very smoothly in spite of great difficulties and very soon it was business as usual again. Thanks Tony!

Three yearbooks have been published since the Conference in Rio. I want thank editor Stephen Wild and guest editors Adrienne Kaeppler and Samuel Araujo for their work. You have also received our Bulletins and are served with a very useful website which got a brand new design a few weeks ago. All this and much more is due to the efficient work of our membership and publications coordinator Kelly Salloum. Thanks Kelly!

The important activities of the Study Groups have continued with meetings and publications. The Study Group activities together with the World Conferences, colloquia, the 29 National Committees and some forty Liaison Officers are the very heart of the ICTM.

We are an organization in “formal consultative relations with UNESCO”. This status was reconfirmed last year and prolonged for another six years. During the past two years the interaction between ICTM and UNESCO has increased substantially. This is a very important channel for making our knowledge and expertise available to the communities of the World in order to fulfil the main objectives of our Council. The evaluation and administration of the submissions for the UNESCO Records Series has continued. Furthermore, quite a few of you have contributed with evaluations of proposals for Masterpieces of the Oral and Intangible Heritage of Humanity. Our most important contribution to UNESCO since our last General Assembly meeting is probably our involvement with the shaping of the *Convention for the Safeguarding of the Intangible Cultural Heritage* that UNESCO adopted at its 32nd General Conference in October 2003. This convention is conceived as complementing the *Convention Concerning the Protection of the World Cultural and Natural Heritage* from 1972 which safeguards tangible heritage of exceptional value to humanity. It is of great importance that the Intangible Cultural Heritage including traditional music and dance now also is safe-guarded by an international convention to which governments all over the world can commit themselves. I think the existence of this Convention will make our discipline more important to political decision makers all over the world. I wrote about the work with the Convention on the Intangible Cultural Heritage in the October 2003 bulletin and I will give more information in the forthcoming April Bulletin.

With this meeting Allan Marett and Wang Yaohua are leaving the Executive Board. Thank you both for your valuable contributions to the work of the Board.

I will end this report by thanking our host Wang Yaohua and his team for their grand effort in re-scheduling this Conference. I know this has involved a lot of extra work. We are all extremely grateful that we got the opportunity to meet in China in spite of all the difficulties of last year.

3. Approval of the Minutes of the 35th General Assembly – Motion to approve minutes (Trimillios); Seconded; Approved (1 abstention).

4. Business Arising from the Minutes – None

5. Report of the Executive Board to the General Assembly (read by the Secretary General on behalf of the Executive Board) –

The Secretary General customarily gives a report of the activities of the Executive Board, whose members are elected by you, the members of the General Assembly.

We have held three meetings since our meeting in Rio de Janeiro. In a special meeting in July 2001 I was appointed by the Executive Board to replace Dieter Christensen, who had ended his long term as Secretary General. In turn, I resigned my post on the Executive Board in order to become Secretary General.

In 2002 the executive Board met in Wuyishan, at the invitation of Professor Wang Yaohua. Most of our meetings follow a set agenda, in which the Board examines the financial statements and approves a budget and a dues structure for the following year. The Board also reviews the activities of the Council—the planning for the World Conferences, the activities of the Study Groups, plans for Colloquia, the activity of the National Committees and Liaison Officers, and the status of the various publications of the Council: the Yearbook, Bulletin, Directory, and Website. The board usually appoints a few new Liaison Officers and National Committees. It also reviews its relations with other international organizations. Most of the decisions are fairly minor and administrative. In 2002 the Board decided to permit a contract with JStore for distributing articles from the Yearbook in a digital form. It also spent a good deal of time on the wording of the proposed Rules changes.

Since we postponed the 37th World Conference from July 2003 until now, the executive Board held its 2003 meeting electronically. The Board approved the financial reports, budget, and dues structures at that meeting.

Our most recent meeting, here in Fuzhou before the Conference, led to a number of important decisions that we want to report to you.

First, the financial situation of the ICTM was deemed to be good, and the Board has decided to maintain the dues structures unchanged from the past several years.

Second, the Board has decided to reduce the payments of the National Committees from their current amounts to zero. It did this in the hopes that more National Committees will be formed, and that the existing ones will become even more active. The board also discussed the possibility of National Committees taking out corporate memberships, which would give them additional membership benefits.

Third, the board appointed a committee to solicit and do a preliminary evaluation of candidates for the Secretariat after my term ends in 2006. The Committee consists of the President and the two Vice Presidents. [Inserted remark: I am greatly enjoying serving as Secretary General, but feel that four or five years is an ample term.]

Fourth, the board is considering a change of name of the Yearbook for Traditional Music, to one that better reflects the research activities of the Council members.

We have selected some new Liaison Officers and accepted the application of the Societe Francaise d'Ethnomusicologie to be the National Committee for France.

That concludes my report on the activities of the Executive Board.

6. Election of Officers and Members of the Board – Under the existing Rules for the ICTM, the membership, could have nominated additional candidates for the open positions on the Executive Board. Since no nominations were received, the Executive Board's slate was accepted:

President: Krister Malm

Vice Presidents: Adrienne Kaeppler and Stephen Wild

New Board Members:

Svanibor Pettan, confirmed as my replacement

Patricia Opondo

7. Proposed Revision of Rules – Krister Malm

As you know, the Executive Board has been engaged in an effort to change some of the ways the ICTM operates by changing its Rules. I have written a long discussion of why we seek to do so, and have published in the Bulletin a set of rules showing what we propose to add and what will remain unchanged. Do you have any questions about this? We need to have a motion to approve the rules, and a second, and we need to vote on them in this meeting.

Motion to approve the revised rules as published in the October 2002 ICTM Bulletin (Marett); seconded; Approved.

8. Other Business (by leave) –

a) Yearbook for Traditional Music: Stephen Wild gave a brief report regarding the submission schedule and other details related to the 2004 Yearbook for Traditional Music (Volume 36).

- b)** 38th World Conference of the ICTM (Sheffield, U.K.) - Themes: Svanibor Pettan announced the themes for the 2005 ICTM World Conference.
- c)** 38th World Conference of the ICTM (Sheffield, U.K.) - Local Arrangements: Jonathan Stock invited the council to attend the 2005 conference and reported on dates, the setting, and surroundings for the next conference.
- d)** SIMS Conference: Margaret Kartomi announced the upcoming SIMS conference (Melbourne, Australia, July 11 - 16, 2004) which is co-sponsored by the ICTM & IASPM.
- e)** RILM: Zdravko Blazekovic reported on the status of RILMs establishment of a committee in China and described the benefits of RILM in general.
- f)** SEM Conference 2004: Larry Witzleben announced the dates, location and themes of the 49th Meeting of the SEM Conference (Tucson, Arizona, USA, November 3 - 7, 2004).
- 9. *Adjournment*** – Motion to Adjourn (Broecker); Approved. Meeting was adjourned at 6:15 pm.

MINUTES OF THE 7th MEETING OF ICTM LIAISON OFFICERS AND NATIONAL COMMITTEE REPRESENTATIVES
Quanzhou, China 2004, will be published in the October 2004 Bulletin.

**SECOND NOTICE – 38th WORLD CONFERENCE OF THE ICTM
SHEFFIELD, U.K., 3 – 9 August, 2005**

The International Council for Traditional Music is pleased to announce that the 38th World Conference will be held 3 – 9 August, 2005, in Sheffield, U.K. upon invitation from the University of Sheffield and the British Academy.

LOCAL ARRANGEMENTS COMMITTEE

Chair: Jonathan Stock
Members: Pauline Cato
Andrew Killick
Simone Krüger
Inok Paek

Inquiries concerning the local arrangements should be directed to: Ms Simone Krüger, Department of Music, University of Sheffield, 38 Taptonville Road, Sheffield S10 5BR, U.K.; Tel: +44-114 222 0483; Fax: +44-114 222 0469; Email: ictm05@sheffield.ac.uk

PROGRAM COMMITTEE

Chair: Svanibor Pettan (Slovenia)
Members: Elsie Dunin (Croatia, USA)
Bruce Koepke (Australia)
Don Niles (Papua New Guinea)
Patricia Opondo (South Africa)
Suzel Reily (United Kingdom)
Tan Sooi-Beng (Malaysia)
Anthony Seeger (USA - ex officio)
Jonathan Stock (United Kingdom - ex officio)

THEMES OF THE CONFERENCE

1. Music, Dance, and War

This is an ever-relevant and in the present circumstances particularly important theme that calls for the inclusion of sociopolitical, historical, and other relevant aspects, and has global implications. It covers a wide range of issues, such as political (mis)uses of music and dance at war times, including censorship; musical instruments in military musics; compositional tools used to depict war; music and dance practices of refugees; music and dance rehabilitation from war-related traumas.

2. Reviving, Reconstructing, and Revitalizing Music and Dance

Ethnomusicologists and folklorists have discovered ongoing change at the heart of even the most carefully sustained music and dance traditions. Nevertheless, certain traditions are actively revived, reconstructed, or revitalized at particular times by those involved. These processes are found in revival, transformed traditions, national folk music and dance, and new traditional music. This theme turns the spotlight directly onto these moments of explicit renewal. Papers may analyse

processes, individual agencies underlying change, their impact on performance practice and aesthetics, and other aspects.

3. Applied Ethnomusicology and Ethnochoreology

This theme emphasizes situations in which scholars put their knowledge and understanding to creative use to stimulate concern and awareness about the people they study. Papers may consider issues of advocacy, canonicity, musical literacy, cultural property rights, cultural imperialism, majority - minority relations, and many others. Contributions on the application of technologies such as internet and their effects on music and dance also fit in here. Presenters are invited to address both positive and negative cases from world-wide contexts, past and present.

4. Music, Dance, Islam

The rich musical life of many Islamic societies is well known. This theme suggests questions that look at expressive culture and ideas in these societies, such as: how widely are music and dance traditions shared across the large areas of the world in which Muslims live; what are the relationships between sound, music, movement, dance, gender roles, and the body; what concepts, emphases, and assumptions from research approaches to music and dance performance in the Muslim world might be applied by ethnomusicologists to situations elsewhere?

5. New Research

Current and ongoing research that the author wishes to bring to international attention but does not fall into one of the main themes of the conference, may be submitted.

PROPOSALS FOR CONFERENCE PRESENTATIONS

Members who wish to make a presentation are asked to send their proposal as soon as possible, but before the deadline of **November 1, 2004**.

EARLY ACCEPTANCE OF PROPOSALS

To facilitate the travel planning of prospective conference participants, and especially the coordination of panels, the Program Committee will consider, upon request, proposals for "early acceptance" which fit clearly into the scheme of the conference. Submissions for which "early acceptance" is required must be made by email. In such cases, we will attempt to reach a decision within four weeks after receipt of the proposal.

PRESENTATION FORMATS

We encourage presentations in the form of panels: sessions that are entirely planned, coordinated, and prepared by a group of people, one of whom is the responsible coordinator. The parameters are: 90 minutes total time slot; three or more participants; structure at the discretion of the organizer. The proposal must explain the overall purpose, the role of the individual participants, and signal the commitment of all participants to attend the conference. Each panel proposal will be accepted or rejected as a whole. Panel proposals will receive priority consideration for "early acceptance."

Other forms of presentation are not discouraged, however. Members may propose individual papers, round-tables, or other formats. Papers from individual members, if accepted, will be grouped by the Program Committee into sessions as usual. Each paper will be allotted 20 minutes, plus 10 minutes for questions and discussion.

If members have any questions about the program, or the suitability of a proposal, please contact the Program Chair or a member of the Program Committee and ask for assistance.

LANGUAGES

English is the official language of the conference, and only papers to be delivered in this language can be accepted. Proposals must be submitted in English, as described below.

PROPOSAL FORMAT

Please send your proposal by email. If you are unable to send your proposal by email, you may send a hard copy plus computer diskette after July 1, 2004. Proposals must include the title of the presentation and an abstract of its contents. If you are proposing a session, make sure to include an abstract of the session and the abstracts of the individual presentations. Please indicate the type(s) of illustration to be used. The proposal should be written in English and should not exceed 350 words (one typewritten page). It is expected that all papers and panels will present new insights. Proposals of presentations that were previously given or have appeared in print, or otherwise, will be rejected. The Program Committee reserves the right to accept those proposals that, in their opinion, fit best into the scheme of the conference.

Members may use the Proposal Form included in this Bulletin for mail or fax submissions, or copy the form from the ICTM website and paste it into an email message for submission.

WHERE TO SEND PROPOSALS FOR PRESENTATIONS

Proposals should be sent to:

Svanibor Pettan
ICTM Program Chair – Sheffield 2005
University of Ljubljana
Dept. of Ethnology and Cultural Anthropology
SI-1000 Ljubljana, Zavetiska 5
Slovenia
Fax: (386 1) 423 44 97
Email: svanibor@hotmail.com
The Program Committee may not be able to consider proposals received after the deadline of **November 1, 2004**.

MEMBERSHIP

Please note that the Program Committee will only consider proposals whose authors are current members of the ICTM in good standing for 2004. New members may join and submit a proposal at the same time. Proposals from students are encouraged. Membership applications are available at the ICTM website (<http://www.ethnomusic.ucla.edu/ictm>). For membership questions, contact the ICTM Secretariat at ictm@arts.ucla.edu or write to ICTM Secretariat, Department of Ethnomusicology, UCLA, 2539 Schoenberg Music Bldg., Box 957178, Los Angeles CA 90095-7178, USA.

AUDIO VISUAL PRESENTATIONS

Members are invited to present, with short commentary, video recordings of music and dance. Britain uses the PAL system for video, and the conference will provide ½ inch VHS PAL playback machines in each conference room. Speakers from areas using other systems are encouraged to dub their videos to this system before attending the conference, if possible. We are currently exploring the possibility of providing NTSC to PAL copying facilities at the conference site. Each conference room will be equipped with a PC and data projector for power point as well as an overhead projector, CD player and audiocassette player. Attendees planning to use DVD are advised to bring their own laptop and connection leads (cables) to circumvent blocks on the conference PCs that would prevent the playing back of DVDs produced in other zones. Updates will be provided on the ICTM website.

SPECIAL SESSIONS / WORKSHOPS

We also invite contributions that do not fall into the set of themes given above, and we shall consider “Special Sessions” and panels on other themes if suitable submissions are made. We encourage special sessions and panels to be organized in such a way that there is much opportunity for discussion.

EXHIBITS

The conference organizers are planning to prepare an exhibition of ethnomusicological books, audio and audio-visual, and other materials that will be on display and also for sale. The October 2004 Bulletin will carry information about exhibiting your books and other materials.

GENERAL ASSEMBLY

The 37th General Assembly of the ICTM will be held during the conference at a date to be announced in the October 2004 Bulletin.

CONFERENCE REGISTRATION

Registration forms with all the necessary information will be included in the October 2004 Bulletin, and will be available on the ICTM website.

ACCOMMODATION

Single-room accommodation has been reserved in the University's Ranmoor House Hall of Residence, which is where the conference itself will be held. These are relatively simple, student-style rooms, with bed, desk, chair, cupboard and telephone/network connection. Each corridor has a number of bathrooms, showers, toilets, and a kitchen. Ranmoor House also has a dining hall, bar, laundry, a computer room, gardens and spaces for relaxation. Onsite photocopying facilities are present but somewhat limited, so attendees may find it more convenient to prepare copies of handouts before arrival. Twin and double rooms (and hotel-quality singles) with ensuite bathrooms may be available at the Holiday Inn hotel, approximately 10 minutes' walk from Ranmoor House. Details of these locations will appear on the ICTM website.

ENTERTAINMENT

The organizers are planning a variety of concerts, informal music sessions, special events, exhibitions and sightseeing tours in conjunction with the conference. Details will be available on the ICTM website.

SHEFFIELD, U.K.

Sheffield is England's fifth-largest city, with a population of over 570,000. It lies near the geographical centre of England, and can be reached from Manchester International Airport in approximately 90 minutes by train and from central London in 2 hours 20 minutes by train. Known internationally for its steel industry, and most particularly for cutlery, Sheffield is also an important centre for English dance and music traditions, past and present. The hills, valleys, and villages of the UK's oldest national park, the Peak District National Park, are readily accessible from the conference site, and we plan a tour into this area.

PLEASE NOTE: The ICTM website will carry frequent updates on conference information. Additional information will also appear in the Bulletins of the ICTM in October 2004 and April 2005.

**PROPOSALS FOR THE 38th WORLD CONFERENCE OF THE ICTM
SHEFFIELD, U.K., 3 – 9 August, 2005**

Name of person submitting:

Mailing Address:

Email address:

Fax number:

Equipment you definitely need for the session:

Projectors: overhead projector, slide projector (please specify)

Video: (PAL system only) _____

PC: (for power point) _____

Audio: cassette, CD (please specify) _____

Type of session: individual presentation, session/panel, other (please describe):

Are you a current member of the ICTM? Only abstracts from paid-up members will be considered.

Proposal for Individual Presentation: Please summarize the contents in an abstract of 250 - 350 words.

Proposal for a Session: Please summarize the theme of the 90-minute session in 250 - 350 words, and give the name, addresses, and contact numbers (e-mail or fax) of all participants. If they are giving individual papers as part of the session, please include their individual paper abstracts in addition to the session abstract.

ABSTRACT TEXT:

ANNOUNCEMENTS

Please Vote on the Proposed Revised ICTM Rules

Changes to the governing Rules of the ICTM must follow an elaborate process described in Section 11 of the current Rules (<http://www.ethnomusic.ucla.edu/ICTM/rules.php>), to ensure wide consultation on any proposed changes.

The Executive Board has proposed some changes to the ICTM Rules, which are published in the April 2004 Bulletin. These proposed changes were voted on and approved unanimously at the 2004 General Assembly of the ICTM at the 37th World Conference in Fuzhou, China. The final step in making a change in the Rules is a postal ballot sent to all members of the ICTM in good standing. Individual members have received ballots in the envelope along with this issue of the Bulletin. Please take a few minutes to vote and return your ballot to the ICTM in the self-addressed envelope. **Ballots must reach the ICTM Secretariat by September 1st, 2004.** Results will be published on the ICTM website as well as in the October 2004 Bulletin.

DRAFT OF REVISED RULES PER DISCUSSION DURING ICTM EB MEETING IN CHINA, 2002 Suggested revisions/additions in *italics* Suggested omissions with ~~strikethrough~~

ICTM Rules (The Constitution)

1. Name

The name of the organisation shall be THE INTERNATIONAL COUNCIL FOR TRADITIONAL MUSIC (ICTM). The organisation was formerly known as THE INTERNATIONAL FOLK MUSIC COUNCIL.

2. ~~Objective~~ *Object*

The ~~objective~~ *object* of the Council shall be to assist in the study, practice, documentation, preservation and dissemination of traditional music *and dance*, including folk, popular, classical, ~~and urban, and other genres music, and dance~~, of all countries.

3. Functions

The functions of the Council include, but are not limited to:

- (a) ~~the holding of conferences and colloquia~~;
- (b) ~~the publication~~ *publishing as printed or electronic matter* of a yearbook or journal, a bulletin of information, *a membership directory, a website, and other publications* ~~books and pamphlets~~;
- (c) ~~the formation~~ *forming of national and regional committees and study groups*;
- (d) ~~the issuing of audio-visual materials~~ *records and films*;
- (e) ~~the encouragement~~ *encouraging* of national and international archives;

- (f) facilitating the exchange of information in any form, including *electronic files*, films, recordings and publications;
- (g) *supporting* the organisation of festivals of *performing arts traditional music*;
- (h) ~~cooperation~~ *cooperating* with broadcasting organisations.

4. Membership

The membership of the Council shall consist of:

- (a) HONORARY MEMBERS - individuals who have made exceptionally distinguished contributions to the work of the Council may, upon recommendation of the Executive Board, be elected Honorary Members by the General Assembly.
- (b) LIFE MEMBERS - individuals may become Life Members by making a minimum donation to the Council, the sum to be established by the Executive Board.
- (c) SUPPORTING MEMBERS - individuals may become Supporting Members by assuming responsibility for the payment of two or more *memberships* ~~subscriptions~~ as determined for Ordinary Members.
- (d) ORDINARY MEMBERS - individuals who wish to further the objects of the Council may become Ordinary Members on payment of a minimum *annual membership fee* ~~subscription~~ to be determined by the Executive Board.
- (e) JOINT MEMBERS - married couples may become Joint Members at a reduced rate, receiving one copy between them of each issue of the Yearbook and the Bulletin.
- (f) STUDENT MEMBERS - individuals who submit proof of their status as full-time students may become Student Members at a reduced rate.
- (g) CORPORATE MEMBERS - government departments, regional scholarly societies, radio-television organisations and other corporate bodies may become Corporate Members with the approval of the Executive Board and on payment of a minimum *annual membership fee* ~~subscription~~ to be determined by the Board.
- ~~(h) INSTITUTIONAL SUBSCRIBERS - institutions such as libraries wishing to subscribe to the publications of the Council may do so at a rate to be determined by the Executive Board.~~

5. National and Regional Committees and Liaison Officers

- (a) National and Regional Committees, consisting of *ICTM members and others who are in sympathy with the objectives of the Council such as* representatives of organisations, scholars, and others who are in sympathy with the objects of the Council, shall be eligible for affiliation on application.
- ~~(b) The Executive Board shall establish and approve a Memorandum on National and Regional Committees and shall decide on affiliation and exclusion of a National or Regional Committee according to the directives in the Memorandum. The affiliation of a National Committee shall be decided by the Executive Board.~~
- (c) In countries or regions in which no National or Regional Committee exists, the Executive Board may appoint Liaison Officers.
- (d) There shall be no more than one National Committee in any country and no more than one Regional Committee in any region ~~country~~. Members of National Committees in a specific region affiliated to the Council shall also have the right to membership in an existing or later affiliated Regional Committee.

(e) National *and Regional* Committees shall endeavour to spread a knowledge of the Council's activities and to further its interest in their respective countries *or regions*. They shall, so far as possible, act as links between the Council and the individual members.

(f) National *and Regional* Committees shall manage their own internal affairs.

(g) Each National *and Regional* Committee shall appoint a representative to act as a liaison between the ~~National~~ Committee and the Council.

(h) Each National *and Regional* Committee shall pay the Council an annual subscription, the amount to be determined between the ~~National~~ Committee and the Executive Board.

6. Study Groups

(a) Study Groups, comprised of ICTM members in a common area of scholarly study, shall be eligible for ICTM affiliation on application.

(b) The Executive Board shall establish and approve a Memorandum on Study Groups and shall decide on affiliation and exclusion of a Study Group according to the directives in the Memorandum.

(c) Study Groups shall manage their own internal affairs.

(d) Each Study Group shall appoint a representative to act as a liaison between the Study Group and the Council.

~~6. Management~~

~~The management of the Council shall be vested in the Executive Board, responsible to the General Assembly as hereunder defined.~~

7. General Assembly

(a) The General Assembly shall consist of members of the Council in good standing.

(b) Members shall have the right to propose and second resolutions, to take part in the discussion, and to vote. *The proceedings of the General Assembly shall be conducted according to Robert's Rules of Order unless otherwise prescribed in these rules of the Council.* Corporate members may delegate one representative who shall enjoy the voting rights of one Ordinary Member.

(c) An Ordinary Meeting of the General Assembly shall be convened by the Executive Board not less than once every three years and shall normally be held during the course of a World Conference. Notice, together with the agenda, shall be dispatched to members not less than two months before the date of the meeting.

(d) An Extraordinary Meeting of the General Assembly shall be convened by the Executive Board on the written requisition of either (i) a minimum of three National Committees *and/or Regional Committees* or (ii) not less than ten individuals who are nationals of ten different countries. Such requisition shall state the motion or motions proposed for discussion. Except by permission of the Executive Board, no business shall be transacted at an Extraordinary Meeting save that of which due notice has been given.

8. Executive Board

(a) *The management of the Council shall be vested in the Executive Board, responsible to the General Assembly as defined above.*

- (b) The Executive Board shall consist of a President and not more than two Vice Presidents ("Officers"), and nine Ordinary Members, all of whom shall be elected by the membership of the Council, by means of a postal ballot. In addition, the Executive Board may appoint other voting members as defined in clause (f).
- (c) Nominations for the Officers and the nine Ordinary Members to be elected shall be made by a *Nomination Committee as defined in rules 10(a) and 10(b)*. ~~The postal ballot shall be conducted according to rule 10(c). may be made by the Executive Board, by National or Regional Committees or by two members, being residents of two different countries. All nominations, other than those made by the Executive Board, must reach the Secretary in writing at least six months before a General Assembly to be included in the postal ballot, which shall take place in the three months preceding each Ordinary Meeting of the General Assembly. The results of the election shall be announced at the General Assembly.~~
- (d) ~~Officers are elected for a term lasting until the second Ordinary Meeting of the General Assembly after their term has begun and are eligible for re-election only once. Ordinary Members are elected for a term lasting until the third Ordinary Meeting of the General Assembly after their term has begun, and are eligible for re-election only once. The Officers and three of the nine Ordinary Members shall retire at each Ordinary Meeting of the General Assembly. The Officers shall be eligible for re-election. Ordinary Members shall be eligible for immediate re-election only once. The order of retirement of the nine Ordinary Members shall be by seniority of election, but where this is inapplicable the retiring members shall be determined by lot.~~
- (e) In the event of the death or resignation of any of its members the Executive Board may appoint a substitute to fill the vacancy *until the next Ordinary Meeting of the General Assembly*. ~~Any such appointment shall be brought before the next General Assembly for ratification.~~
- (f) The Executive Board may co-opt not more than ~~three~~ *two* members in addition to those elected by the membership of the Council. Such members shall retire at the next General Assembly, but shall be eligible for re-appointment by the Executive Board.
- (g) The Executive Board shall meet at least once each year at a time and place to be determined by the Board. Should urgent matters arise between meetings, votes may be taken by correspondence.
- (h) The members of the Executive Board shall exercise the powers delegated to them by the General Assembly on behalf of the Council as a whole.
- (i) *The Executive Board shall establish and approve a Memorandum on procedural rules of the Executive Board. This Memorandum shall be ratified by the General Assembly.* ~~The Executive Board may appoint its own chairman.~~
- (j) The Executive Board may appoint such committees ~~and study groups~~ as may be desirable.
- (k) The Executive Board may appoint *a Secretary General, a Treasurer and other Executive Officers, salaried and unsalaried, for the purpose of carrying on the work of the Council. An Executive Officer cannot also be a member of the Executive Board.*

9. Assembly of National and Regional representatives

(a) The Assembly of National and Regional Representatives shall consist of one official delegate from each National and Regional Committee, the Liaison Officers, the President and the Secretary General of the Council. No other member of the Executive Board or Administrative Officer may also be a member of the Assembly of National and Regional Representatives.

(b) The Representatives shall have the right to propose and second resolutions, to take part in the discussion, and to vote. The proceedings of the Assembly of National and Regional Representatives shall be conducted according to Robert's Rules of Order unless otherwise prescribed in these rules of the Council.

(c) A Meeting of the Assembly of National and Regional Representatives shall be convened by the President not less than once every three years and shall normally be held during the course of a World Conference. Notice, together with the agenda, shall be dispatched to National and Regional Committees and Liaison Officers not less than two months before the date of the meeting.

(d) The Assembly of National and Regional Representatives shall be chaired by the President of the Council.

(e) The Assembly of National and Regional Representatives shall appoint two members of the Nomination Committee as prescribed in rule 10 (a). For this item on the agenda the Assembly should by simple majority vote appoint a chair other than the President of the Council.

10. Nomination Committee

(a) The Nomination Committee shall consist of three members, two of whom shall be appointed by the Assembly of National and Regional Representatives and one by the Executive Board. At least one of the members shall be a former member of the Executive Board. The Nomination Committee shall among its members appoint a Convener. The Convener shall chair the meetings and organise the work of the Nomination Committee.

(b) The Nomination Committee shall elicit proposals for the Officers and the Ordinary Members of the Executive Board to be elected. These proposals may be made by the Executive Board, by National or Regional Committees or by two members, being residents of two different countries. All such proposals must reach the Convener of the Committee in writing at least six months before a General Assembly. The Nomination Committee shall nominate at least two but not more than three candidates for each open seat on the Executive Board.

(c) The nominations shall be included in a postal ballot, which shall take place in the three months preceding each Ordinary Meeting of the General Assembly. The results of the election shall be tallied and announced at the General Assembly by the Nomination Committee.

9- 11. World Conferences

(a) A World Conference ~~An international conference~~ shall be held at intervals of not more than three years and more frequently if possible.

(b) The date and place of the conference shall be determined by the Executive Board.

(c) *The Executive Board shall establish and approve a Memorandum on the organisation of Conferences.*

12. Colloquia

(a) *Colloquia are events that focus on selected themes intensively discussed by smaller groups of scholars. Colloquia on different themes may be held.*

(b) *Colloquia may be proposed by ICTM members and shall be approved by the Executive Board.*

(c) *The Executive Board shall establish and approve a Memorandum on the organisation of Colloquia.*

~~10.~~ *13. Finance*

(a) The Council shall be financed by (i) *membership payments* ~~subscriptions~~ from all types of membership except Honorary Members; (ii) *payments* ~~subscriptions~~ from National *and Regional* Committees; (iii) donations, endowments and grants.

(b) A statement of accounts shall be submitted by the Executive Board to each Ordinary Meeting of the General Assembly.

(c) In the event of dissolution, the assets of the Council shall devolve, in accordance with the decision of the General Assembly, to one or more national or international organisations having similar ends.

~~11.~~ *14. Alterations to Rules*

(a) Proposals for alterations must be received by the Secretary *General* in writing not less than six months before a General Assembly.

(b) ~~Such~~ Proposals, duly received and listed on the agenda, shall be put before the General Assembly for approval.

(c) Any proposal approved by a two-thirds majority of the members present at the General Assembly and entitled to vote, shall stand adopted upon ratification by a simple majority of votes received in a postal ballot from members in good standing.

(d) ~~Such~~ *The* ballot shall be conducted within nine months of the General Assembly and shall allow 120 days between dispatch of the ballots and the close of the balloting period. The ballot shall include a presentation of both sides of the argument.

(e) The Rules as changed shall become effective upon their publication, but in any case within six months of ratification.

Proposals for the UNESCO CD Series:

At the January 2004 meeting of the Executive Board meeting it was decided that the normal editorial tasks for the UNESCO CD series would be passed on from Anthony Seeger to Wim van Zanten. Anthony Seeger will remain involved for policy matters in his capacity as the Secretary General of the ICTM. As from now on, please, send your inquiries, preliminary proposals or complete submissions to

Dr. Wim van Zanten
Institute of Cultural Anthropology and Development Sociology
Faculty of Social and Behavioural Sciences
Leiden University
P.O.Box 9555, 2300 RB Leiden, the Netherlands
E-mail: Zanten@fsw.LeidenUniv.NL

For more information on how to submit proposals, see the ICTM website under General Information/ UNESCO Collection – How to Submit Proposals.

STUDY GROUP ON THE MUSICS OF OCEANIA

The Study Group on the Musics of Oceania is planning to hold a Special Meeting on 1-2 August 2004, following the Ninth Festival of Pacific Arts, Palau. Suggested themes are as follows:

- Archiving of records of Festivals of Pacific Arts.
- Preservation of cultural materials and local access to them.
- Effects of festivals on performance presentations.
- Historical continuity of Pacific Festivals.
- New Research.

To become a member of the Study Group one needs to be a member of ICTM and then send name and contact details to the Chair, Stephen Wild at Stephen.Wild@netspeed.com.au. Presentation proposals should be sent to the same address. Details of the Ninth Festival of Pacific Arts are available on the website: www.festival-pacific-arts.org/bodyFR.html

Stephen Wild

ETHNO 2004

The 15th annual international folk music camp Ethno will take place July 10-17 2004 in Falun, Sweden, as usual with ICTM and FIJM as patrons. The participants in the camp should be 16-25 years old and like to teach their own music to others, make friends and have a very good time. For more information and application form see <http://www.ethno.se>

Krister Malm

REPORTS

National Committee Report: Norway Report from *Norsk Folkemusikklag* 2002, 2003 and 2004

The two main activities of NFL are organizing a conference every year in February and publishing a yearbook. One of our goals is to be a meeting place between scholars and musicians/dancers within the community of Norwegian folk music. We always try to find people from both categories to speak when we arrange a seminar.

2002 Conference:

The theme was “Vocal folk music – from the private room to the stage”. There has been a growing interest in traditional singing during the last 10 years, also among people outside the traditional Norwegian folk music community. What changes in the music come because of a change in context? Are the esthetic ideals changing? *Velle Espeland* talked about the wide range of singing in daily life, from in the shower to the pub. He also spoke of the different repertoires we use and the trend of collecting only the “special” songs, or the old songs from a source, and not the more daily used songs. *Herdis Lien* looked at the change of style from one generation of singers to the next. She found that some details, like micro tones, tend to be more in use now than 20 years ago, while other typical marks like gliding tones seem to disappear. *Ante Gaup* talked about the Sami vocal tradition, *joik*, and how the Sami people relate to the music. The *joik* is not only about a person or an animal; they actually *are* that person or animal. It also most often is owned by a person. Because of this there are certain rules about in what context the different *joiks* can be used – for example from a stage.

2003 Conference:

There has been talk about the crisis in the situation for the folkdance/traditional dance in Norway. Why are so few people interested in dancing? Should we develop a folk dance for the stage – and what about recruitment? What function does the folk dance have today? We called the seminar “Folkdance – up on stage or out on the floor? Functions, arenas and learning processes”. H.A. Steffenach talked about “Working with folk dance and folk music on stage”, M. Nilsson, University of Göteborg: “Folk dance on stage in many ways”, W. Espeland, University of Bergen: Identity presented through music and dance, locally, nationally and globally”, K. Klausen, BUL Oslo: “New arenas for the folk dance”, J. S. Knudsen: “Folk dance in a immigrant environment: symbol, identity mark and social function”, S. Roland: “Folkdance out on the floor – teaching and milieu”. Some projects were also presented: *Fjordapuls* by E. Bakka, E. Flem and S. Mæland, *Hardingfeleprosjektet* by B. Aksdal and new educational projects by E. Bakka.

2004 Conference:

This year's conference was on "The revitalizing of traditions". It was held in Gjøvik, where the folk music group has had great instrument building activity. The group has gathered knowledge about and built instruments they found were used in the district earlier. They have also built other folk music instruments. R. A. Moen talked about "Revitalizing of the dance and music traditions in Rogaland", and the teacher/researcher's role and power to influence the choices that are made; B. S. H. Haugen talked about the spreading and interest for the "Finnskog pols" – especially in Sweden and the difficulties of reconstructing a dance and the loss of control over the way it spreads. A. L. Jensen talked about "Polsdance and reed instruments from Hedemark", and S. Villa talked about the the questions and discussions that they have experienced when revitalizing a instrument building and playing tradition in Gjøvik.

NFL Yearbook no. 15, 16 and 17

The editor of the yearbook is Hans-Hinrich Thedens. The theme in no.15 was "*Tonality in folk music*". It consisted of 152 pages, 7 new articles on the subject and a republishing of Eivind Grovens "Naturtoneskalaen" (the nature-tone scale) from 1927. The theme in nr.16 was "*The collecting of folk music*" – 11 articles and 150 pages. Two of the articles are in English. The theme in no. 17 was "*Style and development*" – 8 articles and 153 pages. Table of contents for all our yearbooks can be found on the website: <http://www.hf.ntnu.no/rff/organisasjonar/nfl/html>

Ragnhild Knudsen

National Committee Report: Vietnam

Field-work: During 2003 we have conducted four big field-work projects:

1. ***Alternating singing "Trong quan" in Duc Bac village, Phu Tho province.*** "Trong quan" means "Military Drum". This is a ritual singing repertory performed under the alternating singing between boys and girls in the ceremony commemorating fraternity between two villages.
2. ***Worship the fish-whale deity*** of fishermen in the community, "Ngu vong phuong", Thanh Hoa province. There is a ritual song cycle consisting of eight different melodies-tunes performed by fishermen together with gestures of "Rowing dance" in front of the temple of fish deity.
3. ***Hand-operated wooden puppetry "Oi loi"*** performed in springtime ceremony (15th January of Lunar calender) of community "Bi", Nam Dinh province. The marionettes perform some historical events and some typical everyday activities of people to the accompaniment of a song cycle consisting of twelve different melodies-tunes.
4. ***Ceremonial music and dance of minority Lo Lo*** living in mountain northern area of Vietnam. This is an ethnic group speaking a kind language of Tibeto-Birman linguistic family. In the ceremony the people beat a bronze drum, singing and dancing.

Studies/Research: Members of our National Committee have participated and completed two important research projects of the Vietnamese Institute of Musicology (VIM).

1. **"National sonic order"**. This is a project of the ASEAN committee of Culture and Information studying the musical sounds, musical scales, typical rhythmic models, etc. of each of the ASEAN countries including Vietnam.

2. **"Identification of tone pitch in Vietnam folk-music"**. There are in our folk-music several used pitches which are not corresponding to the pitches of European tempering sound system. Collaborating with acousticians we used the most modern acoustic audio - visual equipment for the study. As a result, we have created a special software with which we can measure the pitch of a musical tone exactly to percent of hertz.

3. **Classification of collected materials and establishing a sound databank of Vietnam traditional music**. This sound fund was collected and gathered gradually since 1960 by three generations of musicologists and ethnomusicologists. The fund consists of around 60,000 folk songs and folk instrumental pieces collected from 53 ethnic groups. (The 54th ethnic group now exists with a population of two hundred persons. They have lost their own culture).

Publications:

Books

Performing various versions based on the traditional melodic pattern by Hoang Dam

Collection of 200 Quan ho folk-songs by Hong Thao

Collection of new compositions of Vietnam contemporary composers for traditional musical instruments

The tones of Vietnamese language and their impact in traditional music

Discs

Nine new programs of folk-songs, folk-musical instrumental pieces were edited and published in nine VCD discs.

Workshops: During July 2003 we organized a workshop on the topic "*The traditional music in primary and secondary schools*". The participants were musicologists, teachers of music, educational administrators from Ministry of Culture and Information, Ministry of Education and Training, Union of Youths and Pioneers. The workshop emphasized the urgent demand of passing down the traditional music to the youth and infants. The workshop also proposed an orientation for formal and non-formal music curriculum for primary and secondary schools.

In collaboration with VIM we are intending to organize the regional workshop on the topic "*The traditional music in contemporary societal conditions - Preservation and Promotion / Inheritance and Development*". We will invite the scholars mainly from ASEAN countries. Now we are in process of seeking budget.

Prof. Dr. To Ngoc Thanh

National Committee Report: Austria 2003

The former "Society of Austrian ICTM members" was recognized as the "Austrian National Committee of the ICTM" by the Executive Board in 2003. The Austrian National Committee offered to host the ICTM World Conference in 2007 and the offer was accepted by the board. The National Committee has started with preparations.

Several members of the National Committee attended the World Conference in China. Ardian Ahmedaja represented the committee at the 7th Meeting of the ICTM Liaison Officers & National Committee Representatives.

Institute for Folk Music Research and Ethnomusicology at the University of Music and Performing Arts, Vienna:

The institute is part of the CEEPUS-network and there was an exchange of teachers and students with Bulgaria, Czech Republic, Poland, Slovakia. In the ERASMUS-Teachers' Mobility Program Ursula Hemetek visited Ljubljana and Svanibor Pettan came to Vienna for teaching purposes.

Research projects: "Multipart singing on the Balkans and in the Mediterranean Areas" (Ardian Ahmedaja); "Influences of the Music of the Ottoman Empire on Folk Music and wind bands in Austria" (Guines Sahiner).

Symposium: Women as the Center in Traditional Cultures (4/2003)

Publications: Ardian Ahmedaja/Ursula Reinhard. *May Your Heart Sing Out! Aspects of the Folk Music Tradition in Albania.* (= klanglese 2). Wien 2003.

Phonogrammarchiv, Austrian Academy of Sciences:

In autumn 2003 the Phonogrammarchiv, Austrian Academy of Sciences, started with routine archiving on its digital video-workstation. Decreasing costs for high-performance computer tapes (used as the final storage media for video) allow uncompressed linear archiving of analogue source material – normally uncommon in archives for various reasons – thus preserving the content in the technically best possible way. The archive's monthly lectures entitled "Field research – theory and practice" have by now become well established, with ethnomusicologists and other scholars in cooperation with the archive reporting on their recent field trips. The project "Vienna's international music spectrum", concentrating on musical activities of immigrants who have lived in Vienna for one to three generations, was completed by the end of 2003. Field work was carried out amongst different communities originating from South-East Europe (Roma, Turks), West Africa and Asia, with a special focus on communities hailing from Senegal, Nigeria and Indonesia, amongst whom almost no respective research had been done so far. Several live events including music performances (amounting to a total of about 45 hours) were recorded on both audio and video tape. Field work of the project "Oral Traditions in Spiti and Upper Kinnaur" (audio and video documentation of narratives, music and ritual festivities in the Western Himalayas) finished in 2003,

the evaluation of the data is in progress. Series 5 of the CD edition *The Complete Historical Recordings 1899-1950*, "The collections of Rudolf Trebitsch" (1906-1913: Greenland, Celtic and Basque recordings; OEAW PHA CD 13-15), as well as Series 7 "Rudolf Pöch's Kalahari Recordings 1908" (OEAW PHA CD 19) have just been released. Other recent publications by staff members include a Triple-CD and a bilingual book (Romani & German), both featuring traditional songs and folk tales of different Roma groups from Central and South-East Europe; these editions, published in cooperation with the "Romani Projekt" of Graz University, present sound recordings from the Phonogrammarchiv's Roma culture collections. (<http://www.pha.oeaw.ac.at>)

Gerlinde Haid

National Committee Report: Bangladesh (2003)

There is a popular saying in Bangladesh that we have thirteen festivals corresponding to twelve months in the year. And songs and music are an inseparable and integral part of these festivals. As in the past, in the year 2003, we welcomed the Bengali New Year by holding colourful cultural functions including fairs, dance and music. Nobel-Laureate poet Rabindranath Tagore, the composer of our national anthem and our National Poet Kazi Nazrul Islam, known for his fierce nationalism, liberty, freedom and love of humanity are the two mainsprings of Bangla songs and music. As in previous years men, women and children in tens of thousands gathered in Ramna garden in Dhaka city from early dawn to listen to romantic, patriotic and devotional songs of Tagore and Nazrul to celebrate the Bangla New year, the 1st of Baishakh, by different cultural organizations including ours. On the birth and death anniversaries of Tagore and Nazrul special and elaborate arrangements were made to hold cultural programmes with Tagore and Nazrul songs. To welcome the spring, rainy and autumn seasons various cultural organizations performed songs of romance and love of nature.

We observed the Independence Day (26th March), Victory Day (16th December) and Martyrs Day (21st February) and International Mother Language Day 21st February to sing the glories of patriotism, freedom and national history and tradition.

Other than Tagore and Nazrul songs the devotional and mystic songs of Lalon Shah and Hasan Raja, two mystic poets, are very popular in Bangladesh. As in the past, in the year 2003, Lalon and Hasan Raja's songs were performed with great fanfare and festivity on the occasion of their birth and death anniversaries. Their songs are full of love of humanity and quest of divine love and beauty. Besides, folk songs like Bhatiali, Bhawaiya, Jari, Sari, Murshedi, Marfati were organised by the National Academy of Fine and Performing Arts, where we also actively participated. Classical songs and instrumental music which is a long-held tradition of Bangladesh was also performed on special occasions. To celebrate the death anniversaries of internationally famed Great Maestros of classical music Ustad Alauddin Khan and Ustad Ayet Ali Khan, classical musical soirees were held in the month of September. The reputed participating artistes in the programme

included Ustad Khurshid Khan, Ustad Shahadat Hossain Khan, Ms. Reenat Fauzia of Alauddin Khan Gharan.

Apart from the traditional songs and music of Bangladesh modern songs and other popular music which particularly are attractive to the youth were also performed on different occasions. Needless to say that Bangladesh a revered country with beautiful landscapes of pastoral beauty of fields and open sky spread beyond the horizon is a source of songs and music which come naturally to men and women-folk in the country.

Abdul Hannan

Liaison Officer Report : Brazil

The first meeting of the Brazilian Association of Ethnomusicology (ABET) was held in Recife, Pernambuco on November 19-22, 2002. This association was created in July 2001 during the 36th ICTM conference in Rio de Janeiro. The ABET conference motto was the « One hundred years of phonorecords in Brazil: musicians, audiences, researchers and recordings ». The program included approximately 80 papers presented by Brazilian and foreigner researchers, from graduate students to professors. Dr Bruno Nettl was the keynote speaker. Three round tables were organized to discuss the main theme of the conference as well as the role of sound archives and the role of ABET for the future development of Ethnomusicology in Brazil. They included as guest speakers Drs Anthony Seeger and Gérard Béhague. The meeting was the first step to consolidate Ethnomusicology in Brazil as a professional area within other Brazilian scientific associations and its success can be measured by the growing interest of students in the graduate programs offered in the Federal Universities of Bahia (UFBA), Rio de Janeiro (UFRJ ; Uni-Rio), and Rio Grande do Sul (UFRGS). More information on ABET can be found at www.abetmusica.org.

In August 18-21, 2003 the 14th meeting of the Brazilian National Association on Graduate Studies and Research in Music (ANPPOM) was held in Porto Alegre, RS. Among the approximately 120 papers delivered on subjects covering performance, musical analysis, composition, historical musicology, an expressive figure of 26 papers were delivered by ethnomusicologists. This was an excellent opportunity to reunite again some ABET members. In a collective effort, a working group held three meetings to set the planning for the next general meeting which will be hosted by the Federal University of Bahia in Salvador, November 2004. At this occasion it was also announced that the first Brazilian journal on Ethnomusicology is scheduled to appear in December 2003. A group of graduate students at the Federal University of Bahia (UFBA) will be in charge of "Música & Cultura - Revista On-Line de Etnomusicologia", a publication to appear twice a year.

Another event of interest for Brazilian ethnomusicologists is projected for next year. The V Conference of the Latin American chapter of IASPM-LA (International Association for the Study of Popular Music) which will focus

on Latin American and Caribbean popular musics, will take place in Rio de Janeiro. The conference will be hosted both by Universidade do Rio de Janeiro (UNI-RIO) and Universidade Cândido Mendes (UCAM), 21-25 June 2004. More details on conference themes and goals can be found at <http://www.hist.puc.cl/historia/iaspmla.htm>.

Maria Elizabeth Lucas

Liaison Officer Report: France

Scientific Report (1999-2003) of the L'UMR 8574 (Unité Mixte de Recherche / Mixed Unity of Research), to which belong many renowned ethnomusicologists in France, working on all kinds of musical studies .

SOUND ARCHIVES

The Sound Archives of the Department of Ethnomusicology (Musée de l'Homme) constitute the heart of the UMR 8574. The oldest recordings are more than 100 years old. The preservation of these recordings and the development of this Sound Archives are the two important goals of the research team for the last 15 years (since 1988).

Only for the last two years (2002-2003), the unpublished sound documents representing 63 collections, 38 of which are field recordings made by researchers, Ph.D. candidates or students have been stored at the Sound Archives.

In general rule, these collections are dubbed in CD in 4 copies at the laboratory (one for general public consultation, one for Sound archives, one for the collector, and one for the country where the recordings are made).

Apart from the unpublished sound documents, the research team UMR 8574 has received nearly 250 CDs and CDRoms of traditional music from the world over through exchange and donation from editors and authors.

NEW TOOLS OF RESEARCH

From two types of knowledge – one obtained from the field and the other from new technology – it is possible to carry out a new tool of research, e.g. “keys of listening” accessible on websites, from ours for example www.ethnomus.org on acoustical and articulatory aspects of oral music traditions. A few subjects have been studied: Toraja dances Badong (Sulawesi, Indonesia), Spanish flamenco (syntax elements), Harp Nzakara playing technique (canon formulae), Tuvian and Mongolian Khoomei overtone singing (articulatory study), Sardinian “quintina” (explanation of a phenomenon of acoustical fusion obtained from a 4 part-polyphony). These punctual operations, the pedagogical interest of which is obvious, expect to be developed in the years to come, thanks to the substantial financial aid of the Ministry of Culture.

COLLECTIVE ACTIVITIES

Publications

1. Our collection of CD CNRS/Musee de l'Homme is presently sustained, waiting for a new contract between the CNRS (National Center for Scientific Research), the MNHN (National Museum of Natural History) and OCORA Radio France
2. Our collection of books "Hommes et Musiques" (Men and Musics) in cooperation with the French Society for Ethnomusicology and Society for Cultural Anthropology, University of Paris X-Nanterre. One book released .
3. The magazine "Les Cahiers de Musiques Traditionnelles", written in French mostly by members of our research team UMR 8574, published in Geneva (Switzerland). Mireille Helffer, one of our member, is part of the Reading Committee of this specialized music magazine founded by Laurent Aubert .

Preparation of a Special Issue for the magazine L'HOMME, Paris

The aim of this publication is double: music is crucial for anthropology study and tools for analyzing music to answer numerous questions about problems of musics of the world. With the participation of French and foreign ethnomusicologists (U.S.A., Canada, Germany, Spain), their contribution gave numberless exchanges to clarify unsolved problems on ethnomusicology. Twenty-two papers are ready to be published. This special issue is prepared and forwarded by Bernard Lortat-Jacob and Miriam Roving Olsen. Is added in this issue a glossary of technical terms used in ethnomusicology.

STUDY GROUP: POLYMUSICS

The study group "Heterophonies – Polymusics" created in 1999, gathers three researchers (Jean Michel Beaudet, Rosalia Martinez and Dana Rappoport) and one Ph.D.candidate (Pierre Salivas who got his Ph.D.degree in 2002). Its goal is comparative and systematic study of many representative musics in the world which have characteristics about simultaneous performances at the same space (Andin area, Amazonia, Indonesia). Thirteen meetings have taken place since 1999. A collective paper at the UMR seminar in spring 2002, presented the first result of preliminary research. Other researchers (Sandrine Loncke – Burkina Faso, Kathy Basset- Bali) have joined this study group since.

UMR 8574 INTERNAL SEMINAR

The internal seminar of the UMR 8574 is mainly focused on new results of research . Every researcher or Ph.D. candidate, presents his /her research of his/her choice to an enlarged discussion. Many themes, have been dealt with: "Polymusics", "Music and Museology", "Archives and Documentation", "Acoustics and softwares of analyses", "Multimedia Writing", "Music / Semantics", preparation of the special issue "Music and Anthropology" and "Glossary of Ethnomusicology" for the magazine L'Homme .

NATIONAL NETWORK AND INTERNATIONAL RELATIONSHIP

The International activities of the UMR 8574 research team are concretized through 4 types of actions:

- a. Return to countries of origin: copies of sound recordings sent to countries where music is recorded with written publications (especially French Guyana, Brazil, Paraguay, Rumania, Sardinia, Yemen)
- b. Participation in international congresses, symposiums, and round tables: nearly 50 participations in international meetings and participation as invited professors and guest members mainly in Brazil and Chile
- c. Structural relationship with other laboratories or institutions: abroad with Institute of Anthropological research (Bolivia), Federal University of Minas Gerais (Brazil), Institute of Musical Patrimony of Yemen (Sanaa), Museum of Peasant (Rumania), Institute of Musicology of Sfax (Tunisia); in France with the French Society for Ethnomusicology, Laboratory of Musical Acoustics (Paris), IRCAM (Paris), Museum of Quai Branly (Paris) .
- d. Some researchers worked in the framework of the UMR 8574 Research team: Khilada Medjiba (professor of the University Alger, Algeria in 1999-2000), Mr. Jaber (director of the Institute of Musical Patrimony of Yemen, Sanaa), Claire Gillie-Guilbert (professor of the IUFM – University Institute of Training Teachers in 2000-2002).

TEACHING AND RESEARCH TRAINING

The UMR 8574 is involved in teaching. Seven of its members are teachers/researchers working at University Paris X-Nanterre and University Paris VIII-Saint Denis. One researcher teaches regularly at the University of Bahia in Brazil. It also helps many Ph.D. candidates for methods of research. More than 10 Ph.D. dissertations since 1999 have been supervised by three members of our team (Hugo Zemp, Jean Lambert and Bernard Lortat-Jacob).

NATIONAL AND INTERNATIONAL DISTINCTIONS

Tran Quang Hai was President of Honor of the Festival “Eclats des Voix” in 1999 and 2000 in Auch, France, of the Festival “Au Fil de la Voix” , Perouges, France in 2000 . He obtained the Special Prize at the Festival of Jew’s Harp in Molln, Austria in 1999 and received the title Chevalier de la Legion d’Honneur (the Knight of Legion of Honor), proposed by the French President Jacques Chirac in 2002.

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Articles in refereed publications:

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- 2001 a. “French Guiana”, *The New Grove Dictionary of Music and Musicians*, vol.9: 230-233
- b. “New Caldonai”, *The New Grove Dictionary of Music and Musicians*, vol.17: 325-326
- c. “Le lien. Sur une danse d’Amazonie », *Protee*, 29 (2): 59-66 .

CHEMILLIER, Marc

2002 « Ethnomusicology, Ethnomathematics. The Logic Underlying Orally Transmitted Artistic Practices », G.Assayag, H.G. Feichtinger, J.F. Rodrigues (eds). *Mathematics and Music*, Diderot Forum, European Mathematical Society, Berlin, Springer Verlag, 2002: 161-183 .

2003 a. with C.Truchet, "Computation of words satisfying the rhythmic oddity property (after Simha Arom's works)", *Information Processing Letters*, vol.86 (5): 255-261

b. "Pour une écriture multimedia de l'ethnomusicologie", *Cahiers de musiques traditionnelles*, vol.16: 59-72.

DEHOUX, Vincent

2000 a. « Musique et rites chez les Bassari du Senegal Oriental », *Cahiers du CIREM (Centre international de Recherches en Esthetique Musicale)* 44-45-46 : 25-28

b. « Pieger les bruits du monde », *Le monde et son double, Ethnographie : tresors d'un musee reve*, Musee d'Ethnographie de Geneve : 190-198.

c. « Categorisation meta-musicale des Bassari du Senegal Oriental », article in a collective book published by the Society of Africanists , Paris

d. "Les variantes locales de la categorisation musicale des Bassari du Senegal Oriental", *Journal des Africanistes*, 69 (2) : 14-34

e. « L'expressivite, facteur de derive scalaire », *Musicae Scientiae, the Journal of the European Society for the Cognitive Sciences of Music* . Forum 1: L'Afrique et l'Europe medievale: la theorie du pentatonism revue a travers les systemes africains de tradition orale: 49-53 .

f. « Quelques certitudes et intuitions argumentees » (entretien avec Bernard Lortat-Jacob), *Cahiers de musiques traditionnelles*, 13 : 203-218 .

ESTIVAL , Jean-Pierre

2001 « Culture et consommation dans une communaute guarani-nandeva du Chaco », *Techniques et culture*, 38: 195-212

LAMBERT, Jean

2001 "Yemen », « Jum'ah Khân », « al-Antarî », « al-Lahjî », *New Grove Dictionary of Music and Musicians*, London, MacMillan, vol 27: 652-657 .

2002 a. "Music of the Arabian Peninsula", *Garland Dictionary of Music*, vol.6 : 649-661.

b. "Al-ghinâ al=san'âni. Poetry and music in Yemen", *Garland Dictionary of Music*, vol.6: 685-694.

c. "Les epreuves du sage 'Al Wald Zâyed : deux contes yemenites et un preambule », *Materiaux Arabes et Sud-Arabiques*, 2000-2002, nouvelle serie 10: 115-142, Paris .

d. (with Yahyâ al-Nûnû) "L'autobiographie d'un musicien : traditionnel et autodidacte ? », *Cahiers des musiques traditionnelles* 16 : 33-46

e. « Il quanto syllabico : metrica poetica araba e rithmica bichorona nello Yemen », *Sul verso cantato . La poesia orale in una prospettiva etnomusicologica* : 35-67, Padova .

f. « Robo de melodias o mecanismo de prestamo ? Para una historia de los contactos musicales entre el Jemen y el Golfe », *Musica Oral del Sur*, (Granada) (spanish version of the paper « Vol de melodies... » 2001.

LONCKE , Sandrine

2000 « Le sens de la musicalite chez les Peuls Jelgoosse du Burkina Faso ; la categorie de puissance vocale », texte accompanied by sound recordings, *Parcours musical en Afrique, Journal de la Société des Africanistes* 69 (2) : 67-85, Paris .

LORTAT-JACOB , Bernard

2000 a. « Ditelo con i fiori o con i canti » (Say that with flowers or with songs), *Tutti i lunedì di Primavera, Ceconda rassegna europea di musical etnica dell'Arco Alpino* : 37-58, Universita degli Studi di Tranto : 37-58 .

b. “ Quelques certitudes et intuitions argumentees”, Interview with Vincent Dehoux, *Cahiers des Musiques traditionnelles* 14 : 212-218, Geneva .

c. « Sardinia », *Garland Encyclopedia of World music, vol “Europe”* :626-633 , New York

2001 a. “S’entendre pour chanter, une approche anthropologique du chant en Sardaigne”, *L’athropologie de la Méditerranee*, Maison mediterraneenne des sciences de l’Homme/ Maisonneuve et Larose : 539-554 .

b. « Il canto a chitarra in Sardegna : impovvisazione e modello » (translation of an article), *Archivio antropologico mediterraneo*, 2000-2001 (3-4): 203 – 218 .

c. *Passeur de musique*, 6 letters on music , presented in a box illustrated by sonagrams analyzed by Jean Schwarz, Art editor : Jane Otmezguine, Nice .

2002 a. In collaboration with Gilles Leothaud : “La voix mediterraneenne, une identite problematique” in « *La vocalite dans les pays d’Europe meridionale et dans le bassin mediterraneen* ». Actes du colloque international de La Napoule, 2 & 3 march 2000 : 9-14 (with CD)

b. « Conduites sociales et musicales a Castelsardo », in « *La vocalite dans les pays d’Europe meridionale et dans le bassin mediterraneen* ». Actes du colloque international de La Napoule, 2 & 3 march 2000 : 163-169 .

c. « Le tenore San Gavino d’Oniferi. Polyphonie a quatre voix de la Sardaigne centrale”. *Figures antiques / Les concerts de Radio France 2001-2002* : 28-29.

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e. « Les faits musicaux ne sont pas des choses », in *Peut on parler d’art avec les outils de la Science ?* , L’Harmattan/IRCAM : 451-480, Paris .

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b. "Sobre la enseñanza de la etnomusicología en Francia" *Resonancias* 9, Instituto de Musica, Facultad de Artes, Universidad Católica de Chile, Chile .
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b. "Music in Performance: A Wedding in the Atlas Mountains" in *The Garland Encyclopedia of World Music vol. 6*: 479-482, Routledge, New York and London (illustrations on CD)

c. "Berber Musics in Morocco" in *The Garland Encyclopedia of World Music vol 6* : 483-490, Routledge, New York and London.

d. "Un parallelisme inattendu: l'orge et l'ahwash » in *La vocalite dans les pays d'Europe meridionale et dans le bassin mediterraneen*. Actes du colloque de la Napoule, 2 & 3 march 2000. Papers collected by Luc Charles Dominique and Jerome Cler (with CD)

TRAN Quang Hai

2000 a. "I numeri nella musica asiatica" in Michele Emmer (ed) *Matematica e cultura* : 285-292, Springer Verlag, Milan, Italy

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b. « Chant diphonique », *Science et Conscience* 2 : 42-44, Luxembourg
c. « Vietnamese Music in Exile since 1975 and Musical Life in Vietnam since Perestroika », *The World of Music* 43: 103-112, Bomberg, Germany

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e. Articles "Đàn Bầu », « Đàn Tranh », « Pin Peat » in « *The New Grove Dictionary of Music and Musicians* vol.6: 878-879, vol.7: 1, vol. 19: 759, London, U.K.

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- c. “Polyphony in Overtone Singing Khoomei in Central Asia: the Case of Mongolia and Tuva”, *Proceedings of the International Colloquial “Polyphonic Singing in Traditional Societies: Behavior and Aesthetics*, 16 pages, Taipei, Taiwan .
- d. “Dân tộc nhạc học là gì “ (Definition of Ethnomusicology), *Thông Tin Khoa học (Scientific Bulletin)* 1 (1): 112-131, Viện âm nhạc (Institute of Musicology), Hanoi, Viet Nam
- e. “Caratteristiche fisiologiche e acustiche del Canto Difonico” , *Proceedings of the Colloquial XXX Convegno AIA* , 19pages, Napoli, Italy
- f. “Foreword of the book by Mark Van Tongeren”, *Overtone Singing – Physics and Metaphysics of Harmonics in East and West*, Fusica (ed), 1 CD, 271p., Amsterdam, the Netherlands
- 2003 a. “Les animaux dans la musique traditionnelle”, *Art Grandeur Nature-Animaleries*, Département de la Seine-Saint Denis, 1 CD Rom, texts, pictures, and video film (6 sequences performed by Tran Quang Hai), Seine –Saint Denis, France.
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- 2001 a. “Côte d’Ivoire”, *The New Grove Dictionary of Music and Musicians*, vol.6: 539-545, MacMillan (ed), London.
- b. “Solomon Islands”, *The New Grove Dictionary of Music and Musicians*, vol.16: 314-319, Macmillan (ed), London.

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- 2000 a. « Yahya al-Nounou :la passion et l’exigence », concert program , Festival de l’Imaginaire, Maison des Cultures du Monde, Paris
- b. « Mohammed Amân, la tradition du Hijaz : un chaînon manquant de la musique arabe », concert program , Théâtre de la Ville, Paris
- 2001 a. « Vol de mélodies ou mécanisme d’emprunt ? Vers une histoire des contacts musicaux entre le Yémen et le Golfe », *Chroniques yemenites* (CEFAS, Sanaa), 9 : 38-47 (also on website <http://cy.revues.org>)
- b. « Chants du Hadramaw », record review of CD « *Yemen . Chants du Hadramawt*” , Auvidis UNESCO D 8273, 1998, recordings and commentaries by Scheherazade Qassim Hassan), in *Chroniques yemenites* 8: 163-166 (also on website <http://cy.revues.org>)
- 2002 a. (with Marceau Gast, Madeleine de Langle)*Francine Dominique Champault 1927-2001. Une grande dame de l’ethnologie française*, Aix en Provence, 16pages
- b. « Les chantres religieux de Zabid (Yemen) », Music Festival, Institute of Arabic World, june 2002
- c. « Le chant de Sanaa, une mystique de l’amour : Hasan al-‘Ajamî, Mohammed al-Khamîsî », Radio France, october 2002, concert program .

RAPPOPORT, Dana

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ESTIVAL, Jean-Pierre

2000 « Os cazadores e a radio : do novo uso das midias entre os Indios Ayoreo do Chaco Boreal », 1° encontro da ABET, Recife, Brazil

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1999 “Metrique poetique arabe et rythmique bichrone au Yemen”, colloquial “Le vers chante”, University of Venice, 29 january

2000 a. « Les conceptions melodiques dans le chant de Sanaa, Yemen », Arabic Study Group of the ICTM , Alep, 29 april

b. « Les metissages musicaux entre le Yemen et le Golfe : mecanismes d'emprunt et vols de melodies », colloquial « Anthropology and Music », Centro de investigaciones Etnologicas, Granada, 14 november

c. « Le quanto syllabique : metrique poetique arabe et rythmique bichrone au Yemen », Seminar of Ethnomusicology, Musee de l'Homme, Paris, 15 december

2001 « Le tarab et les Arabes : l'emotion musicale au miroir du Yemen », colloquial « Expressions sociales, musicales et litteraires des sentiments doux-amers de la separation, de l'absence et du manque », Free University of Brussels, 29-31 March.

- 2002 a. « La souffrance d'amour courtois chez les musiciens yemenites : critere de competence et base du statut social », Seminar of Dominique Casajus, « Parcours biographiques et criteres de competence », EHESS (School of High Studies for Social Sciences), Paris , 11 April
- b. « Comment museographier un salon de musique yemenite ? », Colloquial of the French Society for Ethnomusicology, Carry le Rouet, 25 May

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- 2003 “Musique et identite chez les Tarabuco, Bolivie”, 51th International Congress of Americanists (ICA), Santiago, Chili, juillet 2003

PITOEFF, Pribislav G.

- 2000 Lecture at the Occasion of the 100th Anniversary of the Berlin PhonogrammArchiv, Berlin, september

ROVSING OLSEN, Miriam

- 2000 “Quelques categories esthetiques berberes et leurs criteres de differenciation”. Colloquial : La vocalite dans les pays d'Europe meridionale et dans le bassin mediterraneen », Château de La Napoule, Cannes, march

Communications Without Proceedings:

In addition to the communications with proceedings, the researchers presented many papers at conferences, international symposia, at radio programs and television.

Books:

LAMBERT, Jean

- 2000 (In collaboration with Christian Poche and others) *Les Musiques du monde arabe et du monde musulman. Bibliographie et discographie*. 404p., Geuthner, Paris
- 2002 *Tibb al-nufûs. Fann al-ghinâ al-san'âni* (La medecine de l'âme. L'art du chant de Sanaa), Office General du Livre, Ministere de la Culture, Sanaa (arab translation by A.M.Zayd from a book in French published in 1997)

LONCKE , Sandrine

- 2002 *Les chemins de la voix peule. L'esthetique musicale des pasteurs semi-nomades du Jelgooji (Nord Burkina Faso)*, with a CD, 134p., Libreria Musicale Italiana, Lucca, Italy

LORTAT-JACOB, Bernard (written together with Jacques Bouet and Speranta Radulescu)

- 2002 *A tue tête, Chant et violon au Pays de l'Oach*, 320p. with 1 DVD, collection « Hommes et Musiques », Societe Francaise d'Ethnomusicologie & Universite de Paris X.

ROVSING OLSEN, Miriam

1999 *Cantos y Danzas del Atlas (Marruecos)*, translation in Spanish of Roving Olsen's book published in French in 1997, Cite de la Musique / Actes Sud with a CD.

CD Recordings:

DEHOUX, Vincent

2000 *Centrafrique: Rituels Ghanzili et Mbugu de l'Oubangui*. CD, recordings, notes (in collaboration with Jacqueline Thomas), photographs by Vincent Dehoux. Collection Musee de l'Homme /CNRS CNR 2741121

ESTIVAL, Jean-Pierre

2002 *Paraguay : Guarani-Nandeva et Ayoreo*. CD, recordings, notes, photographs by JP Estival, OCORA C 56064, Paris

2003 *Musicas Ayoreo, Guarani-Nandeva y Nivacle*, CD, CEADUC/Museo Andres Barbero, Paraguay

LAMBERT, Jean

2001 a. *Yemen. Le chant de Sanaa. Hassan al-'Ajami & Ahmed 'Ushaysh*. Institut du Monde Arabe DDD 321 029, Paris (notes written by Jean Lambert)

b. *Yemen . Chants sacres de Sanaa. Les chantres yemenites*. Institut du Monde Arabe DDD 321 035, Paris (notes written by Jean Lambert)

c. *Yemen. L'heure de Salomon. Mohammed al-Harithi*. Institut du Monde Arabe, Paris, (notes written by Jean Lambert)

d. *Le chant de Sanaa. Yahya al-Nûnû*. Collection ENEDIT, Maison des Cultures du Monde W 260099, Paris (notes by Jean Lambert)

e. *Arabie Saoudite. Mohammed Amân. La tradition de Hejâz*. OCORA C 560158, Paris (notes by Jean Lambert)

2003 a. *Yemen. Le chant de Sanaa. Hasan al-'Ajami*. OCORA C 560173, Paris (notes by Jean Lambert)

b. *Yemen. La chanson d'Eden. Mohammed Murshid Nâjî, Khalîl Mohammed Khalîl*. Institut du Monde Arabe, Paris (notes by Jean Lambert)

MARTINEZ, Rosalia

2000 *Bolivie : la musique des Calcha*. CD, Le chant du monde CNR 2741120, coll. CNRS / Musee de l'Homme . Recordings, notes and photographs by Rosalia Martinez, Paris .

Films:

BEAUDET, Jean Michel

2001 *Tapaya. Une Fête en Amazonie bolivienne*, Video film, 40 minutes. (with the collaboration of Philippe Erikson and Philippe Jobet)

ESTIVAL, Jean Pierre

2003 *Parea Wasu, « la grande invitation »*, video film, 60 minutes, presented at Santa Teresita and Filadelfia, Paraguay

ZEMP , Hugo

2001 *Les Maîtres du balafon : Fêtes funéraires (Masters of the Balafon : Funeral Festivities)*, video film, 80 minutes, Paris

2002 a. *Les Maîtres du balafon : La joie de la jeunesse (Masters of the Balafon : The Joy of the Youth)*, video film, 70 minutes, Paris

b. *Les Maîtres du balafon : Le bois et la calebasse (Masters of the Balafon : The Wood and the Calebash)*, video film, 47 minutes, Paris

2003 a. *Les Maîtres du balafon : Ami , Bonne Arrivée ! (Masters of the Balafon : Friend, well come)*, video film, 27 minutes

b. *SLAKA, musicien africain*, 80 minutes, productions Selenium Films (English version in 2004)

TRAN Quang Hai

Liaison Officer Report: South Africa (2003)

The International Centre for African Music and Dance (ICAMD) in Legon, Ghana, has approved the proposal for funding for its South African Secretariat at the University of Transkei's Music Department for its 2003 activities (August to December) with Drl Eric Akrofi as coordinator. The program of activities include the following: A Database of Researchers of African Music and Dance within South Africa and thereafter, countries such as Namibia, Zimbabwe, Botswana, Lesotho and Swaziland will be included. A full-time Research Assistant will be needed to catalogue and computerize the university's holdings of over 30,000 LP and single gramophone discs of its Archives of African Music (established in 1999) for use by researchers and students. Expertise of Local Performers for the university's Music Department African Ensembles will come from rural communities on a part-time basis to teach undergraduate students who are required to participate in various African music ensembles and genres as part of their curriculum. A one-day Festival of African Music and Dance will be held on the university campus to showcase this to the public and researchers of African music. Memorial Lectures honouring outstanding musicians is part of ICAMD activities, for example, a lecture on the late Zulu choral composer, Reuben T. Caluza, scheduled for October 2003.

The "Massed Choir Festival 2003" accompanied by a full orchestra, appeared live on national television in a tribute to honour the late Sotho choral composer, M. Moerane (maternal uncle of the State President, Mr. Thabo Mbeki). Together with his mother, they graced the occasion to hear her brother's works performed.

Many organizations and activities, country-wide, marked South Africa's "Heritage Day" on 24 September though celebrations in art, music, dance, drama, poetry and film began at the beginning of the month. The 'First Annual Indigenous Games Festival' was launched by the Minister of Sports in preparation for "Heritage Day". These games were played in various regions as some as competitive games and others for leisure. Indigenous games are ways to popularize and emphasize one's cultural and community values, change one's

current mindset and develop one's heritage. "South African Music Week" also gave our diverse cultural groups a platform to perform their music from San music and dance to Indian music. The "Heritage Day" celebrations also gave recognition to South Africa's symbols such as the flag, the coat of arms and the national anthem which are not mere decorations but strong statements to its citizens.

The "Proudly South African" (PSA) campaign with its logo was supported by South Africans and business for a week from the 21-28 September. Its aim was to support, promote and buy South African manufactured goods and products which would help to "create jobs and economic growth in our country." This was another way of recovering our South African identity. It was also befitting that the National Film, Video and Sound Archives of South Africa (NAFVSA), a government institution and the only national institute of its nature in South Africa, and which attained full membership of the International Association of Sound and Audiovisual Archives (IASA) in 1989, should hold its conference. NAFVSA's aim is to preserve the audio-visual heritage of South Africa in formats such as videos, sound recordings and related materials such as South African photographs, slides, film poster, museum objects and film scripts from different kinds of locally made films. These valuable collections are made accessible to researchers, students, and the public and would assist future generations of South Africa to see their history and heritage in the form of film, video and sound. These cultural snippets of identity and heritage are mentioned because the country will celebrate its tenth anniversary in 2004 since the dismantling of apartheid in 1994. Thus, cultural identities and their arts will be on display as ever before.

A two-day conference in September was hosted by the Music Department of the University of Pretoria on 'Gender, Sexuality and Music in South Africa'. Its focus was on gender and sexuality in music in the musical lives of South Africans, past and present. Regarding Western women, Prof. Chris Walton, Head of the department wrote: "In Europe and North America, the role played by gender and sexuality in music has for many years been a matter of scholarly investigation. In South Africa, however, this topic has been largely ignored, most probably because the questions are potentially as controversial as the answers that one might find. Several obvious questions do arise, however. A number of the most influential composers in 'apartheid' South Africa were white, homosexual, Afrikaner men. How did it happen that, in a society that indulged in ostensibly masculine, homophobic rhetoric, some of its most representative musical proponents lived "against the grain" of the mores and values of that society?" Participants presented papers on various facets of both black and white woman's gender relationships and roles in music, for example, comparisons between the musical roles of the 'kiba' dance of the Bapedi women (South Africa) and the musical roles of Igbo women (Nigeria); black women's freedom songs of the apartheid era, etc.

Publications:

Akrofi, Eric. 2002. 'Sharing Knowledge and Experience: A Profile of Kwabena

Nketia, Scholar and Music Educator.' Accra: Afram Publications (Ghana) Limited. [This is a biographical study of Nketia's life up to the year 2002 when he turned 81 years of age.]

'Dictionary of South African Composers'. ed. by Alexander Johnson and Chris Walton. [a new internet dictionary and research project of the University of Pretoria. <http://www.sacomposers.up.ac.za>]

Flora M. Ntsihlele.

Report from the ICTM Study Group on Ethnochoreology Roundtable at the ICTM 37th World Conference Report

At the 37th World Conference of the ICTM the Study Group on Ethnochoreology held a Roundtable entitled "East-West Meeting in Ethnochoreology: Current Research and New Perspectives."

The roundtable was organized by Anca Giurchescu and was chaired by Adrienne L. Kaeppler. It was attended by at least 36 individuals interested in ethnochoreology and by additional observers who wanted to know more about the study group.

Egil Bakka gave a short history of the study group, including information on the origin and development of the study group during its 40-year existence.

Marianne Bröcker talked about the sub-study groups, which are the working nuclei of the Ethnochoreology Study Group.

Mohd Anis Md Mor gave a presentation that described the 22nd symposium of the study group in Szeged, Hungary in 2002. He emphasized the scientific papers that were given, the 40-year tribute to the original organizers of the study group, reports of the sub-study groups, and the parties and great food that we enjoyed in Szeged.

Adrienne Kaeppler presented the study group's publications--including the Proceedings, Yearbooks 23 and 33, and the Newsletter.

Tvrtko Zebec gave a presentation on the published bibliographies of dance research by members of the study group on ethnochoreology. He noted that the latest bibliography is in process and will be published soon.

Everyone present at the roundtable then introduced them selves and talked about their specific interest in ethnochoreology. Important points and emphases that emerged from these introductions and further discussions included:

1. Many of those attending were particularly interested in relationships

between music and dance and the now widespread recognition of the importance of studying dance as part of music. Ethnomusicologists who attended were most interested in learning how to describe and analyze bodily movements. Two possibilities were discussed--the use of terminology from Labanotation and the importance of learning about structural analysis. Everyone is looking forward to the forthcoming book of the sub-study group on structural analysis so that there will be published materials from which to learn.

2. There was discussion of the importance of documenting little-known dance traditions. It was noted that that many dance traditions in the world have not yet been studied and described and that ethnomusicologists should learn how to describe and analyze movement or to take a dance specialist into the field with them.

3. The importance of both dance content and context was discussed. This part of the discussion focused on social context and how dance is associated with cultural identity.

4. Other points touched upon included the importance of smell and the olfactory sense in dance, transnational issues, and gender and the body.

5. Finally, there was a discussion on iconography and the two emphases that were part of the work of the sub-study group on dance iconography. These two emphases are:

a. Analyses of depictions of dance and what we can learn from these depictions;

b. The importance of a database of photographs and other depictions taken by or known to individuals and the documentation of these depictions, as well as a worldwide database of dance photographs and other depictions that can be readily used by interested researchers.

Adrienne Kaeppler

Report from the ICTM Ethnochoreology Sub-Study Group on Round Dances - 19th Century Derived Couple Dances

The sub-study group on *Round dances - 19th century derived couple dances* had its second meeting in Vilnius 2 - 5 October 2003. The meeting was hosted by Dalia Urbanaviciene at the Council for Protection of Ethnic Culture. The secretary of the sub-study group, Egil Bakka, chaired the meeting. Participants were: Dalia Urbanaviciene, Daniela Stavelova, Mats Nilsson, Gediminas Karoblis, Laszlo Felföldi, Dorota Gremlicova, Theresa Buckland and Egil Bakka. There were greetings and apologies for absence from several members who could not participate. Several students and staff from the Council assisted in the work and took care of practical tasks.

In addition an exciting social program we had a number of good work sessions. All participants had prepared various kinds of material for the meeting, and we continued to work along the four tracks established in our first meeting.

1. Analysis and classification of Round dance movement patterns including musical parameters.
2. Dancing masters / dance teachers and their material on Round dances
3. The political and ideological and socio-cultural discourse on Round dances
4. Organised contexts of Round dances

The work started with a general discussion on organisation and priority. The group agreed to give priority to make a publication fairly soon. We judged it would be most realistic to achieve a publication on track 3, and agreed to work most intensively here. We still want to keep up work on the other tracks, and during the meeting there was a fair amount of work done even on track 1 and 2, but less on track 4.

Egil Bakka

Report from the ICTM Ethnochoreology Sub-Study Group on Dance Iconography

"Can art historians and dance researchers contribute to each others' methodologies and foster the fullest understanding of dance images?" With this question in mind, members of the ethnochoreology sub-study group on dance iconography met with art historians for a two-day meeting (*giornate di studio*, or "study days") on 11 and 12 February 2004, generously hosted in a beautiful setting by the American Academy in Rome (Italy), and organized by member Barbara Sparti. Bringing together specialists from the fields of dance (ethnochoreologists, anthropologists, historians) and art (historians and a visual artist) was an important "premiere".

The seven dance presentations, while not firsts for the sub-study group, were nevertheless recent elaborations. Adrienne Kaeppler spoke on "The Hands Tell the Story: Depictions of Polynesian Dance from the Eighteenth Century with a Diversion into Nineteenth Century Paintings by John Singer Sargent", Judy Van Zile on "Issues in Interpreting the Diverse Visual Representations of Korean Dance", Placida Staro on "Dance as a Metaphor in Italian Representations: *Raffigurazioni* as opposed to *Rappresentazioni* in Images of Dance", László Felföldi on "Stereotypes in 19th-Century Hungarian Dance Icons", Barbara Sparti on "Who Are the Dancers in Lorenzetti's 'Buon Governo'?", Irene Loutzaki on "A Visual Play between Myth and History: the Folk Painter Theophilus Chatzimichael (1873-1934)", and Elsie Ivancich Dunin on "Dance Motifs on Tombstones in the Dubrovnik Area".

Challenges in getting participation from art historians and visual artists prevented as much art-specialist participation as was initially sought. (One of the chairs was a painter and contributed very interesting comments to the session "The Painter and the Image".) In some cases, art historians were reluctant to discuss dance in

front of dance specialists; others were working on artists or periods that had not produced dance images; while still other interested specialists were unfortunately unable to participate (including an art historian from Korea). Nonetheless, four important presentations were made, interspersed within the various sessions.

The first was by Claudia Cieri Via, professor of Iconography and Iconology and Theory of Art at the University of Rome. Professor Cieri Via had broken her ankle two days before the conference and was, unfortunately for us, unable to attend. Her paper, "Old and New Rituals in Europe and America as seen by Aby Warburg", was clearly read by her former student and young colleague, Benedetta Cestelli Guidi, who also did her best to answer questions. Warburg, a contemporary of Kurt Sachs, and considered by many to be "the father" of an interdisciplinary approach to art history, was very interested in movement and collected photographs of dance in "master" paintings as well as photographs of native American dancers, to name only part of his collection. Alessandra Ugucconi, who is in charge of the articles on art history for the Rome based *Dizionario Biografico degli Italiani*, gave a panoramic view of "Dance as an Attribute of Love, Harmony and Festive Events Through the Centuries". Nancy Heller, a new member of the Ethnochoreology Study Group, is an art historian from Philadelphia (USA) and a specialist and performer in Spanish dance. Her presentation, "When is a Circle Dance Simply a Circle of Dancers? Spanish Dance and Matisse's 'The Dance', with Some Notes on Sargent's 'El Jaleo', was a bridge between the worlds of art history and dance, while, at the same time, specifically addressing the art historians through dance music and video clips, and all of us through comparative art works. Finally, Richard T. Neer, of the University of Chicago and a Fellow at the American Academy this year, talked about "Dancers and Metaphor in Greek Art of the 5th Century BCE". His use of the English translation of Homer's *choros* as "dance" (rather than "choral movement") came up for discussion, though, unfortunately, without enough time to inquire into other possible translations.

One of the interesting points that emerged from the conference was how the art historian (those presenting, or specialist authors of reference works) was inclined to identify specific dances – saltarello, tarentella, sardana – where the dance researcher would not, inasmuch as the image in question was about "dance" in general. Another query raised by members of the sub-study group (and not for the first time) was "How do we interpret images of the past in the present?".

Even though each speaker addressed dance images from her/his own research, there were many threads which tied the various presentations together. Several images were shown and re-shown in diverse contexts; and the use of "dance as metaphor" (and similar terms) was almost a refrain. Besides 15-minute question periods after each 30-minute presentation, there were two thematic half-hour discussion periods, as well as a final roundtable. Despite the two hours set aside for this, there was barely time to get to more than a couple of our pre-established questions.

There is no doubt that this first-of-a-kind bringing together of art historians and dance researchers was successful in many ways, but we are also aware of some of the ways to move ahead in this collaboration. Following the two-day conference at the American Academy, these were discussed at a sub-study group meeting on 13 February at the home of Barbara Sparti. One idea which is being pursued is that of organizing roundtables of two or three hours with a small number (three?) of dance specialists and the same number of art historians at art history conferences in the United States. Another idea is that of a meeting of sub-study group members with the same number of art historians and visual artists where participants would concentrate on a couple of dance images only (the same for all) with each person addressing the question: "What do YOU see in this image?"

At this same meeting of the sub-study group, plans for publication of some of the sub-study group's presentations (from Urbino, Bamberg and Rome) were discussed, as well as of a separate volume dedicated to "Imaging Dance" (based on the title of a parallel book, "Imaging Sound", by Bonnie Wade). More will be reported on this at the Ethnochoreology meeting in July in Monghidoro. A special presentation of a work in progress on dance and movement in Ottoman miniatures was given by Arzu Öztürkman who was the organizer of the Ethnochoreology symposium in Istanbul in 1998. Arzu's informal presentation to the sub-study group was extremely interesting and it was wonderful, after her long illness, to have her participating energetically in the study-days with questions and comments.

To conclude this report, I wish to quote from a most enthusiastic "testimonial" given to me/us by a previously unknown observer at the study-days:

"My compliments for the organisation of this conference on dance images and their reading. Though not an expert in the field, I am glad to have joined your enchanting two day tour across time and space, observing and studying dance traditions and rituals and their representation. As a painter, I was struck by the wonderful wealth of pictures that were shown in relation to dance, ranging from 18th century engravings of Polynesian dances to Ambrogio Lorenzetti's frescoes, from Guido Reni's "Trionfo dell'Aurora" to ancient Greek vases, from modern Greek paintings to the most celebrated works by Sargent, Matisse, Picasso.

As a person who has an interest in contemporary dance and occasionally writes comments on performances held in Rome, I loved the reference to the meaning of gestures, the role of symbolism, the subtleties of an art (dance) that is as ancient and varied as human civilisation...

Certainly, to me some questions remain unanswered (and probably unanswerable): How close is reality to the image that depicts/represents it?...Are the "distortions" due to the artist's eye a

plus or a minus in the narration of (festive) events and dance?
Luckily, people like you will continue to study these and other issues,
to produce clever, reasoned and fascinating answers and to open the
ground for new questions.

Sincerely yours,
Giorgio Merlonghi"

And responding to my thanks for the courteous organization of the American Academy, which included coffee breaks, a final wine and cheese reception, lunch for the participants, audio-visual equipment and technicians, distribution of programs and presenters' CVs, the director of the Academy, Professor Lester Little, who had not been in Rome and hence unable to attend our meeting, answered:

"I have had very enthusiastic reports already so I am the one to thank as well as congratulate you. I am very sorry to have missed this truly remarkable addition to our program".

Barbara Sparti

ICTM MEETING CALENDAR

- 2004
28 April -
2 May
Graz
Austria
Meeting of the ICTM Study Group on the Historical Sources of Traditional Music
Contact: Susanne Ziegler; Email: s.ziegler@smb.spk-berlin.de
and Björn Aksdal; Email: bjoern.aksdal@hf.ntnu.no
- 2004
22 – 23 May
Florence
Italy
FLOG Center for Folk Traditions (Florence) and the ICTM Italian National Committee are organizing an international conference on traditional music: *Video in Ethnomusicology*; Istituto Stensen
For more information contact:
Dr. Leonardo D'Amico; Email: flogfi@virgilio.it
- 2004
11 – 13
June
Dubrovnik
Croatia
Meeting of the ICTM Ethnochoreology Sub-Study Group on Round Dances – 19th Century Derived Couple Dances
Hosted by Prof. Elsie Dunin in Zaton near Dubrovnik Croatia.
For more information please contact Egil Bakka
Email: egil.bakka@hf.ntnu.no
- 2004
10 – 17
Falun
Sweden
ETHNO 2004 - 25th International Folk Music Camp
with ICTM and FIJM as patrons.
See details in this bulletin and at [<http://www.ethno.se>](http://www.ethno.se)
- 2004
11 - 18
July
Monghidoro
Italy
Meeting of the ICTM Study Group on Ethnochoreology, *The Silence of Dance*
Contact: Placida Staro
Email: starop@tin.it
- 2004
11 - 16
July
Melbourne
Australia
2004 Symposium of the International Musicological Society
Contact: Margaret Kartomi
Website: <http://www.arts.monash.edu.au/music/SIMS2004/>
Email: Margaret.Kartomi@arts.monash.edu.au or
sims2004.music@monash.edu.au
- 2004
1 -2
August
Palau
Meeting of the ICTM Study Group on the Musics of Oceania
A Special Meeting will be held following the Ninth Festival of Pacific Arts, Palau (see notice in this Bulletin).
Contact: Stephen Wild:
Email: Stephen.Wild@netspeed.com.au
- 2004
27 August -
3 September
Roc
Croatia
Meeting of the ICTM Study Group on Music and Minorities
Contact: Ursula Hemetek (see details in this Bulletin)
Tel: + 711 55-4211; Fax: + 711 55-4299
Email: hemetek@mdw.ac.at

2004 **ICTM Colloquium: *Identifying Conflict within Music,***
3 - 7 ***Resolving Conflict through Music***
September Contact: John Morgan O'Connell
Limerick Email: john.oconnell@ul.ie
Ireland

MEETINGS OF RELATED ORGANIZATIONS

9th International CHIME Meeting

Orality and Improvisation in East Asian Music

1 to 4 July 2004, University of Sorbonne / Abbey of Royaumont, Paris, France
For further information contact the Programme Committee of the 9th CHIME Meeting,
c/o P.O.Box 11092, 2301 EB Leiden, The Netherlands, e-mail: chime@wxs.nl, fax:
+31-71-5123.183. Conference details are on the CHIME website at
<http://home.wxs.nl/~chime>

The First Conference of the Répertoire International de Littérature Musicale (RILM)

Music Intellectual History: Founders, Followers & Fads

17 to 19 March, 2005, The City University of New York Graduate Center. Abstracts
are due by 1 June 2004. Abstracts are due by 1 June 2004. For information regarding
themes and submission details, please refer to the RILM website at <http://www.rilm.org>

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