

BULLETIN
of the
INTERNATIONAL COUNCIL
for
TRADITIONAL MUSIC

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With
Preliminary Program of the
NITRA 1997 CONFERENCE



INTERNATIONAL COUNCIL FOR TRADITIONAL MUSIC
DEPARTMENT OF MUSIC
COLUMBIA UNIVERSITY, NEW YORK, N.Y. 10027

INTERNATIONAL COUNCIL FOR TRADITIONAL MUSIC

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ICTM The World Organization (UNESCO 'NGO')
for the Study, Practice, and Documentation of Music, including Dance
and other Performing Arts

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FROM THE ICTM SECRETARIAT, NEW YORK

SUBMISSIONS FOR THE YEARBOOK FOR TRADITIONAL MUSIC (YTM)

The Editor of the YTM encourages submissions of articles and country reports from members and non-members alike. Specifications for submissions are printed in each YTM under the heading "Information for Authors." Please send submissions to: **YTM Editor Prof. Dieter Christensen**, Center for Ethnomusicology, MC1815, Columbia University, 2960 Broadway, New York, NY 10027, USA. Tel: +212 - 678-0332; Fax: +212 - 678-2513 or 854-8191; e-mail: ictm@woof.music.columbia.edu

SUBMISSIONS FOR YTM REVIEWS

On behalf of our Review Editors we remind members that they should submit their new publications/recordings/CDs for review or have their publishers send review copies to the respective editors:

ICTM Book Review Editor: Prof. Gage Averill

Department of Music, Wesleyan University, Middletown, CT 06459-6040, USA

Fax: +860 - 685-2651; e-mail: gaverill@wesleyan.edu

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PLEASE DO NOT SEND NEW PUBLICATIONS/RECORDS/CDS TO THE ADDRESS

OF THE ICTM SECRETARIAT IN NEW YORK. We cannot, as a rule, forward materials received at the Secretariat.

The timely publication of the Yearbook for Traditional Music depends, among other things, upon the cooperation of those who have agreed to submit reviews for the YTM. Please do keep your deadlines!

SUBMISSIONS FOR THE BULLETIN OF THE ICTM (Editor: Nerthus Christensen)

The Bulletin will consider news for or from international meetings that may be of interest to the ICTM membership. Priority is given to UNESCO affiliated organizations.

Deadlines for submissions to the Bulletin

April Bulletin: 1st of March

October Bulletin: 1st of September

All submissions should be sent, whenever possible, by e-mail or on an IBM compatible diskette. E-mail and snail mail addresses are the same as above for the YTM.

UNESCO RECORDS (Editor: Dieter Christensen)

Proposals for compact discs in the UNESCO Records Series are welcome and should be sent to Prof. Dieter Christensen, Att: UNR, at the same address as listed for the YTM above.

It is best to, first, send an inquiry with a brief description of the project (1-2 pages) as a basis for further discussions. The ICTM Committee for UNESCO Records will then provide technical and other advice.

MAILING SCHEDULES FOR ICTM PUBLICATIONS

To keep our mailing lists accurate and 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.

April Bulletin:

Beginning of April

October Bulletin:

October and/or mid-December

YTM

Mid-December

Directories:

In December of uneven years.

All mail goes out via surface and/or ISAL (printed matter express upon additional payment of US\$4.00). Please allow at least 6-12 weeks for surface mail to reach you, depending on your location.

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O B I T U A R Y

Walter Wiora, 1906 - 1997

An active member of the International Folk Music Council since its early years, and a member of the Executive Board of the ICTM, and subsequently Vice President, from 1955 until 1979, the nestor of German musicology integrated in his own work music historical, folkloristic and comparative-musicological lines of inquiry, thereby setting an example of comprehensive music scholarship for his many students and younger colleagues. On December 30, 1996, Walter Wiora's 90th birthday, they honored him with his third Festschrift.

Walter Wiora died on February 8, 1997, in Germany.

**34TH WORLD CONFERENCE OF THE ICTM
50TH ANNIVERSARY OF IFMC - ICTM
NITRA, SLOVAKIA, JUNE 25 - JULY 1, 1997**

The International Council for Traditional Music has pleasure in announcing that its 34th World Conference, celebrating the 50th Anniversary of IFMC-ICTM, will be held from 25 June to 1 July, 1997 in Nitra, Slovak Republic, upon invitation of the Institute of Musicology of the Slovak Academy of Sciences, Bratislava.

VENUE: Agroinstitút, Nitra, Slovak Republic

THEMES:

1. Music and Dance of Peasant Societies in National and Political Contexts.
2. Music of the World's Cultures in Education.
3. Music and Dance as Identity Markers in Multicultural Societies.
4. Traditional Music, Digital Technology and Electronic Networks.
5. Sound and Image in the Study and Presentation of Traditional Music and Dance.
6. Traditional Music and World Beat.
7. Musical Instruments in the 20th Century.
8. Crossing Boundaries - Redrawing Boundaries in Music.

AUDIO/VISUAL

Members are invited to present, with short commentary, video recordings on music and dance. Proposals (do not send the video tapes, or other material) should be sent to the Programme Chairman (see address below).

Members who wish to present a film or other audio/visual material should also write to the ICTM Conference Secretariat at the Agroinstitút (see address below) specifying their technical needs.

SPECIAL SESSIONS/WORKSHOPS

We also invited 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 would like to encourage special sessions and panels to be organized in such way that there is much opportunity for discussion.

Space will be made available to members for informal meetings. Groups wishing to obtain the use of such rooms during the conference should write, with space and equipment requirements, to:

Dr. Wim van Zanten - ICTM Programme Chairman
Department of Cultural and Social Studies, Leiden University
P.O. Box 9555, 2300 RB Leiden, The Netherlands
t: +31 71 - 527 34 65 / +31 71 - 527 34 74; f: +31 71 - 527 36 19
e-mail: <zanten@rulfsw.fsw.leidenuniv.nl>

EXHIBITS

The conference organizers are planning to prepare an exhibition of ethnomusicological books, audio and audio-visual, CD-ROM and other materials which will be at display but also for sale. Exhibits should be arranged with the ICTM Conference Secretariat at the Agroinstitút (see address below).

CONFERENCE SCHEDULE

Conference participants should plan to arrive in Nitra on June 24th, 1997. There will be an informal *Get-together* in the evening at the Agroinstitút. The official opening ceremony of the conference will be held in the Great Aula of *The Constantin Philosopher University* (formerly Pedagogical University), June 25 at 10:00 a.m. The University is about 10 minutes walk from the Agroinstitút.

GENERAL ASSEMBLY

The 33rd Ordinary General Assembly of the ICTM will be held at the Agroinstitút, Nitra, Friday June 27, 1995 from 4 to 5:30 p.m. (16:00-17:30).

CONFERENCE REGISTRATION

All participants, including those giving papers and chairing sessions, must register for the conference. Acceptable currencies: US\$ and Slovak crowns (sk).

Registration Fees:	US\$	SK
Ordinary Members:	100.00	3000.00
Student Members	50.00	1500.00
Joint Members (for two)	150.00	4500.00
Non-Members	140.00	3200.00
Daily Rates	25.00	750.00
Student Daily Rates	10.00	300.00

Student Members are defined as full-time students enrolled for degrees or diplomas in a university or other tertiary institution. Students must have their Head of Department sign the statement on the registration form verifying their student status.

The registration desk will be located at the Agroinstitút and will be staffed beginning June 24th, and throughout the conference. For information call or write to:

Agroinstitút Nitra - ICTM Conference Secretariat

Akademická 4, 949 01 Nitra - Slovakia

Tel: +421 (0)87/36742 (instead of 42 87/36743!) or **+31820**; Fax: **+35709**

e-mail: <agroinst@sr.sanet.sk> (instead of <agroinst@uniag.sk>)

Bank account: Všeobecná uverová banka Nitra (VUB) No. 75139-162/0200 (sic! no space between numbers!); swift: SUBASKBX - please quote reference number: No 020251 on your remittance. Credit cards are NOT anymore permissible.

Note: Telephone # and e-mail address of the Agroinstitút changed March 1997.

ACCOMMODATION

Rates given here are figured on a daily basis; US\$ amounts depend on the resp. exchange rate at time of order. Beginning of November, one US Dollar (\$) was buying 30 Slovak crowns (sk). Expect price changes of +5-10%. The number of rooms at colleges and hotels, reserved for conference participants, is restricted. All reservations (including your mandatory deposit, in []) must be made with the ICTM Conference Secretariat at the Agroinstitút (address above).

Primary conference venue is the **Agroinstitút** where most of the sessions will be held. Its ca. 100 very reasonably priced hotel rooms (all with shower and WC) are booked for conference participants. The Agroinstitút features also many facilities for meals, small or large, and will be the site of most of our after-session entertainment.

Agroinstitút

Single	sk500.-; US\$ 17.00 [sk1500.-; US\$50.00]
Double	sk600.-; US\$ 20.00 [sk1800.-; US\$60.00]
Suites	sk800.-; US\$ 26.00 [sk2400.-; US\$80.00]
Full board / day	sk130.-; US\$ 5.00

High School College for Nutrition

Three-bedroom	sk210.-; US\$ 7.00 [sk600.00; US\$20.00].
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Price stays the same whether used by one, two, or three persons. Rooms have a wash basin, but showers and toilets must be shared. The house has an excellent kitchen, we are told, with food at very agreeable prices and is only a 5 minute walk from the Agroinstitút.

Hotels: All within walking distance (10 minutes or more) from the Agroinstitút:

Interhotel Nitra

Single	sk1900.-; US\$ 64.00 [sk5000.-; US\$180.00]
Double	sk2000.-; US\$ 67.00 [sk6000.-; US\$200.00]
Address: Slancikovej 112, 949 01 Nitra, Slovakia.	
Fax: +421 87/53 33 96; tel: +53 42 42	

Hotel Zobor

Double	sk1700.-; US\$ 57.00 [sk1200.-; US\$ 45.00]
Address: Stefanikova 5, 949 01 Nitra, Slovakia.	
Fax: +421 87/525 060; tel: +52 53 81	

Please note: Accommodations at University College and Hotel Olympia advertised in the October 1996 Bulletin, are not anymore available. The country code changed from 42 to 421.

Cancellations and Refunds

Those who need to cancel registration and accommodation must inform the ICTM Conference Secretariat at the Agroinstitút in writing by May 15th, 1997 to obtain a full refund. After that date a cancellation fee will be charged.

TRAVEL INFORMATION

All conference participants are advised to go upon arrival in Nitra to the ICTM Conference Desk at the Agroinstitút which will provide them with conference information and referrals to their accommodations.

Visa Requirements

Slovakia requires entry visa from some countries. Please ask your local mission/embassy. If you encounter difficulties, please inform the Agroinstitút at the address above without delay.

Travelling

By air: Nitra is easily reached from Bratislava and Vienna airports. A bus connects Bratislava airport with the Central Bus Station in Bratislava from where there are bus connections to Nitra. From Schwechat airport in Vienna, busses run ca. 10 times per day (every 60-90 minutes) to Bratislava Central Bus Station. This ride takes one and a half hour. (Departure times from Schwechat: 8:00, 10:00, 13:00, 15:00, 17:00, 18:30, 20:30, 22:30.) From there are connections to Nitra every 30-60 minutes (tickets not more than US\$2.00.)

By train: those who arrive in Bratislava by train but continue to Nitra by bus, should take Bus # 41 which will bring them directly to the Central Bus Station in Bratislava.

In Nitra, busses run from the train station (No. 19 every 10 minutes) and central bus station (Nos 19, 14 and 15) to the Agroinstitút. The bus fare is 6sk. The bus stop for the Agroinstitút, situated across the street from the Agroinstitút at the Agrokomplex, is called "Vystavisko."

Taxi service is available.

Climate

Nitra has an agreeable summer climate with about 20-25 degree Celsius (68-78 degree Fahrenheit).

50TH ANNIVERSARY OF THE COUNCIL

Special events celebrating the 50th anniversary of the Council will be part of the Conference Program.

ENTERTAINMENT - TOURS

Conference participants will be able to attend folklore presentations at an international folklore festival in Nitra at the time of the ICTM Conference. The social programme will be supplemented by tours to museums, exhibitions, the castle, the cathedral, the archaeological institute, the Zobor hill, the Agrokomplex etc. Excursion costs below include meals, transport, and admissions.

Two **excursions** are proposed for the time after the conference:

1. One day excursion into Western Slovakia, visiting towns (Nitra, Smolenice, Piestany, Trenčín), castles, museums, and folklore presentations in two villages (Smolenice, Skalica or Selec). Cost: ca.sk1500 - US\$ 50.00.

2. Three day excursion after the conference into Central and Northern Slovakia, visiting the Low and High Tatras, Slovak National Museum / Ethnographical Museum, caves, towns, castles, three typical villages with characteristic folk music especially from the Liptov and Pohronie region (Banská Bystrica, Martin and the regions Orava, Liptov, villages Detva, Sliace, Čierny Balog etc.). Price incl. accommodation, meals, programme, and transportation: sk5400 - ca.US\$ 180.00, depending on the number of participants.

AUDIO AND VIDEO RECORDINGS DURING ICTM CONFERENCES

The following resolution was passed by the Executive Board, June 1994:

"It is the policy of the ICTM to prohibit all recording and still photography in conference sessions other than the opening and closing ceremonies, and that the rules that obtain for accompanying programs will be issued by the local arrangements committee."

ON THE MARGIN

Conference Participants are encouraged to bring their instruments for informal get-togethers.

In celebration of the 50th Anniversary the organizers are providing facilities for you to share your IFMC/ICTM memories. There will be pinboards for your favorite photos, posters, newspaper clippings etc., complete with your explanations, factual or otherwise. Please bring only copies.

Preliminary Programme

Tuesday, June 24

Arrival of participants, Registration at AgroInstitut

19:00 Informal get-together at AgroInstitut

Note: In the code for conference sessions (such as 31B), the first digit refers to the day, the second to the time slot, and the letter to the room where the session will take place.

Wednesday, 25 June

10:00 at the Great Aula of The Constantin Philosopher University

OPENING OF THE 34TH ICTM WORLD CONFERENCE

Words of Welcome: Oskár Elschek, host
The Mayor of Nitra
The President of the Parliament of the
Slovak Republic
Official Opening: Erich Stockmann, President of the ICTM

11:00 **Keynote Address:** Bruno NETTL (USA)

"Arrows and circles: Questions about the past and the future"

12:30 **Lunch**

14:00 **Session 13B - Chair: Gerard Béhague (USA)**

Timothy SCRUGGS (USA): State cultural policy and the reproduction of identity: The case of a Nicaraguan dance and music tradition
Susana ASENSIO LLAMAS (Spain): Traditional music and politics
UM Hae-Kyung (UK): Community, identity and music-making: The role of geo-politics and national policies.

Session 13C - Chair: Marianne Bröcker (Germany)

Jonathan STOCK (UK): From traditional opera to Sung-theatre: Folk opera in contemporary Shanghai
LUO Ming Hui (Hong Kong): Sacred and secular boundaries in Taoist ritual music of the Bai nationality in Jianchuan
Joaquina LABAJO-VALDÉS (Spain): The Spanish scientific expeditions: An enlightened anthropology of music?

Video Session 13D - Chair: Artur Simon (Germany)

Iren WILKINSON (UK): The use of video recordings in teaching, presenting papers and analysing data
Wim VAN ZANTEN and Bart BARENDREGT (the Netherlands): Change in Randai theatre of the Minangkabau, Sumatra; A visual documentation
Emma PETROSSIAN (Armenia): Teaching children authentic dance and ritual

Session 13E - Study Group on Iconography

Chair: Tilman SEEBASS (Austria)

Session 13F - Chair: Salwa El-Shawan Castelo-Branco (Portugal)

Virginia DANIELSON (USA): Performance, memory, and political identity: Umm Kulthum and Jamal 'Abd al-Nasir
Jean DURING (France): The Baluchi benjo, a new traditional instrument
David HARNISH (USA): Balinese music in Lombok

15:30 **Coffee Break**

16:00 **Session 14B - Chair: Tsao Pen-Yeh (Hong Kong)**

YANG Xiaoxun (Hong Kong): Tracing and analyzing the origins and development of the multi-part folk songs of the Lisu people in the Nujiang region, Yunnan Province, China
YI Sora (Korea): The farmers' music and dance of the Tug-of-War by Wolni villagers

Session 14C - Chair: Marianne Bröcker (Germany)

Svanibor PETTAN (Croatia): Music, politics and war in Croatia, insiders' perspectives from a distance
Rajko MURSIC (Slovenia): In search of the new center - music of Boris Kovac at the crossroads of ages and places
Nancy van DEUSEN (USA): Crossing boundaries between nature and artifact: "Folk" music reconsidered

Video Session 14D - Chair: Artur Simon (Germany)

Laxmi TEWARI (USA): The Nakkara drumming of the Nautanki Folk Theater
Larysa SABAN (Ukraine): *Dudky* in the Hutzul region

Session 14E - Study Group on Iconography

Chair: Tilman SEEBASS (Austria)

Session 14F - Chair: Salwa El-Shawan Castelo-Branco (Portugal)

Josep MARTÍ (Spain): Are our multicultural musical practices a Trojan horse for ethnocracy?
Nico STAITI (Italy): The frame drum: a Mediterranean playing technique
Lilith YERNJAKIAN and Hripsime PIKICHIAN (Armenia): The symbol-melody in Armenian music

18:30-19:30 - **Reception and dinner at the AgroInstitut**

Thursday, 26 June

9:00 Session 21B - Chair: Theresa Buckland (UK)

- Lynn MANERS (USA): 'Peasant' dances and political ideology: lessons from Bosnia and Herzegovina
Naila CERIBAŠIĆ (Croatia): Illusion of diversity, reality of sameness (and vice versa); Folklore festivals in Croatia
Jerko BEZIC (Croatia): Wideness and limitations in the conception about traditional music in Croatia during 19th and 20th century

Session 21C - Chair: Shubha Chaudhuri (India)

- Meilu HO (Malaysia): 'Classical' Kirtan: Music of the temple and court reconsidered
Matthew ALLEN (USA): Tales Tunes Tell: Reconstruction of a peasant-classical continuum in South Indian dance

Video Session 21D - Chair: Linda Fuijie (Germany)

- Anthony J. PALMER (Hawaii): Kelii Chun, *kupuna* extraordinaire
Emma ZEVIK (China): Qiang culture of Sichuan
Piotr DAHLIG (Poland): Funeral singing as a living shape of traditional culture

Session 21E - Round Table "Ethnic Groups/Minorities"

Chair: Ursula HEMETEK (Austria)

10:30 - Coffee break

11:00 - Plenary Session 22B: Ethnomusicology in Slovakia

- Chair: Bruno NETTL (USA)
Oskár ELSCHÉK (Slovakia): Slovak and Middle European folk music research
Miroslav TEKER (Slovakia): Melography and spectrography in computer-supported ethnomusicological research
Hana URBANCOVA (Slovakia): A genre of peasant culture: hay-making songs in Slovakia
Bernard GARAJ (Slovakia): The changes of the repertory in the ensemble folk music in Slovakia

12:30 - Lunch

14:00 - Session 23B - Chair: NN

- Anca GIURCHESCU (Denmark): Actual trends in Romanian traditional dance: from local to global and back again
Naira KILICHIAN (Armenia): The reflection of political ideology in Armenian dances
Stanislav DÚČEK (Slovakia): Die Umwandlung der Bauerntänze in der Slowakei im 19. und 20. Jahrhundert

Session 23C - Chair: Ivan Macak (Slovakia)

- Sylvie LE BOMIN (France): D'un répertoire à l'autre: la pratique des transpositions instrumentales ne serait-elle pas à l'origine du renouvellement musical?
Andreas MICHEL (Germany): Griffbrettlose, industriell gefertigte Zithern: Entstehungsbedingungen und Folgen für das usuelle Musizieren.
Olga OLIJNYK (Ukraine): Problems of the studying of the Scyth's instruments in the context XX-century folk instruments

Session 23D - Chair: Jonathan Stock (UK)

- TAN Kieu and Gisa JÄHNICHEN: Well-balanced limits: Notes on South Vietnamese *nhac tài tu*
Susana SARDO (Portugal): In search of Goanity: the role of music and dance in the reconstruction of Goan identity in Lisbon
OKAZAKI Yoshiko (Japan): A musical tradition reinterpreted as multifaceted identity markers

Session 23E: Meeting of National Representatives

Chair: Krister MALM and Lisbet TORP

15:30 - Coffee Break

16:00 - Session 24B - Chair: NN

- Dalia URBANAVICIENE (Lithuania): The pagan origin of Lithuanian ritual dances
YANG Mu (Australia): Ethnic cultural revitalisation? The case of ethnic music performances and festivals in China
LIU Hong (Hong Kong): The transformation of traditional folklore music in contemporary China

Session 24C - Chair: Ivan Macak (Slovakia)

- Ewa DAHLIG (Poland): How to play the bitch? Musical instruments and the multicultural approach
Stephan SUCHY (Austria): Sudanese musical instruments: the new and the old
TSUKADA Kenichi (Japan): Luvalé ritual drumming and sound symbolism

Session 24D - Chair: Jonathan Stock (UK)

- Dariusz KUBINOWSKI (Poland): Traditional dance in multi-ethnic societies of North-East Poland
Jadranka VAZANOVA (Slovakia): The folk song traditions of the Slovak ethnic group in Croatia/Slavonia
Jeffrey BELNAP (USA): Conflicting claims / multiple names: Zapotec identity and 'La Zandunga'

Session 24E: Meeting of National Representatives continued
Chair: Krister MALM and Lisbet TORP

18:00 - Dinner

20:00 - THE CONGRESS DANCES

Friday, 27 June

9:00 - **Session 31B - Chair: *Lubomir Tyllner (Czech Republic)**

Laszló FELFÖLDY (Hungary): Influence of social and political ideology on attitude to folk dance in Hungary in 19th and at the beginning of the 20th centuries

Peter MICHALOVI (Slovakia): Die traditionelle Musikkultur im mährisch-österreichischen und slowakischen Grenzbereich

Laszló OLSVAI (Hungary): Connections between Croatian-Hungarian-Slovakian folk music; Use of tunes either in folk customs or generally (without any customs)

Session 31C - Chair: *Speranta Radulescu (Romania)

Saule UTEGALIEVA (Kazakhstan): Kazakh folk musical instruments in XX century: stages of evolution

Marianne BRÖCKER (Germany): The Hurdy Gurdy: a new instrument for traditional music - an old instrument for new music

Razia SULTANOVA (UK): The Uzbek *rûbab* and the significance of its creation

Session 31D - Chair: *Doris Stockmann (Germany)

Catherine FOLEY (Ireland): Irish traditional dance as an identity marker in multicultural societies

Eva FOCK (Denmark): Youth, ethnicity or both?

Owe RONSTRÖM (Sweden): Popular music and the Swedification of Sweden

Video Session 31E - Slovakia: Folk songs and customs

Chair: Wim VAN ZANTEN

10:30 - Coffee Break

11:00 - **Plenary Session 32B - Chair: Krister Malm (Sweden)**

Sherylle Mills (USA): The musician, the scholar, the archivist and big business: legal and ethical problems and what we can do about them

12:30 - Lunch

14:00 - **Plenary Session 33B: 50 YEARS ICTM**

Panel: ICTM and the Future

Chair: Dieter CHRISTENSEN

15:30 - Coffee Break

16:00 - 34 B

**33rd Ordinary General Assembly
of the International Council for Traditional Music**
[ICTM members in Good Standing Only]

18:00 - Dinner

19:30 - **Concert of Early Slovak music**
at the Piarists' Church

Saturday, 28 June

Excursions

19:30 - 21:00 Folklore program

Sunday, 29 June

9:00 - **Session 51B - Chair: Virginia Danielson (USA)**

Daniel A. SONNEBORN (USA): American Sufi music: Islamic ritual in a new context

Anne RASMUSSEN (USA): Channeling the archetype: Indonesian women's voices and the recitation of the holy Qur'an

Dane KUSIC (USA): Beyond the archive: Musically experiencing Islam in Turkey as bodily practice and ritual

Session 51C - Chair: David Hughes (UK)

Maria Elizabeth LUCAS (Brasil): Musical and social agencies in the negotiation between popular and traditional song repertoires

Michael WEBER (Austria): Reflecting home: Towards the music of the Austrian popular music group "Attwenger"

Theresa BUCKLAND (UK): Dancing fusions in the city

Session 51D - Chair: Tsuge Gen'ichi (Japan)

Pirkko MOISALA (Finland) and Beverley DIAMOND (Canada): Music in the re-construction of identities in national contexts: theories of travel and localization in dialogue

Lisbet TORP (Denmark): How to make your own national instrument. The story of five tamburas and a sales catalogue

Session 51E - Workshop on Copyright

Sherylle MILLS (USA)

Session 51F - Chair: Daniel Neuman (USA)

Stephanie SMITH (USA): The digital frontier: Smithsonian Folklife and Folkways Recordings

Manfred BARTMANN (Germany): Computer aided analysis of movement behaviour: The drum part of the *baile de tango*, a folk dance from El Hierro, the smallest Canary Island

10:30 - Coffee Break

11:00 - Plenary Session 52B: Music of the World's Cultures in Education

Chair: Ricardo Trimillos

12:30 - Lunch

14:00 - Session 53B - Chair: Anna Czekanowska (Poland)

Jo MILLER (UK): Challenges in the teaching of traditional music at the Royal Scottish Academy of Music and Drama, Scotland

Carola SCHORMANN (Germany): Different musical cultures in the training of music teachers: Experiences with goals, methods and borders

Silvia DELORENZI (Switzerland): New ways of teaching music in secondary schools: Case study in two schools in Switzerland

Session 53C - Chair: Svanibor Pettan (Croatia)

Gisela SULITEANU (Romania): A popular Israeli dance in contemporary Romanian wedding folklore

Edwin SEROUSSI (Israel): Music of the traditional Jewish liturgy: New perspectives

CHENG Shui-Cheng (France): The cheapest instrument of the world; Tree leaves, apprenticeship and application in musics of the 20th century

Session 53D - Chair: Max-Peter Baumann (Germany)

Eva KREKOVICOVA (Slovakia): Ethnocentrism and folklore in the identification processes: On the example of Slovak folklore

Alica ELSCHKOVA (Slovakia): The Middle-European repertory of wedding songs and their interethnic relationship

Ursula HEMETEK (Austria): Musical identities in change: Ethnic minorities in Austria

Session 53E - Study Group on Ethnochoreology

Chair: Lisbet TORP (Denmark)

Session 53F - Study Group on Music Archaeology

Chair: Ellen HICKMANN (Germany)

15:30 - Coffee Break

16:00 - Session 54B - Chair: Anna Czekanowska (Poland)

TAN Sooi Beng (Malaysia): Traditional music and multiculturalism in Southeast Asian schools

John NAPIER (Australia): To rock, or to reel, or to rumba? Minuet and Trio rules OK! Authority, authenticity and common sense in the presentation of multicultural material in a large music-education project

Sharon GIRARD (USA): Globalization and music of the World's cultures in education at San Francisco State University

Session 54C - Chair: Svanibor Pettan (Croatia)

Jane SUGARMAN (USA): Women, performance and modernity

Bulat KARAKULOV (Kazakhstan): Universal classification of the melodic elements

Catherine GEACH (UK): Music in war and post aggression

MAO Ji-zeng (China): *Bo-Xie*, a form of ancient soldier song and dance still alive in the Tibetan country

Session 54D - Chair: Max-Peter Baumann (Germany)

Barbara Rose LANGE (USA): Rom (gypsy) political consciousness in the vernacular: Versions and variants of the Hungarian *ciganyhimmusz* (gypsy anthem)

Timothy J. COOLEY (USA): Multiculturalism in the isolation of the Polish Tatras

Session 54E - Study Group on Ethnochoreology

Chair: Lisbet TORP (Denmark)

Session 54F - Study Group on Music Archaeology

Chair: Ellen HICKMANN (Germany)

18:00 - Dinner

20:00-22:00 - OPERA CONCERT at the A. Bagar Theatre

Monday, 30 June

9:00 - Session 61B: Chair: Tran Quang Hai (France)

Kristin KUUTMA (Estonia): Song festivals as a manifestation of identity: The Estonian experience

Taive SÄRG (Estonia): 'Nirvana' and 'Pixies' in Estonian villages

Ingrid RÜÜTEL (Estonia): Estonian traditional wedding ceremonies

Session 61D - Chair: NN

- Matthias STÖCKLI (Switzerland): Indigenas und Ladinos im Baile de la Conquista von Rabinal, Baja Verapaz, Guatemala
Don NILES (Papua New Guinea): Traditional music and Christianity in Papua New Guinea
Samuel S. MSIBI (Swaziland): The Incwala ceremony, the main identity marker for the Swazis

Video Session 61E - Slovakia: Instruments and instrumental music

Chair: NN

Session 61F - Dance Iconography

- Sub-Study Group of the Study Group on Ethnochoreology
Chair: Theresa BUCKLAND (UK)

10:30 - Coffee Break

11:00 - Plenary Session 62B: Remapping the Global Village

Veit Erlmann (Germany) and Tom Turino (USA)

12:30 - Lunch

14:00 - Session 63B - Chair: Owe Ronström (Sweden)

- Luvuyo Lumkile LAENDLE (South Africa): Affirmative musical politics for better or worse: A choice for the peasant societies of the Northern Province in South Africa
Peter CROWE (France): The "collective memory" in the Pacific as a political football
Gerlinde HAID (Austria): Der Umgang mit dem Bäuerlichen in der Tiroler Fremdenverkehrsfolklore

Session 63C - Chair: Franz Födermayr (Austria)

- Valentina SUZUKEI (Tuva): Shamanism and sound symbolism in the traditional culture of the Tuvans
Theodore LEVIN (USA): Tuva in the age of world beat
TRÂN Quang Hai (France): The impact of overtones in World Music, Jazz, Rap, New Age, and Fusion Music

Session 63D - Chair: Pirkko Moisala (Finland)

- Peggy DUSENBERRY (UK): 'Reel Scots' and 'Real Scots': Music and dance in the construction of Scottish identities
Karl NEUENFELDT (Australia): A case study of aboriginal popular music: Yothu Yindi as product, politics and process
Flora NTSIHLELE (South Africa): The lacunae in ethnomusicological research amongst the Bavenda, Bapedi, Shangaans and Indians in South Africa

Session 63E - Chair: *Emil Lubej (Austria)

- Lýdia MIKUŠOVA (Slovakia): Computergestützte Klassifikationsstrategien in der ethnomusikologischen Forschung
Yana KARASTOYANOVA (Austria): Changes of certain song categories as exemplified by folk songs from southwest Bulgaria
Constana CRISTESCU (Romania): Eine interaktive Methode der Typologie der Repertorien mit freier Form; Applikation auf das liturgische *toaca*-Repertorium

Session 63F - Meeting of National Representatives continued

Chair: Krister MALM and Lisbet TORP

15:30 - Coffee Break

16:00 - Session 64B - Chair: Owe Ronström (Sweden)

- TSAO Pen-Yeh (Hong Kong): The "sacred" and "secular" in Daoist ritual music: Repertory of the Zhongyuan Shishi Keyi at Baiyun temple in Shanghai
Hugh de FERRANTI (USA): The classicization of popular *biwa* narrative
OSHIO Satomi (Japan): Invisible rules in *nagauta* singing, a genre of *shamisen* music in Japan

Session 64C - Chair: Franz Födermayr (Austria)

- Anna CZEKANOWSKA (Poland): Experimenting with the Folk Music: Traditional stimuli vs power of Beat - to be a witch or a drug addict?
Ruza BONIFACIC (Croatia): "We must be serious, exotic, off beat...": An insight into the life of the Zagreb ethno scene
David B. WELCH (USA): Shango! convergence of traditional African song and techno-pop

Session 64D - Chair: Pirkko Moisala (Finland)

- Bart BARENDREGT (the Netherlands): The relation between sound and image in West Sumatran traditional arts and popular culture: some underlying principles and hierarchies
Janet L. STURMAN (USA): It's not the beat, it's the motion: Body movement and identity in Southwestern U.S. variants of the polka
Rytis AMBRAZEVICIUS (Lithuania): Vocal technique in Lithuanian songlore: Types and notation

Session 64E - Chair: *Emil Lubej (Austria)

- István PINTÉR (Hungary): Computer aided transcription of folk music
Milan RUSKO (Slovakia): Computer aided sound signal analysis - efficient tool for acoustic research
Dietrich SCHÜLLER (Austria): Safeguarding audio and video recordings as ethnomusicological sources

Session 64F - Meeting of National Representatives continued

Chair: Krister MALM and Lisbet TORP

18:00 - Dinner

20:00 - THE CONGRESS DANCES ON ...

Tuesday, 1 July

9:00 - Session 71B - Chair: Terry Miller (USA)

Bussakorn SUMRONGTHONG (Thailand/ UK): Choosing the path and defining the boundaries: ways and means of improvisation in Thai classical music

Giovanni GIURIATI (Italy): Ordering and redefining religious syncretism through music: the Khmer ceremony of *Sampeah kru thom*

Alessandra IYER (UK): Archaeology of dance in Java: interpreting and reconstructing the past

Session 71C - Chair: Tilman Seebass (Austria)

Jolanda BOEJHARAT, Evert BISSCHOP BOELE, Louis GRIJP,

Marjolijn van ROON (Netherlands): Ethnomusicology in the Netherlands: past and present research in a multicultural society

Session 71D - Chair: Josep Martí (Spain)

Martin BOIKO (Latvia): On the interrelationship between text and music in Latvian folk songs

Talila ELIRAM (Israel): The interrelations between music, dance and text: the Israeli case

Rimantas ASTRAUSKAS (Lithuania): Musical symbolism in traditional Lithuanian peasant society

10:30 - Coffee Break

11:00 - Session 72B - Anthony SEEGER: The ICTM faces the 21st Century

CLOSING CEREMONY

12:30- Lunch

14:00 - Departure of Participants

Wednesday, 2 July

..... Departure of Participants

Note: An asterisk before the name of a session chair indicates that acceptance to serve is not yet confirmed. This is a preliminary program subject to changes.

Apologies for not printing all accents properly.

ANNOUNCEMENTS

33RD ORDINARY MEETING OF THE ICTM GENERAL ASSEMBLY

Members are herewith given notice, in accordance with Rule 7c, that the 33rd Ordinary Meeting of the General Assembly of The International Council for Traditional Music shall be held on Friday, June 27, 1997, 4:00 to 5:30p.m. (16:00 - 17:30) at the conference site, Agroinstitut, Nitra, Slovak Republic.

AGENDA:

1. Apologies for Absence
2. President's Report
3. Minutes of the 32nd General Assembly
4. Business arising from the Minutes
5. Report of the Executive Board
6. Election of Officers and Members of the Board
7. Other Business (by leave).

Members in good standing for 1997 are entitled to participate in the General Assembly.

NOMINATION OF OFFICERS AND MEMBERS OF THE BOARD

In accordance with Rule 8c, the Officers of the Council, i.e. the President and the Vice Presidents, shall resign at each Ordinary Meeting of the General Assembly, but shall be eligible for re-election.

The following Officers were nominated by the Executive Board and have accepted the nomination:

President: Dr. Anthony Seeger (U.S.A.)
Vice Presidents: Dr. Krister Malm (Sweden)
Prof. Salwa El-Shawan Castelo Branco (Portugal).

According to Rule 8 three Ordinary Members of the Executive Board shall retire at each Ordinary Meeting of the General Assembly, the order of retirement being by seniority of election. They shall be eligible for re-election only once (Rule 8c).

The retiring Ordinary Board members of the ICTM Executive Board are:

Dr. Max Peter Baumann (Germany)
Dr. Salwa El-Shawan Castelo-Branco (Portugal)
Dr. Stephen Wild (Australia).

The following three members of the Council were nominated for election as Ordinary Members of the Executive Board and have accepted their nomination:

Dr. Marianne Bröcker (Germany)
Dr. Allan Marett (Australia)
Dr. Wim van Zanten (Netherlands).

Other nominations were not received by the Secretariat.

Dieter Christensen
Secretary General

FOURTH MEETING OF ICTM NATIONAL REPRESENTATIVES

The Fourth Meeting of ICTM National Representatives (delegates of ICTM National Committees and ICTM Liaison Officers) is scheduled for Thursday, June 26, 1997, 2 p.m. (14:00), continuing throughout the conference as necessary. The agenda

was published in the ICTM Bulletin 89, 1996:11. Chairpersons are Drs. Krister Malm, Sweden and Lisbet Torp, Denmark.

DIRECTORY OF TRADITIONAL MUSIC 1997

We are preparing an updated version of the 1997 edition of the Directory. A questionnaire will be mailed to all members with this issue of the Bulletin. We urge you to observe the following:

1. Print your entries or write very clearly.
2. Update your telephone, fax and e-mail addresses.
3. Give clear directions for changes to be made in your file. Point out what you want us to delete, correct, and/or add to your old entries.
4. Addresses: Please list the address which will be in use for your mail from the end of 1997 on.
5. Changes of address (incl. e-mail etc.): it is of great importance that you send any changes to the ICTM Secretariat before our publishing deadlines (see Bulletins, page 2.)
6. Concerning the text: We still don't have the software to use diacritical signs in connection with our database. Please accept our apologies.

Publication of the Directory is planned for November/December of 1997.

NEWS FROM ICTM AFFILIATED GROUPS

Study Group on Ethnochoreology 1962-1997

This year, the Study Group celebrates its 35th anniversary. Over the last 10 years, the Study Group has grown remarkably not only in size but in its international make-up. It is therefore with pride and pleasure that we take the opportunity of the forthcoming World Conference in Nitra - the 50th anniversary of the ICTM - to offer a special round table bringing together the majority of the founding members for a discussion of their past and present experience within the group as well as their view of future developments in the field of dance studies in general. As a matter of fact several of these founding members are still very active in the Study Group contributing both to the continuity and to its further development. The Study Group invites all ICTM members with an interest in dance to attend the anniversary round table. In recognition of German being the working language of the Study Group for the first 25 years of its existence, the languages of the round table will be German and English with current translations and resumes. Additionally, an article on the history of the Study Group is in preparation.

Lisbet Torp

9th International Symposium of the STG on Music Archaeology

Foundation Michaelstein, Blankenburg/Harz, Germany, May 18-24, 1998

After 12 years the meetings of the STG will be held at the beautiful place of Michaelstein, a former cloister in the mountains of the Harz. May 18 is the day of arrival, the 24th will be the day of departure.

Themes: "Music Archaeology in Metal Ages," and "Music-Archaeological Research on Music and Musical Instruments of Protohistoric Times."

The meeting will be organized and carried out together with the Deutsches Archäologisches Institut, Orient-Abteilung, Berlin, and will probably be sponsored by the Deutsche Forschungsgemeinschaft, Bonn (DFG) - provided that you will actively cooperate. Abstracts are due for May 15, 1997. Our application for funds (incl. travel, per diems) cannot be submitted later than 15 June. Enquiries should be directed to:

Prof. Dr. Ellen Hickmann, Seumstr. 10, D-30161 Hannover, Germany. Tel: +49 (0)511 - 31 92 20 (home); fax: +49 (0)511 - 3100 200 (office).

Ellen Hickmann - Ricardo Eichmann

[From Circular Letter of 2/13/1997]

National Committee - United Kingdom

The British Forum for Ethnomusicology which acts as the ICTM National Committee for the U.K., will hold its Annual Conference 1997 at the Irish World Music Centre, The University of Limerick 21-23 March 1997. Theme: "Diasporas. What happens to music, musicians and musical instruments 'out of place'? And how should ethnomusicologists respond?"

NEWS FROM OTHER INTERNATIONAL ORGANIZATIONS

IASPM - Ninth Conference, 27-31 July, 1997 in Kanazawa, Japan (see Bulletin 89, 1996:15). Information: Prof. Toru Mitsui, Graduate Programme in Music, Kanazawa University, Kanazawa, Ishikawa 920-11, Japan. Fax: +81 762/64 5993 or 5619.

IMS - International Musicological Society - 16th International Congress, London, Royal College of Music, 14-20 August 1997. Theme: "Musicology and Sister Disciplines: Past, Present and Future". Enquiries should be addressed to IMS Local Arrangements Committee, Dept of Music, Royal Holloway University of London, Egham, Surrey TW20 0EX, England. Tel: +44 (0)1784 443532; fax: +44 (0)1784 439441; <ims97@rhbc.ac.uk>

CHIME - European Foundation for Chinese Music Research - The 3rd International CHIME Conference takes place at Leiden University, 29-31 August 1997, Leiden, The Netherlands. Main theme: "East Asian Strings". Subthemes: "Chinese and East Asian Traditional (music for) String Instruments," and "Musicological Fieldwork in China." Programme Chairman: Frank Kouwenhoven. Pre-registration until 1 August. Send enquiries to: CHIME, P.O. Box 11092, 2301 EB Leiden, The Netherlands; tel: +31-71-5133.123; fax: +31-71-5123.183; <chime@worldaccess.nl>

Pacific Arts Association - 6th Symposium - Port Moresby, 8-13 September 1997 (revised dates). The Hiri Moale cultural celebrations in Port Moresby will follow, 14-16 September. Information: PAA President Soroe Marepo Eoe, Director, National Museum of Papua New Guinea, POB 5560, Boroko, PNG. Fax: +675 251-779.

8th ASPCAE Conference - Please consult ICTM Bulletin 89, 1996, p.15.

ESEM - European Seminar in Ethnomusicology - will hold its next Seminar at the University of Jyväskylä, Finland, October 15-19, 1997, organized by the Department of Music, University of Jyväskylä in cooperation with the Finnish Society of Ethnomusicology and ESEM. Themes: Ethnicity, minorities and music; schamanism; new technology and ethnomusicology; regional and free papers. Official languages are English, German and French. Abstracts must be sent in by 30 March 1997 to Jyväskylä Congresses, Ms. Pirjo-Leena Pitkanen, P.O. Box 35, FIN-40351 Jyväskylä. Tel: 358-41-603 662; fax: 358-41-603 727; <pitkanen@cone.jyu.fi>

SEM - Society for Ethnomusicology - The 42nd Annual Meeting will be held jointly with IASPM in Pittsburgh, PA, U.S.A., 23 - 26 October, 1997. Themes: Music and Industrialization - Issues of Identity in Popular Music - Music on the Move: Systems of Circulation - Queer Theory - The Ethnomusicology of Immigration - Music in Cyberspace. Enquiries should be directed to: Ellen Koskoff, Musicology Department, Eastman School of Music, University of Rochester, 26 Gibbs Street, Rochester, NY, 14604; tel: +716-383-0556; fax: +716-263-2807; <kskf@uhura.cc.rochester.edu>

STUDY GROUP: Music Archaeology

Internationales Symposium "Archaeological String Instruments East and West, European Protohistory to Early Middle Ages, Ancient Orient to Classical Cultures of the Mediterranean, Limassol/Zypern, 26.-30. August 1996

Musikarchäologische Symposien fanden in den letzten Jahren vorzugsweise im Nahen Osten statt. Die Wahl dieser Orte war nicht dem Zufall überlassen, bietet sich dem Forscher in dem gesamten Umfeld doch ein reiches Arbeitsmaterial, das vielfach noch nicht erschlossen ist, sowie zahlreiche archäologische Bodenkunden, die bei weitem noch nicht alle publiziert sind. Den 1993 in Istanbul (vgl. *Mf* 47, 1: 59-60, 1994; *Bulletin of the ICTM* 84: 18-20, 1994) und 1994/5 in Jerusalem (vgl. *Mf* 48, 3: 283-84; *Bulletin of the ICTM* 87: 10-13, 1995 - zus. mit T. Seebass) ertragreichen, wenn auch in der Zielrichtung kontrovers ausgerichteten, ausgiebigen Erörterungen der Materialien und Interpretationen schlossen sich jetzt weiterführende Vorträge mit lebhaften Diskussionen in Limassol an. Das Thema, Saiteninstrumente früher Kulturen, erwies sich als zündender Anlass dazu: Zypern mit weit zurückreichender, wechselvoller Geschichte, situiert zwischen dem Vorderen Orient und der von klassischen Kulturen geprägten Welt der Zykaden und Griechenlands, verfügt über durchaus eigenständige Formen von Saiteninstrumenten, die bisher noch nicht ausgiebig behandelt wurden. Das mag damit zusammenhängen, dass Musikwissenschaft als akademische Disziplin auf der Insel nicht entwickelt ist, Archäologie hingegen ein auch international hervorragend etabliertes Forschungsfeld darstellt. Musikarchäologie existiert auf Zypern noch nicht - ein Grund mehr, den Kongress hier zu veranstalten und Versuche zu unternehmen, Anstöße zu vermitteln. Die Neigung jedoch von Archäologen, sich im Rahmen ihrer Forschungen musikbezogenen Artefakten zuzuwenden, ist, wie auch anderwärts, auf Zypern nicht stark ausgeprägt, muss man sich doch zum Teil auf ein fremdes Sachgebiet begeben - schon die Identifizierung von Musikinstrumenten im archäologischen Kontext von Grabung und Museumsbestand ist nicht immer unproblematisch. Und folgt man der etwa von forschungsfördernden Institutionen gern erhobenen Forderung nach Interdisziplinarität, setzt man sich rasch zwischen alle Stühle. Wohl deswegen nahmen Archäologen zwar als Hörer, nicht aber als Aktive an dem Symposium teil. Wie sich aus den Diskussionen, auch im Verlaufe vieler persönlicher Kontakte nach dem Kongress ergab, ist der Bedarf an musikarchäologischer Hilfestellung auf Zypern durchaus gegeben. Anregungen von seiten der Archäologie, Projekte in Zusammenarbeit mit der Musikwissenschaft zu entwickeln und die umfangreichen archäologischen Bestände auszuwerten, sollten unbedingt aufgegriffen werden.

Vor Ort war das Symposium vorzüglich - und auf eigene Kosten - organisiert von Dr. Nefen Michaelides, in deren Musikschule die Zusammenkünfte stattfanden. Musikwissenschaftler und -ethnologen, Archäologen, Prähistoriker, ein Physiker, ein Alttestamentler, eine Orientalistin, insgesamt 17 Teilnehmer aus 11 Ländern, erörterten aus recht unterschiedlicher Sicht die Probleme früher Saiteninstrumente. Älteste Funde und Abbildungen von Saiteninstrumenten (Sumer) und ihre Einflüsse auf den Nahen Osten wurden vor allem im Hinblick auf ihre technische Vollkommenheit gezeigt (Subhi Anwar Rashid, Leipzig). Zypern mit seiner Lage zwischen Orient und Okzident wurde als für die Verbreitung und für den Austausch von

Musikinstrumenten besonders geeigneter Ort herausgestellt, was sich anhand der Geschichte der Leier gut darstellen liess (Annie Caubet, Paris). Die spektakulärsten Harfenfigurinen aus Marmor von den Zykaden des 3. Jahrtausends v. Chr. nahmen, naheliegender bei der lokalen Zugehörigkeit, in den Diskussionen breiten Raum ein. Die auch Spieler anderer Musikinstrumente enthaltende Gruppe, heute weit verstreut in den Museen der Welt und in Privatsammlungen bewahrt, besteht aus echten Stücken, doch auch aus Fälschungen, die zu vielen Disputen veranlassten. Die Organologie der Instrumente wurde im Kontext mit verwandten Darstellungen Ägyptens und des Nahen Ostens untersucht (Frederick Crane, Mount Pleasant/Iowa, USA, Carl Widstrand, Ottawa, Kanada). Neue Ergebnisse über Geschichte, Herstellung und Verbreitung von Saiteninstrumenten aus der hethitischen Zeit Anatoliens revidieren völlig die bisher gewonnenen Erkenntnisse, dass es in dieser Zeit in Anatolien keine Harfen gegeben habe. Auch sind nach neuesten Forschungen Saiteninstrumente in Anatolien bis ins Neolithikum zurück zu datieren. Hethitische Saiteninstrumente dieser Zeit zeigen nicht selten eine Morphologie, die zwischen der der Harfen und der der Leiern liegt (Werner Bachmann, Borna), wie sie z.B. auch zyprische Instrumente des 2. Jahrtausends v. Chr. sowie auch die noch viel ältere Megiddo-Harfe aufweist. Diese wurde erneut ins Blickfeld gerückt und im Kontext nochmals interpretiert (Joachim Braun, Jerusalem). Auf Münzen aus Samaria (4. Jahrhundert v. Chr.) und auch auf solchen der Zeit des Bar-Kochbar-Krieges (132-135 n. Chr.) sind verschiedentlich Saiteninstrumente wiedergegeben. Ob diese Abbildungen wesentliche Stadien der Harfen- und Leiergeschichte eher wiedergeben, als dass sie eine wichtige Rolle in der Motivgeschichte spielen, ist weniger ein Problem der Musikgeschichte als der musikalischen Semantik (Hans Seidel, Leipzig). - Im Umkreis frühchristlicher Klöster wurden z.T. gut erhaltene Lauten gefunden. In einigen Varianten gehörten diese Instrumente vom 3. Jahrtausend an in Mesopotamien (Akkad-Zeit) zum charakteristischen Instrumentarium auch des Vorderen Orients. Handhabung der Klänge dieser "koptischen Lauten", wiederbelebt mit Hilfe massgetreuer Rekonstruktionen des Autors, wurden auf akribische, wahrlich "archäologische" Art vorgeführt (Ricardo Eichmann, Berlin). - Alle Gruppen und Formen von Harfen, Leiern und Lauten erschienen in Zentralasien, beginnend mit dem 4./3. Jahrtausend v. Chr., die Leiern später im Gefolge des Hellenismus. Zahlreiche Varianten in Formen, Größen, in morphologischen Einzelheiten, Spielweisen und im kulturellen Kontext sind Kennzeichen dieses noch nicht hinreichend erforschten Instrumentenbestands (Nina Vasilieva, Veronika Meshkeris, St. Petersburg). - In iranischen Manuskripten des 14-17. Jahrhunderts kommen zahlreiche Harfendarstellungen vor. Bestimmte Charakteristika ihrer Bauweise sind bis in die ersten nachchristlichen Jahrhunderte zurückzuverfolgen. Es ist die Frage, ob sie, auf sassanidischen Harfenformen basierend, tatsächlich existierenden Instrumenten entsprachen, oder ob sie in legendären Zusammenhängen wiedergegeben wurden. Um 1600 ist ein Bruch in dieser Tradition festzustellen. Die Konstruktion der einzigen erhaltenen Instrumente (Shosoin Museum, Tokyo) wurde wiedergegeben, um diese Zusammenhänge zu überprüfen (Bo Lawergren, New York). - Wie antike Leiern oder ihre bildlichen Wiedergaben auch nach Westen ausstrahlten, lässt sich an Hallstadtgefäßen ablesen, die oft mit Musikszenen geziert sind (Alexandrine Eibner, Wien). - Nichts zu tun mit der mittelseeischen Antike haben sicherlich Halsinstrumente (Lauten, Fiedeln), wie sie, unterschiedlich gut erhalten, in Nord-europa, a.B. in Polen, vom 11. Jahrhundert an als Bodenkunden vorkamen (Tadeusz Malinowski, Slupsk); das Referat wurde verlesen. Hier bildeten sich eigenständige

Traditionen des Instrumentenbestands und -spiels aus. Frühe Saiteninstrumente nordeuropäischer Traditionen waren in den letzten Jahren häufig Gegenstand musikarchäologischer Untersuchungen, indes seltener Thema der Symposien. - Wie Instrumentenfunde des Mittelalters und der frühen Neuzeit dem formativen Prozess in den Kulturen unerworfen sind, und wie wichtig der soziale und systemische Kontext ist, lässt sich meist nur zeitgenössischen textlichen und ikonographischen Quellen entnehmen, die bei weiterführenden musikarchäologischen Untersuchungen ausgewertet werden müssen (D. Hakelberg, Stuttgart).

Ein Konzert, in dem u.a. zypriotische Volksmusik erklang sowie auch europäische Kompositionen aus vier Jahrhunderten, wiedergegeben von Studenten der Musikschule, präsentierte den Teilnehmern und zahlreichen Gästen die Komponente der Musik, eine Exkursion nach Lamaca unter der sachkundigen Leitung von Annie Caubet die der Archäologie: im Revier der alten Stätte Kition Kathari wurden Tempelanlagen des 2.-1. Jahrtausends ausgegraben, in Kition Bamboula ein phönizischer Hafen und ein Heiligtum der Phönizier. Fundstätten, eine Moschee, die ältesten christlichen Kirchen Zyperns vermittelten einen Eindruck von der wechselvollen frühen Besiedlungsgeschichte der Insel und den vielen nebeneinander existierenden Kulturen. In den Vitrinen der Museen, die die Bodenfunde der Ausgrabungen aufnahmen, waren viele musikarchäologische Zeugnisse zu entdecken, vor allem Kleinstatuetten aus Terrakotta mit Musikinstrumenten.

Ellen Hickmann

NATIONAL COMMITTEE - Finland

Current Research on Traditional Music in Finnish Universities

During the last few years, research on traditional musics and ethnomusicology has been very active and its results made known to large audiences in Finland. International seminars are being held annually, including ICTM Study Group meetings, publications come out regularly. In October 1997, the annual conference of ESEM (European Seminar for Ethnomusicology) will be held in mid-Finland, Jyväskylä. Themes include shamanism, Sapmi music and ethnomusicology in northern Europe.

Ethnomusicology is being taught at many universities in Finland. This report concentrates on six of these institutions but mentions also others involved with traditional music.

For a long time Finnish folk music research suffered from lack of post-graduate research. Erkki Ala-Könni finished his doctoral thesis in 1956 ("Die Polska-Tänze in Finland"). After that, it took 27 years until the next dissertation was written. Timo Leisiö got his PhD in 1983 (on old Finnish wind instruments). The problem seems to be resolved now, since the 80s and 90s have already brought 10 new dissertations which can be considered ethnomusicological.

The current year has had both its sad and bright moments. Let's start with the good news. Hannu Saha's dissertation on *kantele* playing styles of the Perho river valley was published in the Spring of 1996. His PhD is from the University of Tampere, and the book can be ordered from the Folk Music Institute in Kaustinen. Pekka Gronow's dissertation "The Recording Industry. An Ethnomusicological Approach" was, as well, recently presented in Tampere. It is written in English and can be ordered from the University of Tampere (E-mail taju@uta.fi).

Sad news to all friends of traditional music came on the second of September, when we heard that Professor emeritus, Dr. Erkki Ala-Könni, had died. Ala-Könni will

be remembered as a very important researcher and collector in the history of Finnish folk music research. Ala-Könni was the first director of the Institute for Folk Tradition in Tampere (1965), where his collections of recordings of music and traditions, photographs and instruments laid the foundation for the Institute's archives. (A big part of the instrument collection is lent to the Folk Music Instrument Museum in Kaustinen.) In 1974 he was appointed to the chair of "folk tradition, especially folk music" at the same university. Shortly after his retirement, in 1981, he had a stroke during a field trip in Europe. The illness was serious, but it did not stop him from thinking and writing - mainly poems during the last years. Finnish folk music research owns a lot to Erkki Ala-Könni, who was the *primus motor* of the field for decades.

Universities

University of Joensuu, Musicology

This University became recently the sixth University teaching ethnomusicology in Finland. Ethnomusicologist Pekka Suutari was appointed as lecturer in 1996 (E-mail p.suutari@joyl.joensuu.fi). The chair is small but active. Students' areas of interest include Gypsy song, dance music, Carelian music, contemporary popular music and cultural studies. In the Spring of 1996 the Annual Seminar of the Finnish Society for Ethnomusicology was held in Joensuu. The theme was "The Musical Worlds and the Dynamics of the Modern Culture". International guests included Mark Slobin, Ruth Finnegan, Odd Are Berkaak and Rimantas Sliuzinskas. Ethnomusicology in Joensuu is heading towards new challenges. Its development is very much tied to its co-operating institutes in Carelia and elsewhere.

University of Tampere, Ethnomusicology

The name of the chair at the University of Tampere, which I mentioned in connection with Prof. Ala-Könni, was changed to 'ethnomusicology' a few years ago. The change did not mean radical redefinitions of the subject, rather, it confirmed the line of teaching and research that was already there. The subject is described in the new brochure of the Department as follows: "The main areas of research and teaching are different manifestations of popular (folk) music as art and as part of social life. The activities of the department can be characterized as research of arts as well as cultural and social anthropology." The areas of research interests range from Finnish folk music, popular musics in the Balkan area and Siberian music to the soundscapes of the world. The acting professor is Timo Leisiö (kptile@uta.fi). As mentioned earlier, two doctoral dissertations were published in 1996, as well as two years ago, Eero Moilanen's work on the music of two spiritual sects in Finland. In 1995, Timo Leisiö and Vesa Kurkela organized the meeting of the ICTM Study Group on Maqam on "Structure and Idea of Maqam in different Regions: Historical Approaches".

Ebo Akademi University, Turku

The department was founded in 1926 when Otto Andersson was appointed as a professor to the chair of musicology and folklore at Ebo Akademi, the Swedish university in Turku. Later developments separated folklore from the department, which during the last decades focused mainly on traditional musicology.

However, an interest in folk music of the Swedish-speaking minority of Finland is still alive. The archives of the department are an important source for researchers, since it consists of recorded and transcribed materials from the turn of the century onwards.

Lately, the interest for ethnomusicology increased - including subjects related to popular musics. Ethnomusicology is taught by Johannes Brusila (jbrusila@abo.fi).

University of Turku

The program of ethno/musicology at the University of Turku combines the ethnomusicological view to study music as culture with cultural musicology as well as with the "gendered study of music." Theses in progress, among others, include the study of mathematics in the Chinese Shi Fan Luo Gu collection (by Boyu Zhang), cultural identity and music among the Finnish-Swedes (by Pekka Suutari) and the process of adaptation of non-western influences into Finnish popular music (by Riitta Thiam). The latter two are connected to the study project "The significance of music in formation of Finnish Cultural identity", led by professors Mikko Heiniö and Pirkko Moisala. Pirkko Moisala is mainly responsible for the teaching of ethnomusicology at the University of Turku (pimoisa@utu.fi). Her dissertation (1991) is titled "Cultural Cognition in Music, Continuity and Change in the Gurung Music of Nepal". It can be ordered from the Finnish Society of Ethnomusicology.

University of Jyväskylä

University of Jyväskylä has a large musicological department with a wide range of interests, including music pedagogics and therapy. Students can also select folk music and ethnomusicology as their preferred areas. Offered courses cover musics of the world, history of rock and jazz, ethnomusicological transcription and analysis, and ethnomusicological field work. The Cognitive Music project (from 1990) offers students opportunities to apply approaches derived from various areas of psychology and computer technology to music. Jukka Louhivuori (louhivuori@network.jyu.fi) is one of the main figures of Jyväskylä ethnomusicology. He received his PhD from Jyväskylä in 1988 on the subject of folk hymn singing. 1996, he organized the ICTM Study Group meeting on Computer Aided Research.

University of Helsinki

Ethnomusicology was incorporated as a line of study in the curriculum of the Department of Musicology at the University of Helsinki in the early 70s. To date, ethnomusicologists of the Department have produced several dozens of master's theses, ten licentiate's theses, and five doctoral dissertations. At the moment, ethnomusicology has one full-time teacher in Helsinki (Erkki Pekkila)

Doctoral dissertations: Timo Leisiö (1983), Pekka Jalkanen (1988, Alaska, Bombay ja Billy Boy - on popular music in Helsinki early this century), Erkki Pekkila (1988, Musiikki tekstinä - Music as text, on ethnomusicological music analysis), Vesa Kurkela (1989, Musiikkifolklorismi ja järjestökulttuuri - on music folklorism and organizational culture), Urve Lippus (1995, "Linear Musical Thinking").

Other Organizations

Finnish Society for Ethnomusicology

At the beginning of this century research on folk music and art music in Finland was carried out by the same researchers with no distinctions made between the two fields. In the 80s, the situation was rather different. The discipline known by the name of ethnomusicology was proposed as the "mother science" of Finnish research on folk music, foreign music cultures, and popular music. The period of intensive differentiation started in Finland in the late 1960s and early 70s. Ethnomusicologists were breaking loose from the traditional bounds of musicology and applying a new, innovative approach. Perhaps now, in the 90s, we can also see some attempts to build bridges. On the one hand, ethnomusicologists start to co-operate with musicology, and on the other hand, they create links with some other disciplines.

It is worth noting that the Finnish Society for Ethnomusicology, which was established in 1975, has continuously played an extremely active role in the field, at

least if measured by the number of its publications. Currently, these include the journal *Musiikin suunta*, published every third month, a yearbook including not only articles by Finnish researchers but also some English and Swedish contributions, and a newsletter.

During 1993-1994 (chair: Pirkko Moisala), the Society invited professors Jeff Titon, Ellen Koskoff and Dr. Max Peter Baumann to visit Finland and attend the annual meeting of the Society. The ICTM Study Group on Music and Gender and SES arranged a conference on 'Gender-Based Theory and Method in the Study of Music in Turku', Summer 1994. In 1995 (chairs Vesa Kurkela and Tarja Rautiainen), the Society invited Richard Middleton and Peter van der Merwe, amongst others, to Finland.

Music Institutes and the Folk Music Department of Sibelius-Academy

At around the same time as ethnomusicology got off the ground in Helsinki, research which preferred to distance itself from traditional musicology began to develop in other parts of the country. The folk music movement was closely involved in the process which revived folk music research in the 1970s. The chair of the University of Tampere was established in 1974. Folk music movement or, in one case, the leftist New Song movement, also led to the establishment of several music institutes: the Folk Music Institute in Kaustinen (1974), the Institute of Workers' Music in Helsinki (1979), and Finland's Svenska Folkmusikinstitut (1978), which is now based in Vaasa. Popular music has now got its own institute, the Institute of Rhythm Music (1990).

In 1983, folk music got its own department at the Sibelius-Academy, the "cradle of fine art music". The first head of the Department, Heikki Laitinen, was honoured in 1996 by the Finnish state with the status of "Artist professor" (Taiteilijaprofessori). This was the first time that a folk music researcher, singer and folk music promoter has ever got this post.

All these institutes not only play a significant role in the field of research on traditional and popular musics but also issue important publication series.

Finally, we must not forget free-lance researchers, who do important research outside the institutional system of universities.

Perhaps it is illuminating that the Institute of Workers' Music is now called Global Music Centre. Times are changing.

Some recent Books of interest:

Hautamäki, Tarja and Tarja Rautiainen (eds.). *Popular Music Studies in Seven Acts*. Tampere: Dept. of Folk Traditions Publications/Institute of Rhythm Music 1996.

Järviluoma, Helmi. *Soundscapes. Essays on Vroom and Moo*. Tampere: Dept. of Folk Traditions Publications/Institute of Rhythm Music 1994.

Moisala, Pirkko (ed.). *Kansanmusiikin tutkimus, metodologian opas*. Helsinki: Valtion painatuskeskus 1991. (The study of traditional music; a guide book in methodology. A collection of articles from 11 ethnomusicologists.)

Moisala, Pirkko and Pia Antikainen (eds.). *Musiikkitunteja maailmalta. Monikulttuurisia kohtaamisia*. Helsinki: Sibelius-Akatemia 1995. (Music lessons from the world. Multicultural meetings.)

Moisala, Pirkko (ed.). "Ethnomusicology in Finland". *Ethnomusicology* 3, 1994. (Eight different perspectives of current ethnomusicological study and its history in our country.)

Helmi Järviluoma

NATIONAL COMMITTEE: Germany

The German National Committee held its General Assembly 7-8 February, 1997 in Berlin by invitation of Prof. Dr. Arthur Simon, director of the Musikethnologische Abteilung in the Museum für Völkerkunde.

The main subject of the accompanying meeting was "Musik und Region". Papers were read by Manfred Bartmann, Gersfeld (Revitalisierungsbewegungen in europäischen Randgebieten und die Erforschung rezenter Musiktraditionen, dargestellt am Beispiel Ostfrieslands und der Kanareninsel El Hierro"), Antonina Iribar Alberdi, Köln ("Bertsolaritza: der improvisierte Gesang der Basken"), Heidi Schierer, Bamberg ("Aber die Noten aufschreiben wollte keiner ... Tanzmusik in Alfeld von 1863 bis heute"), Susanne Schedtler, Hamburg ("Musikkulturen von Einwanderern in Hamburg"), Barbara von der Lühse, Berlin ("Die Emigration deutschsprachiger Musiker nach Palästina von 1933 bis 1948"), Ildar Kharissov, Berlin ("Die islamischen Gesänge der Tataren im Wolga-Kama-Gebiet"), Ulrich Morgenstern, Hamburg ("Zur Tradition der Flügelzither Gusli im Gebiet Nowgorod"), Nancy Thym-Hochrein, Freising ("Zwischen Prüderie und Prostitution - das Leben und die Musik der böhmischen Wanderharfenistinnen"), Gisa Jähnichen, Berlin ("Die Chivoti der Giriama (Kenia)"), and Gerd Grupe, Berlin ("Musik von Bantu-Immigranten auf Jamaika"). Concluding the meeting Andreas Meyer gave an introduction into "Die Instrumentensammlung des Museums für Völkerkunde, Berlin", followed by a guided tour through the collection, and Susanne Ziegler presented "Die Walzensammlung des Museums für Völkerkunde, Berlin" and demonstrated with sound examples the project of the museum to save and reconstruct the music on wax cylinders.

The agenda of the General Assembly included a unanimously given vote to continue the work of the National Committee with Marianne Bröcker as president, who had to give up her work at the University of Bamberg at the end of last year. The members agreed to pay a few marks more to cover the copy- and postal fees and Marianne Bröcker thanked the members for their unrestricted confidence. For the first time, the president could not present the sixth volume of the publications of the German National Committee containing papers of the last annual meeting in Münster 1996. The volume is scheduled to appear in a few weeks.

The General Assembly agreed unanimously to appoint Dr. Barbara Krader as an Honorary Member of the German National Committee to honour her exceptional merits for ethnomusicological research and decades of lasting efforts for communication and exchange between western and socialist countries.

The members of the National Committee authorized the president to protest once more against the closure of the International Institute for Traditional Music in Berlin as well as against plans to close the ethnological section of the International Institute for the Scientific Film in Göttingen, the only institution in Germany for documentation and preparation of ethnological and ethnomusicological material for educational purposes.

The next annual meeting of the National Committee will be held in January/February 1998 in Lüneburg by invitation from Dr. Carola Schormann, Department of Music at the Universität Lüneburg.

Marianne Bröcker

LIAISON OFFICER: Croatia - Report 1995-1996

The past two years were very fruitful for ethnomusicology in Croatia. One of the topics that attracted most of the interest was music in connection to various aspects of politics and war, as reflected in two international conferences that took place in Croatia as well as in a number of published articles.

1. The interdisciplinary conference, "War, Exile, Everyday Life," (Zagreb, March 30 - April 2, 1995), co-organized by the Institute of Ethnology and Folklore Research and Matrix Croatia, gathered many prominent experts from various parts of the world. It resulted in a book *War, Exile, Everyday Life. Cultural Perspectives*, edited by R. Jambrešić Kirin and M. Povržanović, in which I would like to point out particularly the section entitled "From Therapy to Art" with five contributions related to music, dance, and theater (L. Čale-Feldman, K. Skjellstad, S. Pettan, A. Pesek, A.M. Mišmer-Wagner). The book can be ordered from the above mentioned institute in Zagreb, Zvonimirova 17, for US\$17.00 plus mailing costs.

2. The meeting of the Study Group on Music and Gender (Punat - island of Krk, September 20-24, 1995) with the topic Music, Violence, War, and Gender, organized by G. Doliner, was already reviewed by M. Herndon and P. Moisa in ICTM Bulletin 87, 1995. This meeting succeeded, among other things, in bringing together colleagues from abroad with several Croatian ethnomusicologists (N. Ceribašić, G. Doliner, V. Milin, G. Marošević, S. Pettan).

3. Interesting articles related to music and war in Croatia were published in *Collegium antropologicum* 19/1, 1995 (authors R. Bonifačić, N. Ceribašić, T. Zebec), while many more will be made available in 1997 in the forthcoming book *Music, Politics and War: Views from Croatia*.

Increasingly, meetings in Croatia are held in cooperation with colleagues from abroad:

1. Several lectures, workshops and book promotions took place within the framework of the ethnomusicological branch of the Croatian Musicological Society. Most presenters from abroad came from Austria (W. Reinstadler, the team from the Vienna Institut für Volksmusikforschung - W. Deutsch, G. Haid, U. Hemetek), Norway (D. Johansen, N. Nilsen, K. Skjellstad), and Slovenia (R. Muršič, M. Omerzel-Terlep, A. Pesek, M. Ramšak), while others came from Australia (G.F. Messner), Slovakia (J. Horakova), U.K. (J. Boyce-Tillman), U.S.A. (Z. Blažeković), and Zambia (M. Mapoma).

2. Croatian ethnomusicologists gave lectures abroad (J. Bezić in Vienna; S. Pettan in Falun, Ljubljana, London and Winchester) and participated at several conferences. ICTM related meetings in which they participated include the 33rd ICTM World Conference in Canberra (G. Doliner, S. Pettan) and Study Group meetings: Historical Sources (G. Marošević), Anthropology of Music in Mediterranean Cultures (J. Bezić, S. Pettan), Music and Gender (see above), Dance Research (T. Zebec). The other meetings attended include ISME World conference in Amsterdam and Balkan Popular Music in Ljubljana.

Publications:

Within the last two years three important books were published: *Piskaj-sonasopī* by D. Marušić, a bilingual (Croatian/English) account of the instruments used in the Istrian Peninsula (SW Croatia); *Tambura u Hrvata* by S. Leopold, the story about the "Croatian national instrument" known as *tambura* or *tamburica*; and *Narodny plesni običaji u Hrvata* by I. Ivančan, a synthesis of the author's 50 year long research

on Croatian folk dance customs, with extensive summary in English.

Four collections of traditional songs deserve to be mentioned as well. *Pjesmom na vezove* (tunes from the regions of Slavonija and Baranja) by M. Hadžihusejnović-Valašek and J. Vinkešević, and *Folklorna glazba Bilogore* (tunes from the regions of Bilogora) by Z. Lovrenčević (1911-1990), ed. by J. Besić, were both published in late 1994; *Pjesme moje u knjigama stoje* (tunes from the Slavonski Brod area) by M. Ferić and *Hrvatske romarske popijevke* (Croatian pilgrim songs) by M. Vuk were both published in 1996.

A bibliography *Dance Research published or publicly presented by members of the Study Group on Ethnochoreology*, compiled and edited by E. Ivancich Dunin, was published in Zagreb in 1995.

Ethnomusicological articles appeared in two leading periodicals: *Bašćinski glasi. Ethnomusicological Yearbook of Southern Croatia* (in Croatian, ed. by N. Buble) and *Narodna umjetnost. Croatian Journal of Ethnology and Folklore Research* (volumes in English and Croatian, limited neither to Croatian topics nor authors; feel free to send your proposals for publication).

Since the representative audio-compilations of Croatia's traditional music were released decades ago (e.g. *Da si od srebra, da si od zlata - Were you of silver, were you of gold* as early as in 1969) it is my pleasure to announce that two new compilations, prepared by G. Marošević and S. Pettan in cooperation with the Croatian Radio, were recently adopted by companies with world-wide distribution channels.

Positive results of involvement in applied ethnomusicology are most evident in the organization of folklore festivals and amateur music life (R. Bonifačić, N. Buble, N. Ceribašić, T. Zebec). In the context of the 30th International Folklore Festival in Zagreb (1996) N. Ceribašić led a panel on the future of folklore festivals that paved the way for change from the old concept of stage performances with strict division between performers and spectators towards more modern concepts.

Svanibor Pettan

LIAISON OFFICER: Kazakhstan Conferences

The past two years will be remembered for the jubilees of two famous Kazakh akyns (poets), Abai and Djambul.

In 1995, the world community celebrated the 150th birthday anniversary of the distinguished poet Abai Kunanbaev (1845-1904).

The poetical evenings, meetings, and concerts are now gone but I want to mention the international conference on "The Culture of nomads on boundaries of 19th-20th and 20th-21st centuries. The problems of origin and transformation." It was devoted to Abai because his name is connected to the nomadic world. The meeting was organized by the Kasteev National Museum of Arts, Association 'Rafakh', and Studio 'Parallel', with support from numerous sponsors.

Because of the great interest the history and culture of nomadic peoples have for the scientific community of Kazakhstan many delegates from academic institutions attended the conference. They came from the National Academy of Sciences of the Republic, as well as from Almaty Kurmangazy State Conservatory, Kazakh State Academy of Arts, Kazakh State National University, and the University of World Languages, with guests coming from CIS and other countries. Neighboring fields of science (ethnography, history, philology, ethnomusicology, culturology etc.) were represented at this meeting by Auezkhan Kodar (philologist, researcher of

Abai's creation, Kazakhstan), Kimal Akishev (archaeologist, Kazakhstan), Sabetkazy Akataev (historian, Kazakhstan), Vladimir Basilov (ethnographer, Moscow, Russia), Vadim Kurylev (ethnographer, St. Petersburg, Russia), as well as Josef Torma (counselor, Hungarian Embassy), and others.

Presentations focused on many problems, all relating to an all-round study of traditional and modern Kazakh culture, reaching from theory of nomadism and conceptions of Central Asian phenomena of cultures to practical questions and recommendations.

I want to mention here the reports of ethnomusicologists, concerning traditional musicians' types of Kazakh musical and poetical arts and their functions in past and present of Kazakh culture (E. Tursynov, K. Djanabaev, S. Utegaliyeva, M. Gamarnik, M. Kurmangaliyeva); also papers that considered the question of unity of mythological consciousness in nomadic culture (Z. Naurzbaeva, G. Omarova), types of musical instruments characteristic for Central Asian nomads (S. Utegaliyeva), and a typological study of zikrs by sufies and Kazakh shamans (S. Elemanova).

Abstracts and materials of the conference were published.

The monthlong exhibition, "Culture of nomads on the boundaries of centuries. Kazakhstan. Fragments of the way," represented an important part of the program. Eleven experts of Kazakh painting, sculpture and applied art showed their works, and the Central Photo and Movie Documents Archives of Kazakhstan Republic contributed with photos and documentary films produced in the 20s and 30s about the life and existence of Kazakhs.

The Fifth International Conference, "Epic traditions and music of Eurasian countries," in memory of Albert B. Lord, was held 20-25 August 1996 in Almaty to celebrate the jubilee year of the well known Kazakh akyn Djambul Djabaev (1846-1945). This conference was organized by the Almaty Kurmangazy State Conservatory, Peter the Great's Museum of Anthropology and Ethnography (St. Petersburg), and the Department of Central Asian Cultures at the University of Wisconsin-Madison (USA). Scholars attending the meeting came from different countries (Poland, The Netherlands, USA, Germany, CIS and Central Asian Republics), among them Prof. Boris Putilov, Dr. Yuri Kleiner, Dr. Alma Kunanbaeva, Dr. John Miles Foley, Dr. Slawomira Zeranska-Kominek, and others.

Questions examined at the conference were concerned with the study of the scientific heritage of Albert B. Lord, the creative work of Kazakh akyn Djambul, and the modern status of Central Asian epic art including the creative activity of different epic singers.

Two seminars on "Epos and epic singers" were devoted to the history and practice of the Syrdar'ya and Mangystau schools of Kazakh epic song as well as to Karakalpak and Turkmen epic arts.

A group of young American researchers managed to come to Almaty. They attended the sessions on Central Asian music cultures (chair Dr. Alma Kunanbaeva). They spoke fine Kazakh and Russian and showed high competence. Among them were David Koubek, Hilda Ettzen and others.

The by-program offered concerts of traditional music in which epic singers from Kazakhstan and other Central Asian regions participated. Guests visited the homeland of Kazakh akyn Djambul and attended a festive evening in his honor.

The material of the conference will be prepared for publication in Russian and English.

The Almaty State Conservatory held two local conferences, December 1995

and April 1996, dedicated to the 90th anniversaries of the famous Kazakh composers and public persons, Evgeny Brusilovsky (1905-1981), and Akhmet Djubonov (1906-1968). Both meetings were attended by teachers and students of the conservatory.

The two sections of the conference in memory of Brusilovsky dealt with "Genre particularities in the music of Brusilovsky" and "Cultural aspects of research of composer's creativity." Papers presented focussed on the composer's attitude towards folk music (Prof. Boris Erzakovich), his activities as a composer (Prof. Nurgian Ketegenova), and epistolary heritage (Galia Ismailova). They showed Brusilovsky as a versatile creative personality and re-evaluated his creative works from a new standpoint.

The conference on "Culture and education" was held in honor of the anniversary of Akhmet Djubonov. Speakers examined the question of humanitarian and musical education in Kazakhstan. Plenary sessions discussed famous scholars in the field of musical education and general questions were examined in the session on "Written and oral culture as a valuable orientation in the reconstruction of modern musical education." The discussion at the end of the conference was related to questions of modern musical education.

Publications - Musical and educational

- Akhmed'yarov, Karshyga (ed.). *Kurmangazy. Sary-Arka. Kyuiler*. Almaty: 'Oner' Publ. 1995. (With 71 kyuis notations)
- Akhmed'yarov, Karshyga (ed.). *Dautlekery. Jiger. Kyuiler*. Almaty: 'Oner' Publ. 1995
- Iskakov, Bilyal (ed.). *Tolegen Mombekov. Saltanat. Kyuiler*. Almaty: 'Oner' Publ. 1995, 96 pp. (With 32 kyuis notations.)
- Baitenova, Gulsum (comp.) and Gul'nara Abulgazina (ed.). "Ortenge osken kyzgaldaktar." [Songs-letters created at the time of WWII.] Almaty: Daik Press 1995, 160 pp.
- Kydyrbaiuly, Khadji Murat (ed.). *Esbai. Aktobe*. 1995. (With 38 kyuis notations.)
- Esenuly, Aitdjan (comp. and ed.). *Kyui tanirdin kubiri. Esebai. Kyuiler*. Almaty: Daik Press 1996, 208 pp. (With 46 kyuis notations.)
- Khoresov, Serik (comp.) and Aitdjan Tuktaganov (ed.). *Kyuis of Murat Uskembaev*. Almaty: Daik Press 1996.
- Amadykov, J. *Djambyl djiylaidy*. Almaty: Daik Press 1996, 166 pp. (Musical and ethnographical collection. Songs, kyuis, ballads and competition songs of Djambul, folk songs and poetical texts, and modern composers songs in memory of Djambul.)
- Djumakova, U. and N. Ketegenova. *Kazakh Musical Literature 1920-1980*. Almaty: Gylym 1995. (Textbook, in Russian.)
- Bisenova, G. *Song Creations of Abai*. Almaty: Daik 1995. (In Russian.)

Scientific publications

- Shakhanova, Nurila (comp., ed.). *The Culture of Nomads on Boundaries of 19th-20th and 20th-21st Centuries. The Problems of Origin and Transformation*. Materials of the International Conference, Almaty, 5-7 June 1995. Almaty 1995, 368 pp.
- The Culture of Nomads on Boundaries of 19th-20th and 20th-21st Centuries. The Problems of Origin and Transformation*. Abstracts of the International Conference. Almaty 1995, 104 pp.

Utegaliyeva, Saule (comp., ed.). *Traditional Music of Asia: Problems and Materials*. Almaty: Daik 1996. 144 pp. (The book is in memory of the famous Russian ethno-theatrolgist Larisa Ivleva (1944-1995). (In Russian with English summary.)

Saule Utegaliyeva

LIAISON OFFICER: Philippines Country Report

The National Commission for Culture and the Arts is the biggest institution in the Philippines supporting the Arts. Its performance of music for the year 1996 covers the following projects: publications, performances, festivals, a summer camp, scholarships, workshops, international events, orchestral tour of Mindanao, Asian youth orchestra, dances, World youth orchestra, opera, symposia, Kalinga song notation. From the above one can gather the scope of musical activities in the Philippines. These projects show a leaning towards Western music with a respect for traditional musical cultures which are slowly coming out in the open.

The Cultural Center of the Philippines functions as a Coordinating Center for the musical and performing arts and supports music research. It funded a UNESCO sponsored project of video documentation of traditional musical instruments, a plan of the Philippine Madrigal Singers' to document Philippine folk and traditional vocal music, and still another program of documentation of religious rituals, traditional music and dance, festivals, theater and other oral traditions. A field research on indigenous performing groups resulted in the participation of traditional Yakan, Tiboli and Bagobo musicians from Mindanao island in a Festival of Philippine Arts and Culture held in Paris, May 16-20, 1994. The Center presented at the Theatre des Champs Elysées the music of the two string lute (*kudyapi*), of suspended wooden beams (*luntang*), suspended bossed gongs (*agung*), xylophones (*gabbang*), flutes (*suling*), and bamboo zithers (*togo*).

In November 1996, the Gaudeamus Foundation in Amsterdam invited a *kulintang* group of 5 performers to play and participate in an International Composers Workshop. The focus on the Philippines was especially the idea of Professor Ton de Leeuw before he passed away in May 1996, it included composers José Maceda, Ramon Santos, Chino Toledo, Conrado del Rosario, and Alan Hilarion.

The "National Music Competitions for Young Artists Foundation," more popularly known as NAMCYA organizes yearly performances of various musics, bringing together to Manila and other cities in the Philippines performing groups from many regions of the Philippines. These groups are principally choirs - children's choirs, youth choirs, college choirs - and pianists, string and wind players, solo singers of Western music whether composed by Philippine or classical European composers, and a smaller group of performers of traditional music from Northern Luzon and Mindanao. This list of participating groups outlines the type of music played and shows the historical and social background of both musics - the western and the traditional. The list shows how Western musical forms and instruments are everyday expressions of the majority. By contrast, traditional music of minority language groups, who have not had that Western musical experience, is now a part of these festivals, not confined anymore to the mountain locales and harvest festivals where this music is usually played.

At a NAMCYA presentation in Iloilo City, 1991, the following groups were participating: several groups from Northern Luzon, namely the Bago Choral group

which also played on flat gongs and performed dances; the Tinggian Ensemble of Flat Gongs; the Bulanao Bamboo Ensemble, the Kiangnan Ensemble of Flat Gongs and the PBMT Ensemble of Flat Gongs. From Southern Philippines, the traditional ensembles represented in this NAMCYA Festival in Iloilo were: Lawayan Traditional Music group, the Mandala Ensemble of gongs, the Datu Piang *Kulintang* Ensemble, the Tiruray 5-gong ensemble, the Diawasira *Kulintang* Ensemble, the Bayok Maranao Song, and the Cotabato Manobo Ensemble. These gong groups were never heard in Iloilo City previously and their presence demonstrates how better travel conditions today make it possible for these groups from the mountain areas of Luzon and Mindanao to visit the island of Panay in the City of Iloilo.

The Asian Institute of Liturgy and Music (AILM), also known as *Samba-Likhaan* (worship-create), combines its work on Christian liturgy with research and performance of the traditional arts and music of Asia. It offers a training program in music and worship for students coming mainly from the Philippines, less from Asian countries, with a few from North and South America, Europe and Africa. The Center introduces students to Asian rituals and traditions as a basis for contextualizing worship forms. Music materials based on field research in the Philippines, Naga land in India, Irian Jaya and other places are published as books and cassettes. The current researchers are Dr. Jan Ekkehart Royle, Dr. Lee Schu-chi, Mr. Jonas Baes and Mrs. Zhou Kaimo.

The Ethnomusicology Archives of the University of the Philippines possess a collection of about 2,500 hours of music in field tapes with field notes, text transcriptions, music instruments, photographs, laboratory files, a library and other materials, mostly the work of José Maceda since its inception in 1952. These field materials are basic sources not only for further work in the Philippines, but also for comparative studies with the musics of Austronesian language groups in insular Southeast Asia and non-tonal linguistic groups in continental Southeast Asia. The Archives have published recordings, journals and scholarly articles in international journals. The library collection is being expanded to include publications in Asian languages in preparation for a time when there will be more researchers in Asia capable of using these publications as cross-cultural reference for many subjects of research, now only being thought of and started.

It is noteworthy to include in this report the existence of two regional associations in East Asia, namely: "The Asia Pacific Society for Ethnomusicology" (APSE), and the "Asian Composers League" (ACL). While the latter group is composed mostly of composers, some of its activities involve music research and its members include both musicologists and composers, showing how the two disciplines are interlinked.

The ACL which was formed in 1973 presents music compositions and papers in yearly Festivals and Symposia. Its 18th meeting held in Manila January 20-26, 1997, and led by Dr. Ramon Santos, included seminar papers showing how music research relates to music composition:

- José Maceda, "Theories of Music Composition from Music Ensembles in Asia"
- Hsu Tsang Houei, "The Importance of the Number 5 in Chinese Culture and Music"
- Edi Sedyawati, "Composing Music and the Traditional Performance Arts of Indonesia"
- Bruno Nettl, "The Study of Improvisation in World Music"

Dieter Mack, "Aspects of Musical Syntax and Formal Balance in Balinese Gamelan Music"

Janet Danielson, "Euclid's Tunes: Melody and Perspective"

Michael Tenzer, "Theory and Analysis of Melody in Balinese Gamelan"

Zhou Kaimo, "Yunnan's Ensemble of Love Songs"

The Festival part of this Meeting consisted mostly of works using European musical instruments, some with notable Asian musical attributes, important works that for lack of space, regrettably cannot be enumerated in this report intended more for researchers in traditional music. A few compositions using Asian musical instruments show growing interest among some composers:

- Liu Xiao Geng, "Tatoo" with Philippine and Chinese musical instruments
- Rahyu Supanggah's "Indonesian gamelan music" with vocal effects, groupings, oppositions and spread in gamelan and flat gong instruments
- Jonas Baes, "Ibuh/Ibun," a dance choreography with moving percussion parts as support to a stagnant "melody" symbolized by one dancer
- Donald Sur, "Red Dust," 29 percussions lined up in front of the stage
- Lucrecia Kasilag, "Kaisahan: Pitong Alay," with dances for mixed media, gongs and other percussion.

Traditional Asian forms in this Festival were of great interest to participating composers:

- Nan Guan ensemble of 5 instruments from Taiwan with dances being a replica of Tang dynasty sources
- Song and dances of the Tsou Tribe of Formosa
- Samulnori Drum Ensemble from Korea
- Kulintang* and *gangsa* gongs from Mindanao and Luzon.

The musicological society, ASPE, was founded in Fuzhou in 1994 with Professor Hsu Tsang Houei as the principal organizer that brought together 7 other founding members - Zhao Feng, first president; Tomoaki Fujii, Kwon Oh-Sung, Tran Van Khe, Soedarsono, Jaroenchai Chonpairat, and José Maceda. The enumeration of papers given below is a succinct way of giving an idea of the scope of subjects covered by the first meeting of this Conference, held 13-18 November 1995 in Seoul, organized by Dr. Kwon Oh-Sung:

- Buddhist Music of Korea
- Buddhist Music of Thailand
- Musical Content of Korean Buddhist Arts
- Religious Music in Indonesia
- Folk Music of Northeast Thailand
- Folk Songs of Nari Tibet
- A cooperative study of folk songs in the Asian Pacific Area
- "Folk Musicology" in Nuo Culture
- Process of music-making in Migration folk songs in the Korean communities of the former USSR.
- A Study of Rice Planting Songs in Korea and Japan
- Topics of Music Research in Asia
- The Double-Angle View for Observing Music Cultures
- A Comparative Study of Traditional Music Education in Korea, Japan and Taiwan
- A Comparative Study of Korean and Indian Music

A Study of the Piece *Pohoja* in the Notation Book of *O Huisang*
 Research on Recitation of Sino-Korean Court Dance
 Where Chinese Music Must Go
 Pitch Contrast and Timbre Contrast
 Harmonic-Resonant Voice vs. Diphonic or Formant Voice
 Physiology and Acoustics of Vocal Production in Religious Music
 Chinese Music in Okinawa.

The Country Reports were specific readings by delegates from Korea, China, Indonesia, Vietnam, Thailand, the Philippines and Taiwan. In addition, there were audio-visual presentations on a few topics presented by the same participating countries. One round-table dealt with concepts and curricular training in ethnomusicology, reports and publications, and public policy on culture.

The Festival part of the program showed performances by professional groups:
 Korean Traditional Performing Arts
 Vietnamese Music by Tran Quang Hai and Bach-Yen
 Chinese Troupe of Folk Musicians
 Japan Folk Music Performing Arts Research Institute
 Thai Troupe from Mahasarakam University.

The variety of subjects of research within this limited area of Asia and personal contacts between musicians was encouraging collaboration. There was humor in deliberations and exchange of ideas. The Thai musicians were more relaxed in their presentations in contrast to the formality of Japanese dancers.

The next APSE Conference held in Osaka, October 24-28, 1995, at the National Museum of Ethnology, was organized by Professor Tomoaki Fujie. Its main topic was, "Dynamics of Asian Music, Tradition and its Modifications." The papers are listed here according to regions:

China: traditional music, Taoist music, zheng music; 10 music categories in Tang Court; music of 55 Nationalities, Platonic and Confucian musical thought; folk songs; ethnomusicology; singing style; popular traditional music; Hakka popular songs; Fujian Nan Yin music; contemporary music.

India: dance pedagogy, popular and traditional music

Indonesia: traditional music, Toba Batak and West Java; popular music

Japan: traditional and folk music; jews' harp; bugaku, popular music

Korea: musicology, ethnomusicology, traditional music

Micronesia: vocal style

Musical instruments of Asia and the Pacific in video

Philippines: traditional music, Manobo epic, Yraya songs

Taiwan traditional music, Nan Guan music

Tibetan song and dance.

Papers read in Chinese, Japanese and Korean were immediately translated into English.

The last APSE Conference held in Bangkok on December 11-17, 1996, was organized by Dr. Charoenchai Chonpairot at Masarakam University in Northeast Thailand. Papers on the topic, "Asian Music: Diffusion and Acculturation," dealt with:

Musics from East and West

Asian Traditional Music and Dance

Thai Music: Classical Performing Arts; Northern Thai Music; Classical Arts and Tourism; Research; Teaching Thai Music and Dance; Thai Music Theory; Folk Entertainment; Nan Talung; Nara Dance; Phleng Korat;

Music of Laos

Music of Kampuchea

Vietnamese Music

Taiwanese jews' harp; vocal music; popular music

Yipitaka, a Mirror of Indian Music Theory

Gamelan Degung

Buddhist Fuke Sect in Japan

Chordophones in Japan

Korean Music: acculturation; Koreanized Chinese music: absorption and changes

Chinese Music: Hua'er in Tu and Han Nationalities; Acceptance of Chinese Music in the Ryukyus; Mongolian and Naxi Nationalities; Diffusion of Chinese Bells; Temperament and Mode in Music of South China.

Performance groups included Thai classical music and dance, northern Thai folk music and artistic renditions of Vietnamese music. A most refined court music was presented by the Han Tang Yue Fu ensemble from Taipei and a Korean ensemble of kayageum music. Other performance groups came from Kampuchea, Indonesia, China, Australia, India.

The next APSE Conference will be held in Taipei, January 1998 on "The Musical Structures of the Musics of East and Southeast Asia."

These festivals and conferences demonstrate a fermentation of various ingredients of music, a fervor for self-expressions which may be developed through cross-fertilization of ideas. For example, in Yunnan province, China, a proposal of music research maintains the practice of traditional music together with maintenance of their arts and crafts leading to economic self-sufficiency.

The conclusion is that information technology and festival-conferences are furthering musical development in Asia as shown by local activities in the Philippines as well as in the rest of East-Southeast Asia, activities which may be compared with what is going on in music in the Western hemisphere.

February 10, 1997

José Maceda

ICTM MEETING CALENDAR

1997
9-14 April
Dion
Greece
Study Group on Historical Sources of Folk Music
Themes: Historical Documents on Musical Relations across Ethnic
and Cultural Borderlines - Archaic Musical Styles and Techniques
in Historical Sources - Sound and Visual Recordings
Program Chair: Doris Stockmann
Local Organization: Dimitris Themelis

1997 34TH WORLD CONFERENCE - 50TH ANNIVERSARY IFMC-ICTM NITRA, SLOVAK REPUBLIC, 25 June - 1 July, 1997

Program Committee Chair: Wim van Zanten

Local Organization: Oskár Elschek

Themes:

1. Music and Dance of Peasant Societies in National and Political Contexts
2. Music of the World's Cultures in Education
3. Music and Dance as Identity Markers in Multicultural Societies
4. Traditional Music, Digital Technology and Electronic Networks
5. Sound and Image in the Study and Presentation of Traditional Music and Dance
6. Traditional Music and World Beat
7. Musical Instruments in the 20th Century
8. Crossing Boundaries - Redrawing Boundaries in Music

1997
2-7 July
Dolna Krupa
Slovakia
Study Group on Computer Aided Research
Meeting on the Study of Variation
Chair: Ewa Dahlig

1997
August
Rhodes
Greece
Study Group on Ethnochoreology -
Sub Study Group on Structural Analysis
Local Organization: Rena Loutzaki

1998
18-24 May
Michaelstein
Germany
Study Group on Music Archaeology - 9th International Symposium
Themes: 1. Music Archaeology in Metal Ages -
2. Music-Archaeological Research on Music and Musical
Instruments of Protohistoric Times

1998
August
Istanbul, Turkey
Study Group on Ethnochoreology - 20th Symposium

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