

BULLETIN
of the
INTERNATIONAL COUNCIL
for
TRADITIONAL MUSIC

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October 1997

With
First Notice
HIROSHIMA 1999 CONFERENCE



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

INTERNATIONAL COUNCIL FOR TRADITIONAL MUSIC

DEPARTMENT OF MUSIC - MC1815, COLUMBIA UNIVERSITY, 2960 BWY, NEW YORK, NY 10027, U.S.A.
 Tel: +212 678-0332 Fax: +212 678-2513 or +212 854-8191 e-mail: ICTM@woof.music.columbia.edu
 http://www.music.columbia.edu/~ictm

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Music and Minorities: Dr. Ursula Hemetek - Austria

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; <ictm@woof.music.columbia.edu>; <ictm@compuserve.com>; or send to the respective Guest Editors.

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, New York University, 24 Waverly Pl., 2nd Fl., New York, NY 10003-0067, USA; e-mail: gage.averill@nyu.edu

ICTM Record Review Editor: Cynthia P. Wong. Submissions should be sent to:
Att.: YTM RR Editor; address same as for YTM submissions; e-mail: cpw9@columbia.edu

ICTM Film/Video Review Editor: Prof. John Baily
Goldsmiths College, University of London, Lewisham Way, London SE14 6NW, U.K.
Tel: +44 171 - 919 7658; fax: +44 171 - 919 7644; e-mail: j.baily@gold.ac.uk

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)

If space allows, 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 disk. Material will be edited, where necessary, without notification. Address same as for YTM submissions.

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 YTM submissions 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. Please note that YTM and Directory will only be mailed to paid-up members.

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.

The views and opinions expressed herein are those of the individual author(s) and do not reflect the policies or opinions of the Bulletin, its editor and staff, the ICTM, or Columbia University
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FIRST NOTICE

THIRTY FIFTH WORLD CONFERENCE OF THE ICTM HIROSHIMA, JAPAN, 19-25 AUGUST 1999

The International Council for Traditional Music has pleasure in announcing that its 35th World Conference will be held from 19-25 August 1999 in Hiroshima, Japan, upon invitation from the Japanese National Committee of the ICTM, The Society for Research in Asiatic Music, Tōyō Ongaku Gakkai, in cooperation with Hiroshima City University, Hiroshima University, and the Elizabeth Music College. Venue will be the Faculty of International Studies, Hiroshima City University.

ORGANIZING COMMITTEE

Chair: Prof. Tsuge Gen'ichi, Tokyo University of Fine Arts and Music

Members: Prof. Harada Hiroshi, Hiroshima University

Prof. Ohtani Kimiko, Kochi University

Prof. Tsukada Kenichi, Hiroshima City University

Prof. Katagiri Isao, Elizabeth University of Music

Prof. Yamada Yoichi, Hiroshima University

Inquiries concerning the local organization should be directed to Professor Tsukada Kenichi, Faculty of International Studies, Hiroshima City University Hiroshima 731-31, Japan. Tel.: 81 82 830-1532; fax: 81 82 871-6523; e-mail: <tsukada@intl.hiroshima-cu.ac.jp>

PROGRAM COMMITTEE

Chair: Prof. Gerard Béhague, U.S.A.

Members: Prof. Dieter Christensen, U.S.A.

Dr. David Hughes, U.K.

Dr. Allan Marett, Australia

Prof. Tsuge Gen'ichi, Japan

Prof. Bell Yung, Hong Kong, China

Dr. Judy Van Zile, U.S.A.

THEMES OF THE CONFERENCE

1. Learning Music, Learning Dance

Contributions to this theme may range from empirical and theoretical cognitive research to issues of creativity, societal modes of transmission and any aspect of the acquisition of performance knowledge and skills, such as learning methods and strategies in culture-specific cases.

2. The Musician/Dancer in Asian Society

Consideration of the performer/composer/choreographer as an individual (for instance, through life histories) or as a social role in any society of Asia, contemporary or in historical or comparative perspective. Asia is to be understood in geographical terms as extending from the Bosphorus in the West to the archipelagoes of the Southeast and East.

3. Asian Music and Dance Research

Reports on the current state of research (including institutions, goals, projects, policies, training facilities, native theories and methodologies, etc.) in any country of Asia, given by "insiders", are as welcome as presentations by anyone on Asian topics, including the Asian Diaspora.

4. Music and Peace

The Program Committee invites contributions on the powers of music and dance to resolve or attenuate, or conversely, to generate or heighten conflicts, and more broadly, on music and dance as compelling social agents. Proposals that relate to the work of the Institute for Peace Studies in Hiroshima will be especially welcome.

5. Local Transformations of Global Pop

Popular music studies addressing the phenomena of globalization continue to concern themselves mostly with the appropriation of local and "traditional" musics by the World music business/industry. This theme shall draw attention to the processes by which "World music", global pop, is nationalized, i.e., transformed into local expressions that meet local and national needs and expectations.

6. New Research

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

PROPOSALS OF CONFERENCE PRESENTATIONS

Members who wish to make a presentation are asked to send their proposal as soon as possible, but preferably before 1 October 1998, to

Prof. Gerard Béhague - ICTM Program Chairman
School of Music, University of Texas
Austin, TX 78712
t: +512 471-0373; f: +512 471-2333
<gbehague@mail.utexas.edu>

The Program Committee may not be able to consider proposals received after 1 January, 1999. Please note that only those proposals will be considered whose authors are members of the ICTM in good standing for 1998.

Sending your proposal by E-mail, or sending a hard copy plus computer-diskette is preferred. Proposals should include the title of the paper or panel (listing also participants) and an outline of its contents, and should indicate the language in which the paper will be presented and the type(s) of illustration to be used. The proposal should be written in English and should not exceed 350 words (one typewritten page). It is expected that all papers and panels will present new insights. Proposals of presentations which were previously given or have appeared in print or otherwise will be rejected. The Program Committee reserves the right to accept those proposals which, in their opinion, fit best into the scheme of the conference.

PRESENTATION FORMATS

We wish to encourage presentations in the form of PANELS: sessions that in their entirety are planned, coordinated and prepared by a group of people, one of whom

would be the responsible coordinator. The parameters are: 90 minutes total time slot; two or more participants; structure at the discretion of the organizer. The proposal must explain the overall purpose, the role of the individual participants, and signal the commitment of all participants to participate. Each Panel proposal will be accepted or rejected as a whole. Panel proposals will receive priority consideration for "early acceptance" (see below).

However, we do not mean to discourage other forms of presentation. Proposals of papers from individual members, if accepted, will be grouped by the Program Committee into sessions as usual. Each paper will be allotted 20 minutes, plus 10 minutes for questions and discussion.

EARLY ACCEPTANCE

To facilitate the travel planning of prospective conference participants, and especially the coordination of Panels, the Program Committee will consider, upon request, those proposals for "early acceptance" which fit clearly into the scheme of the conference. We strongly recommend that submissions for which "early acceptance" is requested, be made by email or, failing that, through the mail but with the inclusion of a text-only file on diskette, preferably in MacIntosh, otherwise in DOS (IBM compatible) format. In these cases, we expect to reach a decision within four weeks after receipt of the proposal. Proposals from students are encouraged.

LANGUAGE

English, French and Japanese are the official languages of the conference, and only papers to be delivered in one of these languages can be accepted. Authors of presentations to be made in French or Japanese are asked to provide summaries in English, if possible.

AUDIO/VISUAL

Members are invited to present, with short commentary, video recordings of music and dance.

SPECIAL SESSIONS/WORKSHOPS

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

EXHIBITS

The conference organizers are planning to prepare an exhibition of ethnomusicological books, audio and audio-visual, CD-ROM and other materials which will be at display but also for sale. The October 1998 Bulletin will carry information about exhibiting your books.

GENERAL ASSEMBLY

The 34th Ordinary General Assembly of the ICTM will be held during the conference at a date to be announced in the October 1998 Bulletin.

CONFERENCE REGISTRATION

Registration forms with all necessary information will be sent out with the

ACCOMMODATION

Conference participants and their guests will find accommodation in hotels of various ranks and some low-priced, weekly-rented apartments in the city. A shuttle bus will provide service from the city center to the venue every day during the conference. Full details of 1999 accommodation costs will be available on the Registration Circular or on the ICTM web page (<http://www.music.columbia.edu/~ICTM>).

TRAVEL INFORMATION

Hiroshima is a relatively large city of Japan with a population of over one million. It is located in the west of the main Honshu Island. People throughout the world know the name Hiroshima, but few are aware of its beautiful nature and rich cultural traditions. At the end of the 20th century, it is worth witnessing the miraculous development of the city and the revival of greenery.

Hiroshima City University is located in the newly-built urban center of northwestern Hiroshima.

Regular airline flights provide easy access to Hiroshima from Seoul, Hong Kong, Singapore, and Tokyo. Access by super-express train takes about one hour and a half from Osaka and about four hours from Tokyo.

Special advice: When travelling to Hiroshima from overseas, it is much less expensive to fly directly into Hiroshima International Airport, or into Osaka Kansai International Airport and then use connecting domestic flights. Trains are no less expensive in Japan than flights.

Direct flights are made into Hiroshima International Airport by Japan Airlines and Asiana Airlines (via Seoul), by Singapore Airlines (via Singapore), by Dragonair (via Hong Kong), by All Nippon Airways (via Guam), and by China Northwest Airlines (via Shanghai or Xian).

When flying from Europe, Africa, the Americas, or from other parts of the Asian continent (such as India), it is recommended to change planes in Hong Kong, Seoul or Singapore and find connecting flights directly to Hiroshima.

Japanese railroad fare: a round-trip discount ticket for super-express train (shinkansen) between Hiroshima and Tokyo costs around 36,000 yen (appr. US\$330.00). There is, however, no discount for a round trip ticket available between Hiroshima and Fukuoka, or between Hiroshima and Osaka.

ENTERTAINMENT - TOURS

The organizers are planning a variety of concerts, special events and exhibitions in conjunction with the conference, including workshops of Japanese traditional folk dances.

A variety of sight-seeing tours of the city and surrounding areas will be offered to the delegates and their partners. Information will be printed in the Registration Circular.

NOTE: The ICTM web page, <http://www.music.columbia.edu/~ICTM>, will carry frequent updates on conference information. Additional information will also appear in the Bulletins of the ICTM, or may be obtained from the local organizers or from the ICTM Secretariat, e-mail ICTM@compuserve.com.

ANNOUNCEMENTS

New UNESCO Status for ICTM

The ICTM has been admitted at the 151st session of the Executive Board of UNESCO into Formal Consultative Relations with UNESCO as one of presently 63 non-governmental organization (NGOs). This enables ICTM to apply for support of projects such as meetings and publications. The Executive Board has accepted the responsibilities that go with this recognition.

Election of Officers and Members of the Board

At the 33rd Ordinary General Assembly of the ICTM, held in Nitra, Slovak Republic, June 27, 1995, and the subsequent meeting of the Executive Board, the following ICTM members were elected or coopted to the Board:

President:

Dr. Anthony Seeger, USA

Vice Presidents:

Prof. Dr. Salwa El-Shawan Castelo-Branco, Portugal

Dr. Krister Malm, Sweden

Board Members:

Mr. Khalfan al-Barwani M.A., Oman (appointed under Rule 8d)

Dr. Rafael Menezes Bastos, Brazil (coopted)

Dr. Marianne Bröcker, Germany

Mr. Lumkile Lalendle M.A., South Africa (coopted)

Dr. Allan Marett, Australia

Dr. Wim van Zanten, Netherlands.

Vice President Malm thanked the outgoing Board members, Vice President Dr. Oskár Elschek, Dr. Max Peter Baumann and Dr. Stephen Wild for their good services.

Dr. Seeger, the new President, has been a member of the Executive Board since 1987. He is currently the director of Smithsonian/Folkways, a non-profit record company in Washington, D.C., USA.

Prof. Dr. Erich Stockmann - Honorary Member of the Council

The 33rd Ordinary General Assembly of the ICTM voted unanimously to elect Professor Dr. Erich Stockmann, the outgoing President of the ICTM, an Honorary Member of the Council. Dr. Stockmann, who has been an active member since the 1950s and who, together with outgoing Vice President Elschek, has served, guided and supported the Council in numerous capacities and in a multitude of ways, will be sorely missed. We send both our very best wishes for health and future research.

New ICTM National Committees and Liaison Officers

The Executive Board recognized at its 32nd Meeting, held June 23-24, 1997, in Nitra, Slovak Republic, two new National Committees:

National Committee - Estonia - chaired by Prof. Dr. Ingrid Rüütel

National Committee - Lithuania - chaired by Dr. Rimantas Sliuzinskas.

The following Liaison Officers were appointed for a three-year term:

Argentina

Prof. Irma Ruiz

Belarus

Dr. Elena Maratovna Gorokhovich

Indonesia
Irish Republic

Dr. Endo Suanda
Dr. John O'Connell.

New ICTM Study Group

At its 33rd Meeting the Executive Board acknowledged an ICTM Study Group on Music and Minorities, chaired by Dr. Ursula Hemetek, Austria.

ICTM Representatives and Committees

UNESCO: The Executive Board appointed Dr. Krister Malm, Sweden, ICTM Liaison to UNESCO.

UNESCO Records: Prof. Dieter Christensen, U.S.A. and Dr. Gerard Béhague, U.S.A., were re-confirmed as ICTM delegates to the Editorial Committee of this series, with Prof. Christensen as the editor.

ICTM National Representatives: Dr. Krister Malm, Sweden, and Dr. Lisbet Torp, Denmark, co-chairs.

FIJM (Fédération International des Jeunesses Musicales): Dr. Krister Malm, Sweden, Prof. Salwa El-Shawan Castelo-Branco, Portugal, Dr. Anthony Seeger, U.S.A.

Ethnocamp: Dr. Krister Malm, Sweden and Dr. Owe Ronström, Sweden.

Directory of Institutions: Dr. Shubha Chaudhuri, India, was appointed editor of a planned revised edition.

IASA (International Association of Sound Archives), CIOFF (Conseil International des Organisations de Folklore et des Festivals): The Executive Board agreed to continue exchanging information with CIOFF and IASA.

Program Committee for the 35th ICTM World Conference, Hiroshima, August 19-25, 1999: Dr. David Hughes, U.K., chair [later resigned but stayed on as a member of the committee]; members: Profs. Gerard Béhague, U.S.A., [later replaced David Hughes as chair of the committee]; Dieter Christensen, U.S.A.; Dr. Allan Marett, Australia; Prof. Tsuge Gen'ichi, Japan; Prof. Bell Yung, Hong Kong, China; Prof. Judy Van Zile, U.S.A.

Program Committee for the ICTM Colloquium "The Role of Music in Emerging Multicultural Countries." Visby, Sweden, January 9-12, 1999: Prof. Salwa El-Shawan Castelo-Blanco, chair; Prof. Dieter Christensen, Prof. Veit Erlmann, Dr. Krister Malm, Prof. Mark Slobin. Local arrangements: Dr. Owe Ronström.

A Note from the New President

"In Nitra I made some observations about the Council and asked the members assembled there for their opinions about the successes and new directions of the Council. I will repeat them here very briefly because I would like to enlist all Council members in thinking about the ICTM and its activities.

At Nitra I asked Conference participants to fill out a questionnaire about the ICTM at the final session. I take this occasion to extend the invitation to all Council members to send me your thoughts. I would be very interested in knowing (1) what two things you consider to be the most important activities of the ICTM and (2) what two things you think the ICTM might do that it is either not doing currently, or is not doing enough of. If you send me your answers, please also tell me (3) the number of years you have been a member of the ICTM and (4) what country you reside in.

You may send your comments anonymously, or sign them. You may send them to me by mail (955 L'Enfant Plaza 2600, Smithsonian Institution MRC 914, Washing-

ton DC 20560 USA), by fax (301-589-6580) or to <cfpcs.tony@ic.si.edu>

Please send them before June 1998, so we may include your comments in discussions at the 1998 meeting of the Executive Board.

I think the ICTM is a very important organization comprised of a wonderful group of dedicated people. I look forward to working together with you, and hope to see all of you in Japan in 1999—or somewhere else even sooner if opportunity permits.

My best wishes to each of you for a successful year in 1998.

Anthony Seeger

ICTM Online

At <http://www.music.columbia.edu/~ictm>. A World Wide Web page has been established for the ICTM at the above address, courtesy of Columbia University's Center for Ethnomusicology. It contains basic current information about the Council and its activities, will be gradually expanded and frequently updated. Check it often for information about future conferences, the work and publications of ICTM Study Groups, and other developments in the life of the Council. Comments and suggestions are welcome and should be sent to the Secretariat.

D.C.

YTM Guest Editors

Dr. Wim van Zanten is the Guest Editor for Yearbook for Traditional Music 30, 1998, the volume that will carry essays on the themes of the 1997 World Conference in Nitra. Dr. van Zanten had served as Programme Chair for that conference.

Volume 31/1999 will be edited by Dr. Krister Malm. That volume will address issues of transition from the popular/global in music to the traditional/local, or, local transformations of popular music. Potential contributors are encouraged to contact Dr. Malm at Musikmuseet, Box 16326, SE-103 26 Stockholm, Sweden. Fax: +46 8 663 91 81; <kmalm@mus.smus.se>

D.C.

YTM Record Reviews

Dr. Linda Fujie, faithful and dedicated Record Review editor for the Yearbook since 1992, has resigned her office to take on editorial responsibilities for the *World of Music*. We are deeply grateful to Dr. Fujie for her outstanding services to the Yearbook and the Council in general.

Succeeding her as Record Review Editor is Cynthia P. Wong. With the new editorship comes a change in format of record reviews which aims at providing our readers with useful information about a substantially increased number of recordings in the form of brief reviews or comprehensive review essays. Published recordings for review may be sent to Cynthia P. Wong, YTM-RR Editor, Center for Ethnomusicology MC1815, Columbia University, New York, NY 10027, USA; email: <cpw9@columbia.edu>

D.C.

UNESCO Record Series

The following Compact Disks, edited by the Dieter Christensen, editor, and Gerard Béhague for the ICTM and published by UNESCO/AUVIDIS, have been released:

Afghanistan D8266 (text by John Baily)

Cuba D8065 (text by Victoria Eli Rodriguez)

India -Lalmani Misra (text by Laxmi G. Tewari)

Indonesia: Lombok (text by David Harnish)

Ireland D8271 (text by Dr. Rionach Uí Ogáin)

Malawi D8265 (text by Mitchel Strumpf)

Norway D8036 (text by Reidar Sevaq)

Peru Cuzco D8268 (text Raphaël Parejo)

Uzbekistan D8269 (text by Otanazar Matyakubov and Theodore Levin)

Yemen (text by Scheherazade Q. Hassan)

Another ten albums containing music from Australia, Croatia, India, Madagascar (2x), Myanmar (2x), Romania, Trinidad and Vanuatu are awaiting production and release by AUVIDIS.

The series editor invites proposals for future compact disks in this collection. For information, write to the ICTM Secretariat. D.C.

Directory 1997 Released

For the first time, the Directory of Traditional Music, known also as the "blue book", includes only members in-good-standing for the current year. It was shipped from the factory in November. Members who paid their dues after October 1st, 1997, our deadline, will be listed on our web site directory which will be updated periodically. Again, we urge all members to pay their dues early in the year (by mid-March) if they want to be listed in the printed versions of the Directory.

"The Role of Music in Emerging Multicultural Countries."

This ICTM Colloquium will be held in Visby, Sweden, January 9-12, 1999, upon invitation from the Swedish National Committee of ICTM in cooperation with the research project Music-Media-Multiculture at the Swedish Royal Academy of Music.

20th Symposium - STG on Ethnochoreology

The 20th Symposium will be held 19-26 August at the University of Bogazici, Istanbul, Turkey on the following themes:

1. Traditional Dance and its Historical Sources
2. Creative Processes in Dance: Improvisation and Composition
3. Roundtable: Local Dance Traditions and the Interaction with the Large World. From Local to Global and Back.

Chair of the program committee is Dr. Irene Loutzaki (Kifissias 118, GR-11526 Athens; t/f: 1-883 4020; <irene@hol.gr>, Greece, chair of the local organization is Dr. Arzu Öztürkmen (Bogazici Üniversitesi, Tarih Bölümü, Bebek, 80815 Istanbul, Turkey; <ozturkmen@boun.edu.tr>.)

New Board for Music and Gender STG

After the death of the group's co-chair, Marcia Herndon, co-chair Pirkko Moisala will attend to the groups business in cooperation with Prof. Carolina Robertson who has kindly accepted to work as the other co-chair until the next official meeting where a voting can be arranged.

From the Polish National Committee

September 7-9, 1997, the National Committee, chaired by Prof. Anna Czekanowska, co-organized an international conference in Warsaw on "Music of the Youth and Contemporary Society", with over 40 participants from many countries.

Part of the meeting was held together with an international group of young composers whose workshop took place in Radziejowice.

At the October General Meeting of the NC Poland Prof. Anna Czekanowska resigned and Dr. Ewa Dahlig was elected new president. Fruitful discussion allowed to make precise plans for future activities of the Committee, of which a new initiative of annual conferences and reports from major ethnomusicological centers is the most important one. All the participants stressed that an official 'logo' of ICTM would help a lot in organizing local conferences. Ewa Dahlig

Inter-Governmental Conference on Cultural Policies for Development

The Swedish National Committee of ICTM has been invited to organize a three hour session at the Unesco conference of ministers of culture, Stockholm 30 March to 2 April 1998. The point of departure for this conference is the report by the World Committee for Culture and Development called "Our Creative Diversity". Some 1200 invited government officials from all over the world are expected to attend the conference on the two main themes: the challenges of cultural diversity and the challenges of recasting cultural policies.

The session of the Swedish NC will have the theme "Diversity in Musical Traditions - Current setting and trends". It will cover challenges arising from interaction between music and technology as well as the migration of music in time and space. The Swedish NC will also organize a special session on "Musical Diversity and Rights" dealing with the conflicts between cultural rights and property rights. Among others Anthony Seeger, Ricardo Trimillos, Krister Malm, Dan Lundberg and Owe Ronström will present the issues to the audience. Krister Malm

"The Sounds of Music" - Call for Papers

The ICTM National Committee for the U.K. will hold its annual conference on the theme, "The Sounds of Music", 27-29 March 1998, hosted by Corpus Christi College, and the Faculty of Music, University of Cambridge

Abstracts of papers should be sent to Malcolm Floyd by 1 February 1998 (who also has details of domestic arrangements for the conference). A selection panel will then make final decisions on acceptance within two weeks, although we hope to include as many proposals as practicable. Malcolm Floyd, School of Community & Performing Arts, King Alfred's College, Winchester SO22 4NR; Fax: 01962 842280; Tel: 01962 841515; e-mail: malcolmf@virgo.wkac.ac.uk Mark Trewin

Extraordinary Conference of UNESCO-NGOS'

The new mode of cooperation between Non-Governmental Organisations and Unesco was formalized by an extraordinary conference of NGOs on November 21 1997. All NGOs with official relationship to Unesco were invited to attend the conference. The ICTM was represented by President Anthony Seeger, Vice President Krister Malm (ICTM-UNESCO Liaison), Secretary General Dieter Christensen and Executive Secretary Nerthus Christensen.

The conference decided on a number of working principles constituting a framework for future meetings. A liaison committee was elected as a body for implementation of decisions made by the conference and to prepare for the first ordinary conference to be held in 1998. This committee was made up of representatives of nine NGOs. Unfortunately, no NGO from the cultural sector got elected to the liaison committee. A council of some 40 NGOs was also elected for consultations

between the conferences which are planned to be held every three years.

Krister Malm

Publications

6th ICTM Colloquium, Portugal 1994:

Portugal and the World: The Encounter of Cultures in Music. Portugal e o mundo o encontro de culturas na música. 6th Colloquium of the International Council for Traditional Music, Lisboa. Salwa El-Shawan Castelo-Branco, ed. Lisboa: Publicacoes Dom Quixote 1997. 605pp., maps, illustrations, photographs, musical transcriptions. ISBN 972-20-1353-x. Order from: Publicacoes Dom Quixote, Av. Cintura do Porto de Lisboa, Urbanizacao da Matinha, Lote A, 2C, 1900 Lisboa, Portugal. Fax: 00-351-1-861-0435. Price: 5980\$00 escudos (approx. US\$40.00) + postage.

Joint Colloquium ICTM/IMS, Mainz 1991:

Ethnomuskologie und Historische Musikwissenschaft-Gemeinsame Ziele, gleiche Methoden? Ethnomusicology and Historical Musicology-Common Goals, Shared Methodologies? Erich Stockmann zum 70. Geburtstag. Bericht der Tagung am Musikwissenschaftlichen Institut der Johannes Gutenberg-Universität Mainz 21.3.-23.3.1991. Hrsg.: Christoph-Hellmut Mahling u. Stephan Münch. (Mainzer Studien zur Musikwissenschaft, 36.) Tutzing: Hans Schneider 1997.

ICTM Study Group on Historical Sources of Traditional Music

Historical Studies on Folk and Traditional Music. Eds. Doris Stockmann and Henrik Koudal. (Acta Ethnomusicologica Danica 8). (Copenhagen:) Danish Folklore Archives & Museum Tusulanum Pr. (in coop. with Forlaget Kragen (1997). 260 pp., with illustr. and note examples. ISSN 0587-2413, ISBN 87 7289 441 5. Price 250.00 DKK. Order from: Forlaget Kragen, Dansk Folkemindesamling, Christians Brygge 3, DK-1219 Kobenhavn K, Denmark.

ICTM Study Group on Maqâm:

The Structure and Idea of Maqâm. Historical Approaches. Proceedings of the Third Meeting of the ICTM Maqâm Study Group. Tampere - Virrat, 2-5 October 1995. Eds. Jürgen Elsner and Risto Pekka Pennanen. (Publications of the Department of Folk Tradition, 24.) Tampere: Department of Folk Tradition, Univ. of Tampere 1997. 201+pp. ISBN 951-44-4232-6, ISSN 0357-0010. Order from: University of Tampere, Sales Office, P.O.Box 607, FIN-33101 Tampere, Finland. Fax: +358 3 2157150; <paju@uta.fi>

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MINUTES OF THE 33RD ORDINARY GENERAL ASSEMBLY Of The International Council for Traditional Music Held at the Agroinstitut, Nitra, Slovak Republic Friday, June 27th, 1997, 4:00 - 5:05 p.m.

In attendance were: Vice Presidents Dr. Krister Malm, Chair(CH), Prof. Dr. Oskár Elschek, and the following Ordinary Board Members Khalfan al-Barwani M.A., Drs. Max-Peter Baumann, Gerard Béhague, Shubha Chaudhuri, Salwa El-Shawan Castelo-Branco, David Hughes, Anthony Seeger, Lisbet Torp, Tsuge Gen'ichi, Wim van Zanten, Executive Secretary Nerthus Christensen and 119 members of the Council in good standing.

1. APPROVAL OF THE AGENDA. APPROVED.

2. APOLOGIES FOR ABSENCE

President Prof. Erich Stockmann and Secretary General Prof. Dieter Christensen could not attend the meeting for health reasons and have sent their regards and best wishes to the Assembly. Further apologies were received from Board Member Stephen Wild, former Vice President, Dr. Olive Lewin, from Dr. Helen Lawrence and Dr. Dumisani Maraire.

2. PRESIDENT'S REPORT (given by Krister Malm)

"I regret very much that Erich due to weak health is not able to sit here and give this report. Furthermore, I miss the indefatigable support of Dieter Christensen, who also as you all know couldn't make it to the conference due to unforeseen malady. We all wish Erich and Dieter a rapid recovery. I hope you'll excuse if the report during these circumstances isn't as complete as it would have been if Erich had given it. This year marks the 50th anniversary of the ICTM, formerly the IFMC. This calls for some reflections, that again Erich being part of the organization from the start could have done much more adequately. Quite a lot has happened since the International Folk Music Council was formed in the post-War era of 1947. Europe was then in a process of regrouping into what became the West and the East reflecting the fact that the U.S. and the Soviet Union had emerged as the major powers of the World. The ICTM at its start was actually a part of the reconstruction of Europe. The organization was very much centered on Europe, which was also reflected in the use of the concept "folk music" in its name.

Some of the Western European countries were the leading colonial powers at the time. The word "primitive" was still very frequent when relating to the musics of the peoples of these colonies and other non-European countries. Little was known about the musics beyond the central European art and folk music. And the concept Ethnomusicology didn't even exist.

In the 1950s, during the period of the cold war, the IFMC gradually became within the framework of United Nations and UNESCO an organization where colleagues working with folk music could meet across the iron curtain. This was a very important function of the IFMC/ICTM right up to a few years ago. At the same time the focussing on problems caused by the division into West and East meant that the IFMC didn't really realize that a struggle for independence was going on in the colonies and that the main polarity in music was shifting from being that between

bourgeois Western Art music hegemony and Folk Music as musical backbone of the more traditionally oriented majority of the population to being a polarity between non-commercial and commercial music, that is between music as use and function, to use Alan Merriam's concepts, and music as a commodity sold by a global music industry centered mainly in the U.S. The ethnic and folk musics of the world were more and more treated as a natural, or rather a cultural, resource, that could be exploited, reshaped in the commodification process and marketed. The folk music communities of different countries of the world became providers of raw material for the music industry on one hand and markets for extra sales of musical products primarily aimed at the U.S. market on the other.

The World changed. The colonies gained independence. More and more of the musics of the World were put on the musical map due to the efforts of a growing number of ethnomusicologists in all parts of the world. Most of them didn't even know they were ethnomusicologists. But I would say it was only at the IFMC conference in Jamaica in 1971 that the organization as such realized that things had changed fundamentally. That there were a growing number of competent scholars working in what previously often was called "the rest of the world". Our former vice president Olive Lewin, the organizer of the Jamaican conference, was very active in raising the awareness within the IFMC of the new patterns in the world. This awareness was manifested in many ways, for instance in the change of name of the Council to the International Council for Traditional Music, in the formation of new study groups and a new kind of less eurocentric themes for the conferences.

During the 1980s, the activities of the ICTM exploded and the number of study group meetings, colloquia and publications increased rapidly. The organization also was growing year by year comprising members from more and more countries of the world. This tendency continues until today. Erich Stockmann, who besides being the president also has been the coordinator of study groups, has worked very hard to encourage the growth of activities, at the same time securing and improving the quality of their activities. Erich usually gives you an enumeration of study group activities since the last General Assembly in his reports and I will try to do this briefly too.

ICTM's twelve study groups have held, since the last conference, the impressive number of 21 meetings filled with papers and other activities, in many cases resulting in publications.

In 1995 there were meetings of the Study Groups on Music of Oceania, Historical Sources of Folk Music, Folk Musical Instruments, Anthropology of Music in the Mediterranean Cultures, the sub-groups on Structural Analysis and on Field Work Methods and Documentation of the Study Group on Ethnochoreology, also a joint meeting of the Study Groups on Iconography and Ethnochoreology, the Music Archaeology group met as well as Music and Gender, Computer Aided Research and the group on Maqam.

In 1996 we had meetings of Music and Gender, Iconography, Anthropology of Music in the Mediterranean Cultures, Ethnochoreology, Music Archaeology, Computer Aided Research, Analysis and Systematisation, Music of the Arab World, and again Music and Gender for the second time this year.

In 1997 the Study Group on Historical Sources of Folk Music met already, and there are two more meetings by the Iconography and Computer Aided Research study groups in connection with the present Conference, which I didn't count among the 21 meetings.

I'll not venture into further listing of themes of meetings and publications. It

is sufficient to just make the observation that these manifold study group activities tell of an active and vibrant Council. In this context I must point out the ongoing work with publication of CDs in the UNESCO series which, since a couple of years, is the responsibility of the ICTM. Dieter Christensen is the coordinator of this big effort. Those who want more information can get that from the reports on different ICTM events and publications in issues of the ICTM Bulletin.

Returning to the general theme of ICTM and the changing world I would say that when the wall fell or, if you prefer, the iron curtain raised a few years ago, ICTM was well prepared. The network was already there, and no longer only within Europe but on a global level. The elimination of the Council's task to mediate between East and West also opened up new possibilities, more related to the North-South dialogue and the relations between traditional musics and the music industry and the what's called "the market", the intensified direct communication between the global and the local, the implications of the physical mobility and the increasing number of multicultural societies in the world and to the role of live and mediated traditional music in these societies. These are just a few of many areas where an international organization such as the ICTM is badly needed. We have dealt with some of these areas during the plenary sessions earlier today.

The ICTM has just received recognition as a "Non-Governmental Organization in Formal Consultative Relations with UNESCO." This has been preceded by a careful evaluation of ICTM. It is a significant recognition of the work of the ICTM and its perceived importance to the international community in the future, since UNESCO is in the process of reducing the numbers of non-governmental organizations with formal relations to UNESCO from almost 400 to around 80.

I want to conclude by thanking Erich Stockmann for all the hard work he has put in for the ICTM over the years. I could go on at length enumerating crucial events and instances where Erich has held the rudder in firm hands and steered the Council away from threatening shoals. I will, however, not do this since I know that most of you are very aware of the great importance of Erich Stockmann to the ICTM. He has a moral status that we all should envy. All these years he has with a good measure of diplomatic skill managed to be faithful to truly democratic ideals and internationalism with STASI agents, and I'm sure also CIA agents, snooping around the corner. Even if he now steps down as president of the Council, we hope that he will still take part in our activities for many years to come. I suggest that we give Erich a standing ovation. [Acclamation].

A more sad sign of the age of the Council is the fact that we with deep regret have to note the death of a few of its members since we met in Canberra a couple of years ago. I'll only mention Catherine Ellis, Joseph Kuckertz, Walter Wiora and recently Marcia Herndon. I'll conclude this report by asking you to stand in honor of our friends and colleagues. [Assembly stands for one minute of silence].

4. APPROVAL OF THE MINUTES OF THE 32ND GENERAL ASSEMBLY

Tilman Seebass moves, seconded by Beverly Diamond, to approve the Minutes of the 32nd General Assembly as published in Bulletin 86, 1995:7-15.
ACCEPTED UNANIMOUSLY.

5. BUSINESS ARISING FROM THE MINUTES.

None.

6. REPORT OF THE EXECUTIVE BOARD (read by Salwa El-Shawan)

The Executive Board met on June 23 and 24, 1997 with profound regret over the absence of both Dieter Christensen and Erich Stockmann who were unable to attend the meeting. We extend our special thanks to Nerthus Christensen for coming to the meeting leaving her husband to recuperate in New York while she attends to Council business.

We will begin with some general remarks of Dieter Christensen to the Board that we think should be heard by the entire membership at this meeting.

"The functions and needs of the Council that justify its existence and continuing investment of individuals have to be considered again. IFMC/ICTM has come a long way in adapting to a changing world. It was founded 50 years ago, as part of the UNESCO motivation at the time to create a number of non-governmental organizations (NGOs) like the IFMC to bring scholars from different countries together to re-establish to some degree trust and respect among individuals, and thereby, it was hoped, among nations, to rebuild means of communication, to restore the resources, the traditions on which peoples pride could rest.

Now, just in time for its 50th Anniversary, the ICTM has come of age within UNESCO. Earlier this month, the Executive Committee of UNESCO has admitted the ICTM as a Non-Governmental Organization in Formal Consultative Relations with UNESCO. This is the highest rank the ICTM could have possibly attained. After the restructuring of UNESCO-NGO relations, there is only one "higher" category, one that is reserved for umbrella organizations that include many NGOs and cover a given 'domain'. There used to be over 300 NGOs in the former categories A and B (to which we did not belong). After the re-organization and re-classification, there will be only about 80 left, and ICTM is one of them.

Permit us a quick glance back at the path we have traveled in our UNESCO relations. Until 1987, the ICTM was affiliated with UNESCO exclusively through its membership in the International Music Council (IMC), and was wholly dependent on the IMC in all matters relating to UNESCO. At that time, on the insistence of Nerthus Christensen and through her enormous investment of time and energy, the ICTM was able to gain recognition as an NGO "C" organization directly affiliated to UNESCO, i.e., independent of IMC and in addition to its membership in the IMC.

Our attempt to effect some constructive changes in the IMC proved futile. We had the steadfast and savvy support of Krister Malm and his Swedes, to whom the ICTM is indebted for this and much, much more. When it became clear that the IMC would not change and further membership in the IMC would be counterproductive, it was again Krister Malm, together with Erich Stockmann, Salwa El-Shawan, Stephen Wild and Max Peter Baumann, who supported a cancellation of the membership in the IMC effective January 1, 1994. This decision, possible because ICTM had also direct "C" status, was crucial and came at the last possible moment: continued membership in the IMC would have precluded the ICTM from the UNESCO status it has now achieved, and would have tied it into an IMC-dependent status without direct access to UNESCO.

So much for history. History is not a wreath of laurels on which to rest. At the beginning of its second 50 years, the ICTM has the chance and challenge for a new departure, new tasks and new commitments to meet, and this is proper stuff for the Board and the Membership to consider.

What, then, is the significance of the UNESCO classification? Most important, in my view, is the formal recognition by UNESCO that "music" is not one indivisible

domain, manifested in dots on paper and represented by Lord Menuhin, and to be administrated by one IMC, but that there is "music" and "traditional music". As scholars we may have our own problems with conceptualizing this and with the attendant terminology, but in practical terms it means a break with the hierarchical Eurocentric thinking concerning the domain "music" that has dominated UNESCO structures, and the potential for a break-through in international policies concerning "music". The consequences and ramifications are staggering. Only the ICTM - and that is first of all the Membership - is now in a position to use this opportunity. If we miss it the ICTM will make itself obsolete. If the ICTM cannot live up to the challenge, and adapt to it, it will become obsolete.

The new UNESCO status also permits the ICTM to apply for funding directly from UNESCO for special projects. They will compete with other requests - including requests from IMC - on level ground. While UNESCO has its own priorities and guidelines for these grants, the Board will welcome suggestions from the membership, the study groups and national representatives, those who are planning to organize colloquia or world conferences, and it will seek your support through official channels in your countries for project applications.

Changes in the ICTM and in the ways it works will be necessary. There are some changes necessary to which UNESCO is drawing our attention, and which, we submit, are indeed necessary in the spirit of our organization and conducive to reaching our goals: improved global representativeness, integration of national representations into the ICTM structure, the issue of regional representation, the recognition that there is a multiplicity not only of musical systems, but also of approaches to music and ethnomusicology. And the eternal theme: where is the ICTM going, where do we want it to go?" [End of the SG's report]

The Executive Board met one year ago in Slovakia, at the invitation of the Slovakian Academy of Sciences. We held an additional two days of meetings prior to this meeting. Here is a summary of the resolutions we passed, and some of the rationale behind them.

Some of our 1996 decisions were reported in the Bulletin, such as the changes in dues structures; others regarded the planning of this conference.

A measure that we hope will facilitate renewals of membership is the acceptance of Visa and Mastercharge credit cards by the ICTM secretariat. This should be possible in the very near future. If this is the easiest way for you to renew, please consult the Secretariat for details or look for information in the October Bulletin. All members should be aware, however, that while you save money on banking fees when you use credit cards, the Council must pay a percentage of your dues to the credit card companies.

While on financial matters, we want to inform you that the financial statements for the year ended December 31, 1996 have been posted here on the bulletin boards for you all to examine at your leisure. We are happy to be able to inform you that the Council is operating in a financially prudent manner.

Within the ICTM, the Board approved the creation of two new National Committees, those for Estonia and for Lithuania. We would also like to welcome several new Liaison Officers: Dr. Irma Ruiz for Argentina, Dr. Elena M. Gorokhovich for Belarus, Dr. Endo Suanda for Indonesia, and John O'Connell for the Irish Republic.

The membership of the ICTM is stable, which should be of concern to all of us, since we believe our field is an important one and expanding. So we ask all of the members to bring in new members who can contribute to the ICTM, and who may

benefit from it as well.

One of the things the Board does is consider proposals for new colloquia, which we believe to be - along with the study groups - an extremely productive format for international scholarly exchange. Many of these colloquia resulted in important publications and stimulated further research. We are concerned that the number of colloquia proposals appears to be diminishing, and encourage you all to consider proposing new colloquia in areas of your interests.

The ICTM Yearbook is under preparation, as is the October Bulletin. We encourage national representatives whose reports are eagerly awaited by the Bulletin editor, to submit them as soon as possible.

In addition to those printed publications, the ICTM collaborates with UNESCO in publishing a series of compact discs released by Auvidis in France. The plan is to issue an average of ten titles each year, and over seven have already been released. Consult recent Bulletins for details on how you might submit projects if you are interested in doing so. The Board joins with the Vice President in thanking Dieter Christensen and Gerard Béhague for their successful efforts on this series.

The ICTM is also in the process of creating a website on the Internet. This will feature information about ICTM activities, and link to websites of study groups, national organizations, and other sites deemed useful to Council members.

The next Executive Board meeting will be held June 1998. If you have any items you believe should be raised by the Board at that meeting, please send them to the Secretariat before June 1998.

This concludes the report of the of the Executive Board.

[No questions were raised from the membership. Malm thanks Salwa El-Shawan.]

7. ELECTION OF OFFICERS AND MEMBERS OF THE BOARD

The April 1997 Bulletin published the wish expressed by Erich Stockmann not to stand for re-election and the Board has nominated Dr. Anthony Seeger to be the new president. As vice presidents were nominated Dr. Krister Malm and Prof. Salwa El-Shawan Castelo-Branco.

According to Rule 8c three members of the Board step down at each Ordinary Meeting of the General Assembly to make place for new board members. The three board members are Max-Peter Baumann, Salwa El-Shawan Castelo-Branco and Stephen Wild who is not attending the General Assembly. Nominated by the Board to be the new members of the Board were: Dr. Marianne Bröcker, Germany, Dr. Allan Marett, Australia, and Dr. Wim van Zanten, The Netherlands. Since no other nominations were received by the Secretariat according to the Rules of the ICTM, these stand elected. [Acclamation]

[President Anthony Seeger asks Malm to continue in the chair]

Malm expresses warmest thanks to the outgoing Board members, but especially to the retiring Vice President, Dr. Oskár Elschek who served the Council since 1971, arranged many meetings for the IFMC/ICTM and finally this beautiful conference. [Acclamation]

Furthermore, Malm thanks for their work on the Board Salwa El-Shawan who is continuing as ICTM Vice-President, and Max-Peter Baumann and Stephen Wild, especially for their arrangements of two successful ICTM conferences, Berlin 1993 and Canberra 1995. [Acclamation]

8. ELECTION OF HONORARY MEMBER

Malm announces that the Board nominated Erich Stockmann as Honorary Member of the Council. He moves to elect Prof. Dr. Erich Stockmann Honorary Member of the ICTM, Baumann seconds. ACCEPTED UNANIMOUSLY. [Acclamation]

9. OTHER BUSINESS

35th ICTM World Conference 1999

Prof. Tsuge Gen'ichi, acting on behalf of the ICTM National Committee for Japan, Tōyō Ongaku Gakkai (Society for Research in Asiatic Music), brings an invitation to hold the 35th ICTM Conference August 19 to 25, 1999 in Hiroshima, Japan, at the Faculty of International Studies, Hiroshima City University. Professor Tsuge is the current president of Tōyō Ongaku Gakkai which celebrated its 60th anniversary last year. [Acclamation]

Malm moves to accept the invitation from the ICTM National Committee for Japan to hold the 35th World Conference in Hiroshima from August 19-25, 1999. Salwa El-Shawan seconds. ACCEPTED UNANIMOUSLY.

Krister Malm thanks Tsuge Gen'ichi and his Japanese colleagues for the invitation.

No other business was brought forward.

ADDRESS FROM PRESIDENT SEEGER

President Seeger addresses the Assembly thanking both the Board and the membership for the trust placed in him and in what he might be able to accomplish for the Council. His thanks go also to the former president, Erich Stockmann, for his tremendous care, concern and immense amount of hard work for the ICTM. [Acclamation].

10. ADJOURNMENT

Marianne Bröcker moves to adjourn the 33rd General Assembly of the ICTM. PASSED UNANIMOUSLY.

IN MEMORIAM MARCIA ALICE HERNDON

We are the Earth
We are the Air
We are the Fire
We are the Water

The greatly honored and loved co-chair of the ICTM Music and Gender Study Group, Professor Marcia Herndon died at 4:05 a.m. at her home in Hyattsville, Maryland on May 19, 1997. She struggled to live and heal while grappling with lupus, breast and liver cancer, and deafness. In spite of these afflictions, her spirit remained so vibrant and alive. The fact is, one could not see her any other way simply because this is how she wanted to be.

Professor Herndon was an internationally well known ethnomusicologist. Her book "Music as Culture" (1981), written together with Norma McLeod, is widely used as a university textbook to introduce ethnomusicological thinking to new-comers in the field. Her article "Analysis: The Herding of Sacred Cows?" (*Ethnomusicology* 18/2) belongs to the classics of the field.

Many colleagues and friends have written about her academic accomplishments which were numerous. She wore different hats as her curiosity, involvement, and responsibilities became intertwined. Her interests and writings were timely, challenging, crossed field and disciplinary boundaries and were intensely passionate often striking at the core of many issues of the day. In the field of ethnomusicology, she challenged the status quo and pushed the boundaries of our thinking in the areas of musical performance ("*The Ethnography of Musical Performance*", 1980, edited together with Norma McLeod), gender studies of music ("*Music, Gender, and Culture*", 1991, the special issue of "*The Worlds of Music*", 1993, both edited together with Susanne Ziegler), field methodology ("*Field Manual for Ethnomusicology*", 1983) as well as native North American music ("*Native American Music*", 1982) and Maltese music, but she also worked and published in the areas of ethnotheory, musical change, music and healing, ethnomusicology of western art music, cognitive ethnomusicology, and applied ethnomusicology.

In the field of gender studies and music, she was one of its pioneers. From 1987 until her death, she worked as co-chair (on the behalf of the Americas) of the ICTM Study Group on Music and Gender. During that time, the study group met seven times and collected together the above-mentioned two publications.

She was born in Canton, North Carolina, not far from the community of her Cherokee maternal grandparents. In her undergraduate years at Sophie Newcomb College in New Orleans she majored in German, and later continued with organ and voice studies in which she performed for a number of years. She pursued her Ph.D. in Anthropology and Ethnomusicology at Tulane University and held appointments in the departments of Anthropology, Native American Studies and Music at the University of Texas at Austin, University of California at Berkeley, and the University of Maryland at College Park. In 1984 she founded the Music Research Institute first located in Hercules, California and later to two locations in Richmond, California and Hyattsville, Maryland. Over the years the Institute has unobtrusively supported many scholars worldwide and she left a legacy and her imprint on innovative projects that will continue into the next century.

Fieldwork with which she was involved but may not be well known to her colleagues included case studies of the New Orleans and the Oakland symphony orchestras, survey and study of teenagers' perception of rock music, the ear project to educate young people on the impact of loud music on hearing, jazz funerals, Mardi Gras Indians, Texas urban Indians, Tibetan refugees in Switzerland, and American aesthetics. Also not known to many colleagues was her work as Metropolitan Head Bishop of the Ecumenical Catholic Church of America.

A central theme in Herndon's work - as well as in the work of many other "anthropologically-oriented" ethnomusicologists - was the insistency to study music on its own terms, as culture. In Marcia Herndon's activities and thinking, this approach connected closely with the opposing of any kind of racism and ethnocentrism.

As an individual she believed in the principle of racial equality, respect for sexual and gender differences, and religious freedom and tolerance, not because these were politically correct but because they were morally right; she preferred a work style that encouraged cooperation among individuals rather than competition; she felt we, as ethnomusicologists, should make the field better known to outsiders and that it is our own fault if the field sometimes appears inscrutable to others; she advocated music for studying issues having a global impact such as in the areas of health, censorship, ethics, war and other catastrophic events, and use and misuse of power and the dissemination of aggression; she possessed a wicked sense of humor and especially enjoyed puns. She could poke fun at herself but never at the expense of others. Even throughout the painful stages of cancer, she related incidents and events as if she were performing, punctuated by hilarious stories.

She had an ability to touch people's lives and souls on a deep level. Her personality combined broad scientific knowledge, religious thinking, a constant seeking of balance (probably grounded in Cherokee thinking) as well as a sense of drama (which she had adopted when she worked as an opera singer). She was personal and approachable, possessed no ego and no pretensions, and was brutally honest; she could speak to you in English, German, Cherokee ritual language, and some Spanish, French and Malagasy too; she listened and made you feel what you thought and did were important; and she shared in your sadness and joy.

We shall miss her sonorous and soothing voice, her hearty laughter and her wit, her compassion for others, her trust in us and her honesty about life—we will treasure.

Cynthia Tse Kimberlin and Pirkko Moisala

REPORTS

83RD MEETING OF THE EXECUTIVE BOARD

The 1997 meetings of the Executive Board of the ICTM were held at the Agroinstitut, Nitra, Slovakia, on June 23-24 and July 1, 1997 respectively, upon invitation from Prof. Dr. Oskár Elschek on behalf of the Institute of Musicology, Slovak Academy of Sciences Bratislava and the University of Constantin the Philosopher Nitra.

The 83rd Meeting of the Executive Board, held on 1 July, 1997, was attended by President Anthony Seeger, chair; Vice-Presidents Dr. Krister Malm and Prof. Salwa El-Shawan; Ordinary Board Members Drs. Marianne Bröcker, Shubha Chaudhuri, David Hughes, Lisbet Torp, and Wim van Zanten. The following joined the meeting after their appointments: Khalfan al-Barwani, Dr. Rafael Menezes Bastos and Lumkile Lalendle. Executive Secretary Nerthus Christensen was in attendance.

Apology for absence were received from Professors Dieter Christensen, Gerard Béhague, Dr. Allan Marett, and Professor Tsuge Gen'ichi.

After a short discussion on the Nitra Conference, the Board expressed its warm thanks to Drs. Elschek and Garaj and their staff for their immense efforts that went into arranging the conference.

The Executive Board coopted Dr. Rafael Menezes Bastos, Brazil, and Mr. Lumkile Lalendle M.A., South Africa, to the Board until the next General Assembly. Mr. Khalfan al-Barwani M.A. was elected as substitute for Dr. Anthony Seeger to serve as Board member until the next General Assembly, according to Rule 8d. Dr. Seeger vacated his seat on the Board to become president of ICTM.

The Board further appointed a program committee for the 35th ICTM World Conference, Japan 1999 (David Hughes, chair, Gerard Béhague, Dieter Christensen, Allan Marett, Tsuge Gen'ichi, Bell Yung and Judy Van Zile.

A Study Group on Music and Minorities chaired by Dr. Ursula Hemetek was recognized and a proposal from Krister Malm to hold an ICTM Colloquium in Visby, Sweden, January 1999 on the theme: "The Role of Music in Emerging Multicultural Countries" accepted with the following program committee: Salwa El-Shawan Castelo-Branco, chair, Dieter Christensen, Veit Erlmann, Krister Malm and Mark Slobin, U.S.A.

Most important of all, the Board accepted a motion to have formal consultative relations with UNESCO as described in DG/16.2/CA40. The Board took note of the reminder that this relationship will be for six years only after which UNESCO will re-evaluate ICTM's status. N.C.

[A report on the Meeting of National Representatives will follow in the next Bulletin]

REPORT ON THE NITRA CONFERENCE

A lovely symmetry framed the 34th World Conference of the ICTM, held June 25 to July 1, 1997 at the Agroinstitut in Nitra, Slovakia. At the closing session attendees were reminded of Bruno Nettl's stimulating keynote address that opened the conference, as the new ICTM president Tony Seeger played the recorded audio examples that Nettl had originally intended as illustrations to his talk. It was a pleasure to close with music (Tony also added a few selections of his own for another segment of the meeting), and a greater pleasure to note the spirit of flexibility and cooperation that

made the conference such a success. Minor technical difficulties arose throughout the week, but the organizers and board deftly found solutions and the conference participants gracefully adjusted.

Over 170 registrants from 41 countries attended the conference and the tranquil venue in the charming city of Nitra facilitated the genuine interactions that have always characterized gatherings of the ICTM. Since meals were conveniently provided at the Agroinstitut, participants had the opportunity to spend more time together than is often feasible at conferences where attendees must fend for themselves at mealtimes. The fare was hearty and offered daily surprises with dishes sporting names like "Spanish bird" on the menu. Even the procedures of ticket stamping generated convivial banter. Those who occasionally opted for a change from the fare in the dining hall enjoyed delicious food in any number of Nitra's restaurants at very reasonable prices.

One of the highlights of the program was the opening reception held on Thursday evening in the Congress Club of the Agroinstitut. The club quickly became a favorite gathering spot for congress attendees who could be found there sipping coffee early in the morning and back at the close of day for a nightcap. On Wednesday evening the club was transformed by a sumptuous buffet as all were treated to Slovak shepherd music performed on the handsomely carved *fujara*. The president of Constantin the Philosopher University, Peter Liba, and the mayor of Nitra, Vladimír Libant, delivered personally official welcomes to all conference participants.

Every day of the conference brought presentations of high quality; there was no slackening of focus as the week continued.

The six plenary sessions distributed across the week are a fine example of the stimulating intellectual fare that attendees enjoyed. The first plenary session was devoted to ethnomusicology in Slovakia and featured a set of reports by three Slovakian scholars. Oskár Elschek, Hana Urbančová, and Bernard Garaj. The session began with Oskár Elschek's overview of scholarship in the field, moved on to Hana Urbančová's detailed study of hay-making songs, and closed with an engaging investigation of dance ensemble repertory and practice featuring video clips made at contemporary wedding celebrations.

The second plenary session was devoted to the question of copyright, chaired by Tony Seeger. Krister Malm (Sweden) began by providing a history of recent efforts to establish an international agreement on copyright. Speakers who presented regional and personal perspectives included Tony Seeger (USA), Shubha Chaudhuri (India) and Svanibor Pettan (Croatia). The session concluded leaving many issues unresolved, but it was clear that a single, international copyright agreement is not at present (and may never be) in the best interests of many countries.

Plenary session three was devoted to reflecting on fifty years of IFMC-ICTM operation. Again chaired by Tony Seeger, this session featured various presenters who spoke of the value of ICTM to their work and scholarship in their respective countries. Salwa El-Shawan Castelo Branco (Portugal) spoke of the value of ICTM colloquia and the way the colloquium held in Lisbon 1986, stimulated the growth of ethnomusicology in Portugal. Shubha Chaudhuri (India), Lumkile Lalendle (South Africa) and Oskár Elschek (Slovakia) also spoke, and their contributions emphasized the important connections between ICTM and UNESCO, the changes in the role and membership of ICTM, the value of ICTM support in developing local scholarship, the value of the biennial conferences where scholars can meet face to face, and the need to keep consider new directions.

The General Assembly Meeting was led by Krister Malm, whose good nature

and efficiency kept attendees on task and their minds off the stifling heat in the room. Members began by honoring the leaders who brought the organization to its current state of prestige. The absence of two of these leaders, President Erich Stockmann, and Secretary General Dieter Christensen was felt by all. Erich Stockman was elected as an honorary member and given a standing ovation for his many years of dedicated service to ICTM. Dieter Christensen was applauded for his role in securing the independent status of the ICTM (no longer a subsidiary of the International Music Council) as a non-governmental organization with formal consultative relations to UNESCO.

The GA was immediately followed by a birthday party in the Club Congress where the buffet table was laden with delicious cakes and pastries. Using his fiddle, Owe Ronström led the group in happy birthday songs from several different countries.

Plenary session five featured Ricardo Trimillos (USA) who talked of the rituals associated with the Hochschule für Musik in Cologne and showed pages from primary school music texts used in the Philippines to challenge our understandings of ideal music instruction. He left all present with many questions to ponder concerning world pedagogies for world music. Among the subjects broached in his talk was the difference between "real ethnicity" versus "public ethnicity", the relevance of our current teaching methods and customs, and the value of non-European teaching processes in university-level music instruction.

In the final plenary session, "Re-mapping the Global Village," Veit Erlmann (Germany) and Tom Turino (USA) challenged attendees to think about the limitations of the term "global" and the concepts conventionally connected with its use. Erlmann's poetic presentation invited attention to the global processes connected to seemingly local traditions. Turino proposed that scholars consider how some processes now identified as global might be better understood as "cosmopolitan."

Each of the eight conference themes were well represented by the presentations woven around these plenary sessions. The theme of music of the world's cultures in education, highlighted in Ric Trimillos' plenary address, was explored by Carola Schormann (Germany) in her presentation regarding the training of music teachers and Silvia Delorenzi (Switzerland) in her discussion of new ways of teaching. Tan Sooi Beng offered examples of traditional music in multi-cultural education in South East Asian schools.

As might be expected, many presentations during the week involved more than one of the eight original foci. The video sessions offer a case in point. Theme five: Sound and Image in the Study and Presentation of Traditional Music and Dance served as the underlying concern for most of the videos, but Wim Van Zanten and Bart Barendregt (both of the Netherlands) also asked those present to think about the issue of change and the challenges to traditional understandings of those boundaries that define the randai dance. Similarly Emma Petrossian (Armenia) asked participants to think about educational issues (theme 2) in her video session devoted to teaching children music and dance.

The theme of Music and Dance in Peasant Society (no. 1) was addressed in several sessions, and appropriately, special emphasis was given to Slovak and Eastern European societies. Stanislav Dúcek (Slovakia) spoke of the transformation of peasant dance in nineteenth- and twentieth-century Slovakia. Among the sessions devoted to Slovakian folk songs and customs was the one including Robert Metil (USA), Oskár Elschek (Slovakia) and Kliment Ondrejka (Slovakia). Some of the presentations on the first theme were distributed in sessions with multiple emphases, such as Matthew

Allen's (USA) examination of the reconstruction of a peasant practice in India, the presentation of Luvuyo Lumkile Lalendle (South Africa) on affirmative music politics in peasant societies of the Northern Province, South Africa.

Many of the issues arising from investigations of peasant practices surfaced in the sessions devoted to the topic of Music and Dance as Identity Markers in Multicultural Societies (no. 3). In the session devoted to Estonian traditions, presenters Kristin Kuutma, Taive Särg, and Ingrid Rütel explored connections between peasant music and contemporary identity. In another session, Lynn Maners (USA) asked attendees to consider the role of national dance ensembles in the new political contexts of post-Soviet Bosnia and Herzegovina. Laszló Felföldi (Hungary) discussed the interaction between elite interpretations of folk dances as well as folk-reinterpretations of classical dances in his presentation on the influence of social and political ideology on attitudes towards folk dance in nineteenth- and twentieth-century Hungary. Other sessions devoted entirely to the music of a particular region also emphasized identity issues. For Slovakia, Eva Krekovicova looked at the effects of ethnocentrism and Alica Elschekova examined wedding songs, while Ursula Hemetek (Austria) discussed the music of ethnic minorities in Austria.

Not surprisingly, concerns with identity surfaced in most of the presentations across the conference, and topic number 3 was by far the most popular. Presenters who highlighted this focus included Susana Sardo (Portugal) with her study of music and dance in Goan identity in Lisbon and Maria Elizabeth Lucas (Brasil) who explored music and social agencies in the negotiation between popular and traditional song repertoires. John Morgan O'Connell offered an historical perspective on the theme of identity with his study of politics and taste in the Turkish Music Academy.

The issue of identity was frequently linked to the conference theme number 8: Crossing Boundaries. Turino and Erlmann's contributions to this theme have already been noted. Other presenters examined the role of music in negotiating the boundaries between social groups. For example, Don Niles (Papua New Guinea) investigated the crossing of boundaries between tribes, language groups, and music genres in the development of Christian hymnody in Papua New Guinea while Matthias Stöckli (Switzerland) looked at how music clarified such boundaries in his study of the Baile de Conquista in Rabinal, Guatemala. Beverly Diamond's theories on travel and localization also involved the role of music in the reconstruction of national identity (almost a subtheme of the conference). Janet Sturman (USA) looked at movement among musicians and dancers as an expression of identity. Owe Ronström (Sweden) also looked at processes of reconstruction but he, as well as Eva Fock (Denmark), emphasized the importance of looking seriously at the role generational perspectives play in these processes.

Boundary-crossing was variously interpreted and also included several presentations devoted to redefinitions including work by Giovanni Giuriati (Italy) who proposed redefinitions of religious syncretism and Talila Eliram (Israel) who explored the boundaries between music, text, and dance. The redefinitions proposed by Edwin Seroussi (Israel) in his study of the Moroccan Jewish liturgy suggested new ways of analyzing the linkages between text and melody. Clarifications of boundaries also received attention from Egil Bakka (Norway) with his talk on the lines between Halling polka and rock 'n' roll.

Theme 8 could also be interpreted in the context of movement between boundaries defining setting and practice. Work by Anne Rasmussen (USA), who explored the boundaries of practice with her study of women reciting the Qur'an in

Indonesia, and Daniel Sonneborn (USA), who looked at new contexts for Sufi music, fell into this category.

Some of the boldest considerations of boundaries and identities surfaced in those papers devoted to conference theme 6: Traditional Music and World Beat, though this seemed to be one of the least popular themes overall. Rafael de Menezes Bastos proposed an examination of contemporary popular music in Brazil from the framework of a marketplace for identities. Others who more directly addressed world beat and the exchanges between the commercial popularization of world music and traditional practices included John Napier (Australia), Anna Czekanowska (Poland), Tran Quang Hai (France), David Welch (USA), and Karl Neuenfeldt (Australia).

Theme 4, Traditional Music, Digital Technology and Electronic Networks received attention from Stephanie Smith (USA) and Dietrich Schüller (Austria) with their discussion of recordings options and policies. Several participants spoke of how they used computers and new technology to assist with their analyses of traditional music, including Manfred Bartmann (Germany), Lydia Mikusova (Slovakia), Yana Karastoyanova (Austria), Constanta Cristescu (Romania), Rytis Ambrazevičius (Lithuania), István Pintér (Hungary) and Milan Rusko (Slovakia).

The technology theme was further developed by those who chose to participate in the post-conference symposium led by Milan Rusko (Slovakia) that began on 1 July.

Studies of theme 7: Musical Instruments in the Twentieth Century included presentations by Marianne Bröcker (Germany) on the *hurdy gurdy*, Razia Sultanova (UK) on the Uzbek *rubab*, Ewa Dahlig (Poland) on the reconstruction of the *suka*, a Renaissance chordophone from southeastern Poland. Kenichi Tsukada (Japan) spoke about the Luvale ritual drums of Africa, Lisbet Torp (Denmark) spoke about the *tambura* as a national instrument, and Cheng Shui-Cheng (France) introduced a virtuoso player of tree leaves in contemporary China. Lujza Tari (Hungary) looked at changes in the instrumental practices of Hungarians in Czech and Slovak lands. As chair of two of the sessions devoted to instruments, Ivan Mačák (Slovakia), occasionally drew on his own research to offer concise remarks to clarify themes for further discussion. A fascinating presentation by Andrea Michel (Germany) regarding the development and social reception of the folk cittern (*zither*) in Germany and abroad initiated much discussion of the need for organologists to devote more energy to the study of social interaction and instrument use.

Several additional themes emerged during the conference. Ethnomusicology in the Netherlands was treated in a special session. And so many presenters emphasized the examination of Music and Identity in Festival Formats that this focus could be considered an ancillary theme of the meeting. The work of Naila Ceribasic (Croatia), who in discussing the procedures that characterize folk festivals in Croatia also asked attendees to think about the roles they might play in shaping folk festivals, stands out as one example. Other presenters who tackled this topic include Yang Mu (Australia) who looked at music festivals in China and corresponding efforts of revitalization.

Given the many overlapping concerns the ICTM may wish to consider creating some sessions at future meetings designed for pulling-together the points raised during the conference. Perhaps some concluding roundtables devoted to each theme could be established near the close of the week to allow attendees to identify emerging themes, plan new directions and develop, in concert, ideas shared throughout the week.

In addition to paper and video sessions, several ICTM study groups held special meetings during the conference. The Study Group on Iconography met under

the leadership of Tilman Seebass on Wednesday afternoon. ICTM's National Representatives held a series of meetings throughout the week. The two sessions on Sunday afternoon devoted to the meetings of the Study Group on Ethnochoreology were well attended as this study group celebrated its 30th birthday. Not all groups met as scheduled. Music Archaeology, for instance, was unable to convene and chair Ellen Hickmann not even attended as planned. Initiatives for several new study groups were explored and formal proposals for formation of groups devoted to the study of Music and Minorities and another on Music and Revival are in the works.

The conference was not all work without play; evening activities and excursions provided a welcome balance to the serious daily sessions. Ample time was devoted each morning and afternoon to coffee breaks affording participants time to continue dialogue started in sessions or initiate new ones. The breaks were made all the more pleasurable by the display tables in the sala featuring publications by members and colleagues.

The Wednesday evening welcoming reception mentioned above set the tone for a series of pleasurable evenings. Thursday night conference attendees were treated to music of Gaudium - an early music ensemble, followed by the first evening of "The Congress Dances". Friday evening brought a concert of Slovak Baroque music provided by the highly skilled chamber ensemble Musica Aeterna at the Piarists' Church. Parties at the Agroinstitut (the contingent from Portugal sponsored a lively one) kept participants entertained until the early morning hours.

On Saturday, the traditional day of rest for the Congress, attendees were treated to guided tours of Nitra and a visit to the outdoor museum of Slovak history. This excursion was followed by an exciting concert of Slovak traditional music and dance featuring several village folk ensembles. Additional film showings and a special dance presentation were added by participants to Sunday evening. The Congress had opportunities to dance each night, but the most enthusiastic high-energy gathering took place on Monday evening. Congress participants began with indoor music and dance and eventually took their celebrations to the parking lot of the Agroinstitut where they could carry on in the cool night air until 2:00 AM.

The next day brought the end of the conference and the well-designed closing ceremony led by Tony Seeger, the new ICTM president. Here participants recognized the work of those who secured local arrangements: Thanks went to Oskár Elsček, chair, Institute for Musicology, Slovak Academy of Sciences; to Bernard Garaj, secretary general, Institute of Folklore and Regional Studies, University of Constantin the Philosopher; to the Agroinstitut headed by Judita Safáriková, here especially to Elena Repčíková and her staff; to the work of program chair, Win Van Zanten; the tireless efforts of Nerthus Christensen; as well as the dedication of all the board members, who serve voluntarily. Despite this official closing, for many, the uninhibited singing, playing and dancing of Monday night best summarized the collegial bonds formed at the 34th World Conference of the ICTM.

Janet L. Sturman

12TH MEETING OF THE STUDY GROUP ON HISTORICAL SOURCES

The Study Group on Historical Sources - initiated in the sixties by Walter Wiora (who died shortly after the celebration of his 90th birthday, February 1997) - has held its 12th meeting in Dion, Greece, near Mount Olympus in southern Macedonia, from April 9-14, 1997 on the invitation from the Aristotle University of Thessaloniki. Professor Dimitris Themelis, Head of the university's School of Music Studies and

Dean of the Faculty of Fine Arts, was the local organizer. Professor Themelis is a member of the STG from at least 1967 on, the year of the first ordinary conference of the STG which was held at the Freiburg Deutsches Volksliedarchiv.

In spite of a number of problems during the preparations - among others the moving of the meeting date from autumn to an earlier date in the spring because of overcrowding in Thessaloniki which had been declared Cultural Capital of the world for 1997 - we had marvellous sessions with interesting papers on a high scholarly level as well as exhaustive discussions. The STG meeting took place in Dion, a small village some 80 km to the south, a place of outstanding archaeological sites and findings - like a recently discovered waterorgan and a couple of unique cult statues and sculptures. Host of the meeting was the local Archaeological Institute.

Due to the earlier date nearly all of our STG members from non-EU countries (Estonia, Lithuania, Croatia, Romania, Yugoslavia, Bulgaria) were unable to acquire their visa in time to join the meeting but some could send their announced papers in time for a presentation during the conference. At least 26 participants could join the conference, coming from Austria, Belgium, Germany, various places of Greece, Hungary and the Ukraine.

The Dion meeting was held on two topics:

1. Historical documents on musical relations across ethnic and cultural borderlines.
2. Archaic musical styles and techniques in historical sources, sound and visual recordings.

Most of the contributions concentrated this time on the Eastern Mediterranean, since many Greek scholars with no earlier contacts to the STG, took the opportunity to present recent results of their research. (Some of them, including graduates of Thessaloniki University, will stay in contact or join the STG in the future.) Papers revealed deeper insights into the manifold crosscultural relationships concerning vocal and instrumental, folk and popular, as well as ecclesiastical music, including instrumental developments and change, different notational systems (like Byzantine notation) and writing systems. This important region around the Aegean and Black Sea has very different cultural and crosscultural traditions and developments, often induced by military occupations or suppression. The papers showed very clearly the intermingling of different cultural traits and trends together with parts or elements of their musical characteristics: Greek as well as Turkish or Arabian, Armenian, South Slavic as well as Byzantine or Ottoman and Islamic, all these of more traditional character, while Western styles influenced more popular genres, like coffeehouse music, very special versions of Vienna waltzes and others.

The second topic of the conference included contributions on music traditions with old or even archaic structural or performance elements of different parts of Europe such as Portugal, the Balkans, Central Europe, the Baltic countries, and Subarctic areas of the continent. The history of sound recordings in the phonogram archives of Berlin and Vienna and elsewhere was also considered. More than 100 years of sound recording have generated large quantities of recordings in national archives all over the world which have turned into a new kind of historical source within the scope of the STG.

The by-programme of the Dion meeting, organized by Dimitris Themelis together with Trissevjeni Kalokyri, Jannis Kaimakis, Giorgios Lekasas and students of Thessaloniki University, included several marvellous musical presentations - a choir concert, Macedonian and Pontus Greek folklore, an old folk singer, dancer and

flute player of Pontus Greek origin from Dion (many refugees from the old Pontus region at the Black Sea settled even within this Olympic area) - as well as a visit to the extraordinary archaeological sites of Vergina with palace and tomb of King Philip of Macedonia, the latter discovered and excavated only recently.

Three items from the Final Session of the Dion conference are of interest for the present report:

1. The STG decided to change its name into "Study Group on Historical Sources of Traditional Music" because the scope of its themes has expanded to include popular, ecclesiastical as well as so-called art music.

2. In view of Hartmut Braun's retirement from the Freiburg Volksliedarchiv 1997, the STG elected Rudolf Brandl, Göttingen to co-chair the STG together with Doris Stockmann from October 1997 on.

3. The next three meetings are planned for Austria (autumn 1999, invitation from STG member Rainer Gstrein), Hungary (2001, 100th birthday of Benjamin Rajeczky, a former chairman of the STG, invitation from STG member Lujza Tari), and Cyprus (2003, invitation from STG member Nefen Michaelides).

The papers of the Dion conference will be published. The volume of the last conference (Copenhagen), edited by Doris Stockmann and Henrik Koudal, is in press and will appear in May as the Danish publisher promised (see announcement in this Bulletin).

Thessaloniki, April 16, 1997

Doris Stockmann

NATIONAL COMMITTEE: Canada

The Canadian Society for Traditional Music/Société Canadienne pour les Traditions Musicales held its annual conference Oct. 31 - Nov. 3 1996, together with the SEM, in Toronto, Canada. Judith Cohen continues as President, new Vice-President (Anglophone) is Leslie Hall, and Donald Deschenes continues as Francophone Vice-President. New Treasurer: LaVern Wentz; Recording Secretary: Paula Conlon and Corresponding Secretary: Phil Thomas. Correspondence may be addressed to Dr. Judith Cohen, jcohen@chass.utoronto.ca or 751 Euclid Ave., Toronto, Canada M6G 2V3.

The English name of the Journal has been changed from *Canadian Folk Music Journal* to *Canadian Journal for Traditional Music*.

The CSTM/SCTM sessions at the joint meeting were:

Donald Deschenes, video: *Le rôle du folkloriste dans la revitalisation de la tradition orale: un exemple franco-ontarien* (presented for Prof. Deschenes by Judith Cohen, in his absence);

"Canadian Collectors and Songwriters": papers by Gordon Smith (on Ernest Gagnon), Ellen Sinatra (on Loreena McKennitt) and Susan Broten (on Gordon Lightfoot);

"Initiatives in Community Based Research": Kenneth Chen on musical elitism and conflict-based scholarship; Angela Taranger on Black Gospel; Vernon Charter on Christianization and emergent hymnodies; and Brian Cherwick on research in the Ukrainian community in Alberta;

"On Not being Academic: Canadian Reflections on Power and Politics in Research and Scholarship": Pauline Greenhill: introductory remarks, and "The Researcher and the Winnipeg Folk Festival: Privileged Ethnographic Voyeurism and its Discontents"; Anne Lederman, "Mr Flash and Miss Click: Ethnomusicology in the Global Village"; George Lyon "The Unbearable Whiteness of Morris"; Neil

Rosenberg, "The Whole Don Messer Show: Local Elites and Proprietary Interests".

Other Canadian presenters included Regula Qureshi, Monique Desroches, Kathy Armstrong, David Elliott, Paula Conlon, Mercedes Dujunco, David Gramit, Adam Krims, Anthony Olmstead, Peter Narvaez, Rob Bowman, John Brownell, Virginia Caputo, Margaret Chan, Austin Clarkson, Jay Rahn, Michael Daley, Nina DeShane, AnneMarie Gallagher, Brigido Galvan, Douglas Gifford, Bradley Klump, Michael Marcuzzi.

CSTM-produced performances included Irene Markoff and the ensemble Ezgi (Turkish); George Sawa and ensemble (Arabic); Ilede (Afro-Cuban), Alvorada (Portuguese); Katchnak (Armenian); Jung Ae Lee (Korea); York Jazz; Tarig Abubakar and the AfroNubians; Brian Cherwick (Ukrainian); Aconcagua (Latin America). Other performers included Majid Kiani (Iran), Muthulakshmi Ranganathan (veena), George Ruckert (North India), Jonathan Kramer (Korea). The Canadian Showcase concert presented: The Six Nations Women Singers, led by Sadie Buck; Lenka Lichtenberg (Eastern Europe); Judith Cohen, Sephardic music, with Rob Simms and Tamar Cohen Adams; Esmeralda Enrique (flamenco), with David Hollowell, Paddy Tutty (Anglo-Celtic), Daniel Janke (kora) with Kobena Aquaa-Harrison (guitar).

SEM Programme Chair was Canadian Beverley Diamond, and Local Arrangement Chair Robert Witmer. Suzanne Meyers Sawa, Irene Markoff and Leslie Hall, of Toronto, worked on the Local Arrangements Committee. This was a rare and very successful collaboration between the SEM and the CSTM/SCTM; we all benefited from each other's knowledge and expertise.

Judith Cohen

NATIONAL COMMITTEE: Norway

In January 1998 it will be 50 years since the "Norsk Folkemusikklag" was founded as the national branch of the International Folk Music Council with professor Ole Mark Sandvik as its first president. Since then, the organization has been active to a varying degree. There was a rather quiet period in the seventies until the IFMC world conference was held in Oslo in 1979 and Erich Stockmann encouraged the national committee to participate more regularly in the work of the IFMC. From then on seminars have again been held every year. Today the organization consists not only of scholars but also of musicians, teachers and representatives of musicians' associations, due to the fact that Norwegian Folk Music research is tightly connected to a very active and highly organized folk music scene.

The seminars are, therefore, places for discussions of not only research but also cultural politics. The topics of the last years have been "Traditional Folk Music and Modern Festivals" (Bergen 1993), "Folk Music, Dance and the National Movement" (Trondheim 1995), "Problems of Vocal Folk Music Research" (Rauland 1995), "Feleverket: Discussion and Evaluation of a Major Edition of Traditional Fiddle Tunes" (Hundorp 1996), and "Folk Music and the General Public Today" (Oslo 1997).

The yearbook of our organization includes papers read at the seminars, but also used to publish master theses by students working on folk music and dance.

For the last few years another meeting has been held in connection with the seminars: in the "Forum for Folk Music Employees" people working with folk music as teachers, archivists and administrators exchange their experiences and discuss topics concerning their daily work.

The 50th anniversary will be celebrated at the yearly seminar which will take

place at the Ole Bull Academy in Voss and which will be hosted by the Voss fiddlers club. The main topic will be a presentation of an ongoing research project on the early history of the hardanger fiddle. In connection with this there will be a concert featuring some of the best folk musicians of the country.

Norsk Folkemusikklag wishes to invite everyone who is interested to join us in the celebrating of our anniversary.

Ruth Anne Moen

NATIONAL COMMITTEE: Switzerland - Report 1990 to 1996

Since the last report of the Swiss National Committee (NC) (see Bulletin April 1990), Swiss ethnomusicology underwent several changes, leading to a reorganization of the NC. Originally it was linked with the Gesellschaft für die Volksmusik in der Schweiz (GVS), a national society for the advancement of Swiss folk music (mainly instrumental music). 1994 the executive board of the NC separated from GVS (in agreement with that institution) and reorganized itself as an independent society with its own constitution, etc. It was understood that it should serve as the National Committee of the ICTM for Switzerland. On 3 December 1994 a general assembly held in Zurich consisting of all former members of the NC and several other people interested in ethnomusicology passed the new constitution, selected a new name, Swiss Society for Ethnomusicology (CH-EM), elected members for a new executive board, Pietro Bianchi as president, agreed to link with the ICTM as its Swiss NC, and appointed the Musikethnologisches Archiv of the University of Zurich to serve as its administrative host office (see the end of this report for the address).

[Text of the constitution concerning ICTM: "Die CH-EM bezweckt die Förderung aller Bestrebungen, die der Dokumentation, Erforschung und Verbreitung traditioneller und populärer Musik aller Länder dienen, einschliesslich der entsprechenden Formen des Tanzes und des Theaters. Die CH-EM vertritt als National Committee Switzerland (ehemals CH-Nationalkomitee ICTM) nach Abs. 5 der Rules (vom 24.11.1992) des International Council for Traditional Music, abgekürzt "ICTM", dessen Interessen in der Schweiz", ed.]

The executive board held two meetings (1995 and 1996 respectively) to organize itself. This led to the first Annual Assembly of the CH-EM in 1996, which took place at the Musicological Institute of the University of Zurich on 29 September. The papers presented during the academic session were followed by a business meeting, and the day ended with a short but impressive guest performance by Spiridon Shishigin (a famous jews' harp player from Yakutia) and his friends. - Papers including representations were given by Ernst Lichtenhahn on the status of ethnomusicology at the University of Zurich - still the only place in Switzerland where ethnomusicology is part of the regular academic curriculum -; by Michel Good on *mbira* tuning from Zimbabwe (based on fieldwork); by Benedicta Aregger on her visit to Russia; by Matthias Stöckli on music from Guatemala (based on fieldwork); and by Sylvie Bolle-Zemp on music from Svaneti, Caucasus (based on fieldwork). Abstracts of the papers (in German) may be requested from the CH-EM.

Members of the CH-EM were involved in diverse activities within the frame of the world's musical life (including Swiss popular/traditional) between 1990 and 1996. Several of them answered to a request for information made by the Society, a short summary of their answers being given here below (in alphabetical order). A more complete list of their publications (books & nonbooks) and other activities (concerts, performances and speeches) is available from the Society, which also offers its

services to provide contact with researchers, performers and other people and institutions involved in ethnomusicology.

Laurent Aubert is the curator of the Music department of the Geneva Ethnographic Museum, as well as founder of the Ateliers d'ethnomusicologie in Geneva. With the Ateliers he organizes concerts of world music, as well as a major annual festival. He is the editor of *Cahiers de musiques traditionnelles*, a yearly publication of ethnomusicology (10 vols. between 1988 and 1997), and of the CD series *Archives internationales de musiques populaires* (AIMP, 8 LPs and 47 CDs published under VDE and Ocora labels). He has written 4 books, over 60 articles and CD texts on various aspects of ethnomusicology and world music. Information (on publications as well as events) is available on website <http://www.geneva-city.ch:80/musinfo/ethg/megmus.htm> as well as from CH-EM.

Brigitte Bachmann-Geiser invested her knowledge and energy in building up and overseeing the music department of the Swiss Centre of Traditional Culture in Burgdorf until her retirement in 1996. There she organized 52 concerts and four large-scale temporary exhibitions. In 1992 she led the Swiss folk music program at the World Exhibition in Sevilla (Spain) and presented Swiss traditional music at the International Music Festival in Lucerne in 1994. She also taught for two terms at Vienna University in 1993/94 and 1995, gave many lectures in Switzerland, Germany and Austria and read papers at different conferences. She produced and co-produced 6 CD recordings (on Swiss traditional music and instruments among them) and published seven articles on Swiss traditional music and dance. She was president of the Swiss National Committee of ICTM from 1986 to 1993.

In 1992, Sylvie Bolle Zemp published her Ph.D. thesis, based on fieldwork in the Swiss Alps, on an European movement of invention and construction of musical tradition. With material collected since 1991 she is working on polyphonic singing in Svaneti (Republic of Georgia). Affiliated with the Musikwissenschaftliches Seminar at the University of Zurich (Prof. E.Lichtenhahn), her research is being carried out under the auspices of the Swiss National Science Foundation. She has also presented papers at numerous international conferences, and published articles on both fieldwork areas mentioned above and a CD on Svaneti music. She has taught periodically at the universities of Paris X-Nanterre, Neuchâtel and Zurich.

François Borel is conservator at the Musée d'ethnographie (Neuchâtel) and chargé de cours at the University of Neuchâtel (the only place in French speaking Switzerland where ethnomusicology is taught at an academic level, and within the curriculum of cultural anthropology). He has carried out research in Niger (Hausa and Tuareg) together with E.Lichtenhahn and assisted at different conferences in Canada, Europe, and Africa. 31 Mai 1997 he has inaugurated a major exhibition on the phenomenon of music in contemporary societies starting from notions of identity, emotion and power. The exhibition lasts until 18 January 1998 at the Musée d'ethnographie (Neuchâtel). Borel's publication list includes a CD (*Vodun in Bénin*) and several articles. He also participates in the editorial work of the *Cahiers de musiques traditionnelles* of L.Aubert.

Marcel Cellier has pursued further his already established (and famous) programme of recording and publishing previously unedited musical material. Moving from his own production house (Disques Cellier in Chexbres, Switzerland) to his own label at Disques Pierre Verany in Paris (Marcel Cellier Collection, 10 CDs released) he now edits and re-edits digitally his huge collection of recordings new and old. In 1995, Radio Suisse Romande repeated the broadcasting of a series of 160

programmes from a total of more than 800.

Silvia Delorenzi-Schenkel has been working for the Swiss National Sound Archive (SNSA) since 1990 as an archivist and documenter in charge of recordings with Swiss traditional music, Swiss folk music and ethnic music published or recorded in Switzerland as well as spoken documents of any kind. Until today, she has prepared one complete exhibition and parts of two more exhibitions of the National Sound Archive and is the author and co-author respectively of two discographies published by the SNSA. She created and up-dates several data banks of the SNSA as well as the thesaurus of instruments of the Swiss Broadcasting Co. Apart from these activities she has published articles on various ethnomusicological themes and continues her private research projects on children's music and music education. For more information you may contact the SNSA sending an e-mail to: delorenzi@snsa.ch.

Margaret Engeler has given lectures on Swiss folk music (especially from Appenzell) at the University of St.Gall, Switzerland in 1997. She concentrates her studies on myths about nature and origin of folk music and their use in music business and in mass media. Among several contributions to this she also authored a book on the role of the Light Music Radio-Orchestra in the popularity of radio broadcasting in Switzerland.

Wolfgang Laade, who retired in 1990 from his longtime commitment as professor at the University of Zurich, has pursued several projects on his own since then. Presently, it is the Music of the Earth project for the documentation of tribal music in India which is devoted to the United Nations world decade of indigenous peoples. The project is supported by the Swiss Arts Council (Pro Helvetia). The project started in 1994 and is continuing today. Laade visited different states of India to carry out fieldwork as well as organizing conferences and initiating ethnomusicological training which is done under the auspices of the Government of India since 1995. Besides this he has presented papers on different occasions. Between 1990 and 1996 he produced 7 CDs (on Corsica, Sri Lanka, Papua New Guinea, Zimbabwe and Taiwan). A book on music and culture of South-East New Britain is now in print.

Ernst Lichtenhahn took over the ethnomusicology curriculum and the Musikethnologisches Archiv at the University of Zurich from W.Laade in 1990 besides his normal duty as professor of musicology. He also gave courses in ethnomusicology at the University of Basle and other places. In 1994 he carried out fieldwork in Niger together with F.Borel. He also took charges in the Foundation Council of the Kornhaus Burgdorf and in its Scientific Council. He has published two articles and edited (together with D.Rüegg) a book by the Peruvian author Leonidas Casas Roque, with an accompanying CD of Peruvian music, the target public being children of the German speaking world. Together with students, he has prepared an exhibition on Hausa and Tuareg music which started in January 1997. More information is available on website <http://www.unizh.ch/uni/bynameE.shtml> (then click on Musikwissenschaftliches Seminar), probably from October 1997.

Agni Rassidakis is member of the female musical act "Sto Chali". They carry out a (musical) project of integration of people from different nations. In 1994 they presented the project at a conference in Germany. An article about it by Rassidakis appeared in 1996.

Daniel Rüegg was appointed assistant at the Musikethnologisches Archiv from 1990 to 1996. He is preparing his doctoral thesis on the thought and theory of early comparative musicology. In 1994 he organized a conference on the musics of Latin America at Zurich; papers of the meeting will be published this year together with a

CD of the musical examples presented. Besides this he published several articles on different musical practices and co-edited (together with E.Lichtenhahn) a book on Peruvian music authored by Leonidas Casas Roque.

Matthias Stöckli was appointed assistant at the Musikethnologisches Archiv from 1991 to 1997. He is preparing his doctoral thesis on the *chirimía* (a reed instrument) in Guatemala. It is based on fieldwork, which until now has led him three times to Guatemala since 1993. Several papers given at different meetings grew out of it and an article is now in print.

Justin Winkler heads the Schweizerisches Volksliedarchiv at the University of Basle. From 1992 to 1994 he conducted a research project (with three assistants) on popular song in French-speaking southwestern Switzerland, funded by the Swiss National Science Foundation. From this stems a final report (not published). In the same region (Valais) he conducted research about the perception of and cultural action on the sonic environment.

In 1986, at the suggestion of the Swiss commission of UNESCO, a group of six researchers working on a project called Volkstanzeninventar, started collecting Swiss folk dances. In 1996 the computerized inventory comprised more than 1200 dances with data on their history, choreography, music (and available recordings), etc. A biographical index on persons involved with these dances enhances the inventory.

It merely remains to name the place where one may obtain further concise information about all topics, persons and institutions mentioned in this report. It is the office of the Swiss Society for Ethnomusicology, the present secretaries being Matthias Stöckli and Daniel Rüegg. The full address is given here:

CH-EM Musikethnologisches Archiv/ Uni ZH Florhofgasse 8 CH-8001 Zurich. Phone: +(41)-(0)1-634 4782 (or 81); fax: +(41)-(0)1-634 4964 (please name +CH-EM on the front page); e-mail: druz@mws.unizh.ch (a website is planned for October 1997)

Daniel Rüegg

LIAISON OFFICER: New Zealand

Kaye Glamuzina, Music Programmer for Radio New Zealand, reports that, since its inception in 1980, the UK-based organisation WOMAD (A World of Music, Arts and Dance) has held festivals in Europe, North America, Asia and Australia. New Zealand's inaugural *Aotearoa WOMAD Pacific* festival arrived in Auckland in March when over 200 musicians, artists and dancers from around the world descended on Western Springs Park in Auckland and were met by more than 23,000 enthusiastic residents and visitors.

Delivering more than 30 hours of music over two and a half days, the festival line-up was remarkably diverse - traditional music, contemporary music, traditional music with contemporary elements, contemporary music with traditional elements, singers who told stories and storytellers who sang. The primary challenge was keeping abreast of the program and making a decision on where to head next. The only real prerequisite to enjoyment was expecting the unexpected.

Several artists appearing at Western Springs were preceded by substantial reputations. Salif Keita (Mali) arrived in Auckland amid reports that he'd been forcibly dragged off stage after a staggering three hours at the Adelaide festival. In Auckland, Keita and his seven-piece band delivered two stunning sets which challenged even the most entrenched non-dancers to get on their feet, the blend of Malian rhythms and language with elements of jazz, funk, reggae and other Western popular styles proving

irresistible to most. Some form of dancing was also essential throughout both performances by Radio Tarifa (Spain), whose mix of Spanish, Sudanese and Middle Eastern sounds was captivating listening.

Although the Afro-Celt Sound System had the misfortune of taking the stage as the only rain of the weekend came down, the group easily persuaded the crowd to stay with their tight fusion of African and Celtic traditions and English dance sounds. Described as a "hypnofolkadelic groove outfit" (a label, incidentally, that the band deny) Edinburgh rockers Shooglenifty (Scotland) stormed through their sets providing the perfect accompaniment to the Sunday afternoon sun.

On more familiar aural ground, English singer-songwriter Richard Thompson performed two sets accompanied by bass player Danny Thompson (no relation). Thompson played material drawn mostly from recent times (particularly from his album *Rumour and Sigh*) including an admirable 3-minute rendition in song of *Hamlet*.

Among the high points of the festival were several artists who took most ears and minds through uncharted territory. In both performances and workshops, the Guo Brothers (China) provided some insight into the enchanting sounds of their instruments, the *sheng* and the *erhu*. Representing Sardinia, the dense polyphonic singing of Tenores Di Bitti seemed to transcend the limits of the human voice. Joji Hirota (Japan) showed remarkable mastery of his extensive collection of (mostly) traditional percussion. In addition to appearing with the Afro-Celts, Iarla O'Lionard (Ireland) introduced his audience to the *sean nos* (literally, "in the old style") tradition of Cork.

The variety of music from New Zealand and the Pacific region was impressive. Substantial works by Kina, Teremoana Rapley, Moana Maniapoto-Jackson, and Auckland Ballet were commissioned especially for the festival. Auckland Ballet's *Crater Dance* was particularly successful providing one of the more moving visual sights of the weekend as the music and dance unfolded while darkness fell. Directed and choreographed by Mary Jane O'Reilly, the musical component for *Crater Dance* was performed effortlessly by Pacific group Te Vaka (Spirit of Play) under the direction of Jonathan Besser. Dave Dobbyn and Mahinarangi Tocker showed that New Zealand produces singer-songwriters equal to the best in the world. Performances by artists such as the Kahurangi Dance Theatre, Kantuta, Pacific Arts Ensemble and klezmer group The Jews Brothers, all ensured an accurate reflection of New Zealand's ethnic diversity in 1997.

From the outset, it was clear *Aotearoa WOMAD Pacific* was not merely another music festival. One of the keys to its unquestionable success was the sheer variety of experiences available to festival-goers. Performance areas ranged from several highly structured large stages to the smaller, more intimate Global Village stage. The latter was a place for delightful discoveries: Sardinian guitarist Gesuino Deiana, Ukrainian *bandura* master Roman Hrynkiv and South African trio Shikisha all charmed their audiences. There were frequent opportunities - both planned and spontaneous - for artists to interact both with each other and with their audience. Local hip-hop artists DLT and Che Fu jammed with Fun-Da-Mental (UK) and Gesuino Deiana was joined by a didjeridu player. Workshops by Joji Hirota, Shikisha and the Justin Vali Trio (Madagascar) all encouraged the audience to actively participate.

There was no doubt that *Aotearoa WOMAD Pacific* was an extraordinary event. According to Thomas Brooman, International Artistic Director for WOMAD, "Auckland managed to capture the true feeling and spirit of WOMAD during its first festival. It's hard to get it right the first time but Auckland succeeded brilliantly".

Although WOMAD festivals are traditionally held bi-annually, Auckland City and the Aotea Centre have yet to confirm an Auckland festival in 1999.

Greg Booth, Lecturer in Ethnomusicology at the University of Auckland, reports that, during March and April of 1997, Professor T. N. Krishnan and Dr N. Rajam, highly respected classical Indian violinists, participated in an eight-city tour of New Zealand. They played six solo and two duet concerts in eight different cities, gave interviews and lecture demonstrations, and led performance workshops. The violinists were accompanied by S. Suresh on *mridangam* and Vinod Lele on *tabla*. These drummers represent important rhythmic traditions, Suresh being the grandson of the great South Indian drummer, Palghat T. S. Mani Iyer, while Lele maintains the Varanasi drumming style of the late Anokhe Lal-ji. T. N. Krishnan and N. Rajam represent the pinnacle of the southern and northern styles, respectively, of Indian classical violin performance. Although as brother and sister they share a common family heritage and early training in the southern, Karnatik, style of performance, Dr Rajam has added to this mastered the northern Hindustani style as a result of her schooling in north India under the renowned vocalist, Pandit Omkarnath Thakur. Rajam's style thus represents the *gayaki ang* (vocal branch) of instrumental performance. Her remarkable technical command of mind (microtonal elaboration) is beautifully expressed in this style of performance.

The duet performances thus provided an excellent contrast between Professor Krishnan's brilliant instrumental virtuosity and Rajam's lyrical elaborations. These duets were the first north/south performances in New Zealand. The Auckland duet, performed at the city's prestigious Aotea Performing Arts Centre, was recorded for later broadcast on Radio New Zealand's national classical station. A special highlight of the tour was the teaching undertaken by both the violinists and the drummers. Krishnan and Suresh each gave a workshop in Karnatik melodic and rhythmic theory and performance at the University of Otago. In Auckland, university students and members of the community participated in a three week performance workshop in Hindustani music led by Dr Rajam. Vinod Lele supervised the *tabla* section and offered private tuition for local *tabla* students. The workshop concluded with a public performance of *rag Malkauns*.

One of the more memorable aspects of this tour was the exposure of Indian violin traditions to the New Zealand public, who generally associate Indian classical music with the more exotic instruments of Hindustan. Both violinists gave special lecture demonstrations to European style violin classes, sharing the particular approaches to tuning, bowing, and fingering that distinguish their technique from those of their European-style counterparts.

Richard Moyle

LIAISON OFFICER: Uzbekistan - Report 1991-1996

This is a first attempt to survey a situation in the field of research of traditional music culture in Uzbekistan after the new independent state was announced. We will consider the main centers of teaching, studying and collecting materials, and the principal events of this region.

A school of ethnomusicology in the European and American sense does not exist in Uzbekistan. Like in Soviet times the research of traditional music is concentrated at two separate kinds of state organizations: scholarly and educational institutions. Plans and tasks of institutions are first worked out by scholars in their

departments and then are sanctioned by the higher ministries. The majority of institutions mentioned below belong to the system of the Ministry of Cultural Affairs of the Republic of Uzbekistan (in Uzbek: *Uzbekiston Respublikasi Madaniyat Ishlari Vazirligi*).

Centers of Research of Traditional Music

The two most important leading centers are located in the capital of the country, Tashkent:

1. The Khamza Fine Arts Scientific Research Institute (*Khamza nomidagi san'atshunoslik ilmi-tadqiqot Instituti*) was founded in 1928 in Samarkand for scholarly research and teaching of popular and classic music and choreography of Uzbek. Later it became a multi-profile Institute which united cinematology, theatre science, art criticism, archaeology, musicology, sociology of art etc. In January 1997 the Institute was transferred from the Ministry of Cultural Affairs to a new organization, the Academy of Arts of Uzbekistan.

There are two musicological departments in the Institute: 1. Contemporary music and folklore and 2. History of music culture (opened in 1961). The first covers two different directions: one group of scholars studies music of contemporary composers in Uzbekistan, the other organizes folklore expeditions, issues records and studies traditional music. The interests of the second department are concentrated in the fields of medieval manuscripts, old-printed books on music in Tajik-Persian, Arabic and Turkic, and ancient and medieval music history of Uzbekistan and Central Asia.

The Institute functions as a graduated center (candidate and doctorate dissertations) in musicology for Uzbekistan and other Central Asian republics. Its special library consists of books and valuable unpublished musicological works by research workers of the Institute: photos, documents, archive materials completed since the 1920s-30s to 1990s, and also a collection of music recordings (recording tapes and gramophone records with traditional music).

2. The Mukhtar Ashrafi Tashkent State Conservatory (*Mukhtar Ashrafi nomidagi Toshkent Davlat Konservatoriyasi*) was established in 1936. The majority of its departments (about 20) carry out their own scholarly work, but main musicological investigations are traditionally concentrated in two departments: music theory and music history. Both departments publish in the field of traditional Uzbek music (mostly in Russian). In 1972, the first time in the Soviet Union, a new department for Oriental Music (*Sharq musiqasi kafedras*) was opened. It trains two kinds of specialists: musicologists-orientalists and maqom performers. The student maqom ensemble is well-known in Uzbekistan.

The conservatory has a special library (more than 250 thousand titles) and a studio of sound recording (several thousand music entries). There is a museum of reconstructed national instruments.

Other Organizations

To a certain degree musicological research on traditional music is carried out also at other educational institutions, such as:

The Mannon Uigur Tashkent State Institute of Art; The Abdulla Qadyri Tashkent State Institute of Culture etc., and periodically in some regional universities and institutions (in Samarkand, Urgench, Bukhara etc.).

The Union of Composers of Uzbekistan (*Uzbekiston Respublikasi bastakorlar Uyushmasi*) was founded in 1938. It is considered formally as an independent (non-state) artistic organization which unites composers, musicologists and some tradition-

al musicians and has a commission for musicology. A special music library displays a large collection of notes, scores etc.

Another important body of recording tapes and gramophone records with traditional music can be found at the Uzbek State Radio and Television.

Periodical Editions

A special musical journal does not exist in Uzbekistan. Usually, musicological articles are published in other periodicals, for instance in:

Uzbekistonda ijtimoiy fanlar- Obshchestvennyye nauki v Uzbekistane (The Social Sciences in Uzbekistan), a monthly, sometimes quarterly, bilingual (Uzbek-Russian), academic journal by the Academy of Sciences of Uzbekistan (since 1957);

Sanat (The Art), in Uzbek, formerly *Sovet Uzbekistoni sanati* (The Art of Soviet Uzbekistan) now united with the journal *Guliston*, Ministry of Cultural Affairs, 6 vols. It publishes popular articles on traditional music.

Other journals, with a popular, non-academic, orientation, are: the literary-artistic journals *Zvezda Vostoka* (The Star of East), published since 1932 by The Union of Writers of Uzbekistan, in Russian, 6 vols. annually; and *Sharq Yulduzi* since 1932, in Uzbek, 6 vols., and others.

Important dissertations defended in Tashkent

(Abstracts in Russian with English summaries)

1. Narzullo Batyrovich Tashtemirov. *Uzbekskoe narodnoe pesennoe tvorchestvo Djizakskoi oblasti* [Uzbek popular song creations of Djizak district]. (Candidate Diss.) 1993. 21 pp.

2. Soibjon Makhmudovich Begmatov. *Traditsii iskusstva khafizov Ferganskoi doliny (Na primere tvorchestva Sodirkhon-khofiza, Jurakhona Sultanova, Rasul Kori Mamadalieva)* [Traditions of art of Farghona valley khofizes (Case-study of creations of Sodirkhon-khofiz, Jurakhon Sultanov, Rasul Kori Mamadaliev)]. (Cand. diss.) 1995. 24 pp.

3. Abdumanon Faizullaevich Nazarov. *Klassicheskaya teoriya i iqa (Uchenie o muzykalnom ritme Farabi i Ibn Siny)* [The classic theory of iqa (The doctrine on musical rhythm of Farabi and Ibn Sina)]. (Doctorate Diss.) 1996. 32 pp.

4. Saida Batyrovna Qasymkhodjaeva. *Formirovanie uzbekskogo istoricheskogo muzykoznaniiya i muzykalnoi kritiki v XX veke* [The forming of Uzbek historical musicology and music critics in the 20th century]. (Cand. Diss.) 1996. 16 pp.

5. Batur Matyaqubov. *Muzykalnye osobennosti khorezmskikh dastanov* [The musical features of Khorazmian dastans]. (Cand. Diss.). 1996. 23 pp.

Important Publications

1. *Kultura Srednego Vostoka - razvitie, svyazi i vzaimodeistviya (s drevneishikh vremyon do nashikh dnei). Muzykalnoe, teatralnoe iskusstvo i folklor* [Culture of the Middle East - development, connections and interactions (from the prehistoric times to the present). Music, theater and folklore]. Editor M. Rakhmanov. Tashkent: Fan Publisher 1992. 164 pp. In Russian.

Table of contents: Faizulla Karomatov, The elements of professional performance practice in the Middle East; Alexander Djumaev, The social status of musicians in the Middle Ages East; Aigul Malkeeva, About the musical connections of Central Asia in the 1st-7th cc.A.D.; Abdumannon Nazarov, Musical traditions of the Middle East; Dilbar Rashidova, Scholar-musician, poet and historian Darvish Ali Changi (Maverannahr, 16th-17th cc.); Otanazar Matyaqubov, A harmony of ages; Rustam Abdullaev, Traditions of instrumental performance in Central Asia and their development in the up-to-dateness; Natalya Yanov-Yanovskaya, National traditions and

contemporary symphony music; etc.

2. Rawshan Yusupovich Yunusov. *Maqomy i mugamy* [Maqoms and mugams]. Tashkent: Fan Publisher 1992. 88 pp., notes. In Russian.

A comparative study of Uzbek maqoms and Azerbaijan mugams.

3. Is'haq Rajabov. *Maqom asoslari. Urta va olii uquv yurtlari uchun metodik qullanma* [The principles of maqoms. Educational supply for musical schools and institutions]. Tashkent, 1992. In Uzbek.

4. Abdurauf Fitrat. *Uzbek klassic musiqasi va uning tarixi* [Uzbek classic music and its history]. Editor Karimbek Khasan; Commentator Alibek Rustam. Tashkent: Fan Publisher 1993. 54 pp. In Uzbek.

New edition with short comments (first edition 1927).

5. Rafael Nektalov. *Gavriel Mullakandov: Ocherk zhizni i tvorchestva* [Gavriel Mullakandov: Essay of life and creative work]. Samarkand: Sughdiyion 1993. 108 pp., ill., notes, appendices. In Russian.

Biography of the famous Samarkandian singer, expert of Shashmaqam and bastakor (the inventory of traditional melody), G. Mullakandov (1900-1972); Bukharan Jewish musical traditions; list of the recordings of songs, performed by Mullakandov; discography; the musical dynasty of the Mullakandovs; ensembles of Jewish musicians of Samarkand in the 20th c., etc.

6. *Rajabiikhonlik: Ilmii-amalii anjuman materiallari* [The Rajabi readings: materials of the scholarly-practical meeting]. Compilers: A.F.Nazarov, O.A. Ibrohimov. Tashkent, 1993. 112 pp. In Uzbek and Russian.

Report of the first conference dedicated to the musical dynasty of the Rajabovs (Yunus, Risqi and Is'haq).

7. Raziya Sultanova. *Poyushchee slovo uzbekskikh obryadov (opyt liricheskogo issledovaniya)* [A singing word of Uzbek ceremony (an experience of lyric study)]. Tashkent, 1994. 105 pp., notes. In Russian with English summary.

8. Rustambek Samigovich Abdullaev. *Obryadovaya muzyka Tsentralnoi Azii* [The ceremonial music of Central Asia]. Tashkent: FAN Publisher, 1994. 136 pp., bibl., notes. In Russian.

Contents: I. A ceremony and music; Genre content of ceremonial music; II. Ceremonial music of Central Asia; Calendar ceremonial music; Music of a wedding ceremonial cycle; Conclusion.

9. Ahmadjon Odilov. *Uzbek khalq cho'lghularida ijrochilik sanati* [The performance art on instruments of Uzbek people]. Tashkent: Uqituvchi Publisher 1995. 128 pp., ill., notes. In Uzbek.

A survey of the development of performance practices on reconstructed instruments in Uzbekistan.

10. Abdumannon F. Nazarov. *Forobii va Ibn Sino musiqii ritmika khususida / Mumtoz i iqa nazariyasi* [About Farabi and Ibn Sinas musical rhythmic / The great rhythm theory]. Tashkent: The Ghafur Ghulom Publisher 1995. 131 pp., notes, bibl. In Uzbek.

11. *Istoriya muzyki Srednei Azii i Kazakhstana. Uchebnoe posobie dlya konservatorii* [Music History of Central Asia and Kazakhstan. Educational supply for conservatories]. Compiled and edited by Tamara E. Solomonova. Moscow: Muzyka 1995. 360 pp., notes, ill., bibl., index. In Russian.

The first two chapters dedicated to musical culture before 1917: Chapter 1. The musical historical essay (Alexander Djumaev and Otanazar Matyaqubov); Chapter 2. The musical heritage of the people of Central Asia and Kazakhstan (Nailya

Abubakirova, Savolina Galitskaya, Boris Erzakovich, Faizulla Karomatov, Alexander Pantelireiz).

12. Mahmud Ahmedov. *Doni Zokirov: khayoti va ijodi* [Doni Zokirov: life and work]. Tashkent: The Ibn Sino Publisher 1995. 222 pp., ill. In Uzbek.

Biography of Uzbek traditional musician, bastakor (inventor of melodies), conductor and cultural worker, Doni Zokirov (1914-1981).

13. Karima Olimboeva-Ahmedova. *Uzbek ayoli khayotida musiqa. Muzyka v zhizni uzbekskoi zhenshchiny* [Music in the life of Uzbek woman]. Compiler: Elmira Ahmedova; editor: Mahmud Ahmedov. Tashkent: Yozuvchi Publisher 1996. 168 pp., ill. In Uzbek and Russian.

The selected works of Karima Olimboeva-Ahmedova (1926-1992), one of the first Uzbek woman musical folklorist, a former research worker at the Khamza Fine Arts Scientific Research Institute.

14. Oqil Ibrohimov. *Maqom va makon* [Maqom and Makon]. Tashkent: Movarounnakh Publisher 1996. 96 pp., notes. In Uzbek.

The author considers historical forms of maqamat in Central Asia (twelve maqams, Shashmaqam) establishing its connections with religious Islamic and sufi conceptions.

Alexander Djumaev

LLIAISON OFFICER: Vietnam

At the end of 1995, the Vietnamese Government approved the program, "General investigation and inventory of Vietnamese people's cultural intangible heritages", presented as a National Program and National Movement by the Association of Vietnamese Folklorists. Aim of the program is to collect all cultural intangible forms and assets, including traditional music and dance of all 54 Vietnamese ethnic groups. The realization of the program is delegated to state organizations such as the Vietnamese Institute of Culture and Arts Studies (Ministry of Culture and Information), the Research Institute of Folk Culture (National Center of Social and Human Services). The Departments of Culture and Information of each province are responsible for carrying out the program, i.e. to organize and manage the preservation and revitalization of cultural intangible forms of ethnic groups living on their territory. They are joined by some non-governmental organizations (NGOs), whose members are encouraged to participate in the collecting and restoration as well.

First results of the program include:

1.1. Establishment of a Section for Collection and Promotion of Tangible Cultural Heritage in the Departments of Culture and Information of each province. The sections carry out their own long term working plans (1997-2020), as well as short term plans (1997-2000, 2000-2005 etc.)

1.2. Each of the above mentioned state institutions also carry out short and long term working plans during the period 1997-2020.

1.3. The program will be financed by state and provincial budgets.

2. Activities during 1996:

2.1. The Son La province collected all forms of folk music, including dance, of the Kh'Mu and Ksing Mul minorities. The Nam Dinh province collected the repertory of ancient alternating singing between boys and girls. The Hoa Binh province gathered 21 gong ensembles and their music from 21 Muong minority communities. The Thanh Hoa province restored the folk-theatrical presentation of the legendary story "Xuan Pha" and collected all pieces of its musical cycle. The Can Tho and Song

Be provinces organized jointly a meeting of old age instrumentalists and collected the repertory of a traditional professional musical genre called "Amateur Music". A meeting of the same kind was held in Ho Chi Minh City, showing and collecting the "Nhac Nguam" (pentatonic music) of the Kh'Mer people living in southern Vietnam.

2.2. Some folk song centers were established with the task of restoring traditional activities, collecting traditional songs, training and teaching them to young people and children, revitalizing the singing in the everyday life of villagers. The list includes

- the "Kwan Ho Folk Song Center". Kwan Ho (Quan Ho) is a most famous alternating form of folk singing between boys and girls in the Bac Ninh province.

- the "Cham's Culture Center" in Ninh Thuan province. Its aims are collecting, researching, popularizing Cham's cultural assets among Cham people and throughout the country.

- the "Ca Tru Singing Club" in Hanoi. Ca Tru is an aristocratic singing style. The club organizes weekly presentations for Hanoi people and foreign tourists.

- the "Center for Research and Preservation of Highland People's Traditional Culture". This is a regional center located in Dak Lak province, conducted and sponsored by the National Center of Social and Human Sciences. Among other things, the Center held in 1996 two competitions for gong ensembles, played by young people 15-21 years old.

2.3. The Union of Vietnam's Women maintains the lullaby singing movement among women, especially among young mothers. Competitions of lullaby singing are held annually on village level, district level, province and national level. Annual competitions of folk singing sponsored by the Union of Vietnam's Youth for its members are organized in the same manner.

The Association of Vietnamese Folklorists and the Union of Vietnam's Composers and Musicologists are holding annual prize award ceremonies. Two awards in 1995 and three in 1996 went to collecting and studying of works on folk music.

2.4. Thanks to grants from the Japan Foundation and the Sumitomo Foundation, the court music of the last feudal dynasty of Vietnam - Dynasty Nguyen (1802-1945) - was restored and recorded on audio and video tapes. Several works on Vietnamese court music were completed and published by members of the Japanese-Vietnamese Research Group, chaired by Professor Tokumaru Yosihito (Ochanomizu Women's University) and Professor Yamaguti Osamu (Osaka University).

Twenty Vietnamese students were selected to learn all about the above mentioned court music in the Institute of Arts at Hue University.

To Ngoc Thanh

ICTM MEETING CALENDAR

1998 Study Group on Music Archaeology - 9th International Symposium
 18-24 May Themes:
 Michaelstein 1. Music Archaeology in Metal Ages
 Germany 2. Music-Archaeo-logical Research on Music and Musical Instru-
 ments of Protohistoric Times.
 Chairperson: Ellen Hickmann.

1998 Study Group on Ethnochoreology - 20th Symposium
 19-26 August Themes:
 Istanbul 1. Traditional Dance and its Historical Sources
 Turkey 2. Creative Processes in Dance
 3. Roundtable: Local Dance Traditions and the Interaction with the
 large World
 Program Committee Chair: Irene Loutzaki, Greece
 Local Organization: Arzu Özturkmen

1998 Study Group on Folk Musical Instruments
 Fall Local Organization: Lisbet Torp
 Copenhagen
 Denmark

1999 ICTM Colloquium
 9-12 January Theme: The Role of Music in Emerging Multicultural Countries
 Visby Program Chair: Salwa El-Shawan Castelo-Branco
 Sweden Local Arrangements Chair: Owe Ronström

35TH ICTM WORLD CONFERENCE 1999 HIROSHIMA, JAPAN, 19 - 25 AUGUST Themes:

1. Learning Music - Learning Dance
2. The Musician/Dancer in Asian Society
3. Asian Music and Dance Research
4. Music and Peace
5. Local Transformation of Global Pop
6. New Research

Program Chair: Gerard Béhague
 Local Organization: Tsuge Gen'ichi

1999 Study Group on Historical Sources of Traditional Music
 Fall Local Organization: Rainer Gstrein
 Innsbruck
 Austria

ICTM MEMBERSHIP APPLICATION

Please check the appropriate items and mail with your address and remittance, if applicable, to

ICTM
 Department of Music-MC1815
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 New York, NY 10027
 USA

I / We wish to join the International Council for Traditional Music as

- | | | |
|--------------------------|-----------------------------|---------|
| <input type="checkbox"/> | LIFE MEMBER | 700.00 |
| <input type="checkbox"/> | JOINT LIFE MEMBERS | 1000.00 |
| <input type="checkbox"/> | ORDINARY MEMBER | 40.00 |
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I/We enclose payment in the amount of US\$_____ to cover dues/subscription
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Please charge my Visa_____ MasterCard_____ Amount in US\$_____

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REMITTANCE is payable to ICTM in US funds by either check drawn on an American bank, by
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PLEASE NOTE: Bank charges are your responsibility - Student membership rates are offered for a
 maximum of 5 years. Proof of student status must accompany payment.

f: +212-678-2513 or 854-8191 - t: +212-678-0332 - e-mail: <ICTM@woof.music.columbia.edu>
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MEMBERSHIP INFORMATION

To be a member in good standing, entitled to participate in the activities of the Council, to vote, and to receive the Council's publications, you must have paid your membership fee for the current year (and any preceding year since you became a member). Yearbooks and Directories will be mailed only to paid-up members.

Modes of Payment

See reverse. In addition: We accept UNESCO COUPONS were applicable. If coupons are used, please add 4% to the total amount of your payment.

If payment is transmitted electronically through a BANK, all charges are the responsibility of the remitter. If ICTM does not receive the correct amount, the debit will show up on the next invoice.

Payments should reach the Secretariat preferably by March 1 of each year. Later submissions will cause not only unnecessary paper work but might also deter the listing in the ICTM Directory.

Advance Payments

Dues will be accepted for a 2-year period at the annual rate of the first year covered, provided the payment is received before October 1 of that year. Payments received at a later date or covering longer periods will be accepted only on account.

Address Changes

Closing dates for our mailing list are March 1 and September 1. Please notify the Secretariat immediately of changes or inaccuracies in your address as currently listed.

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Members who are able to sponsor one (or more) individual(s)/institution(s) in a soft currency country are urged to do so by paying an additional fee of US\$20.00 for each sponsored subscription. Name and address of the supported member/institution should be sent with the remittance. If the recipient is not named, ICTM will award the supported membership to one (or more) individual(s)/institution(s) in such country.

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This category is available for husband/wife, and/or partners who both wish to join. They will receive one copy of the Yearbook and the Bulletin, but otherwise enjoy all privileges of Ordinary Members.

Student Membership

Members may take advantage of Student Membership rates for a maximum of five years. Please send proof of student status together with your payment.

Gift Certificates

Please request information on ICTM Membership (Gift) Certificates from the Secretariat.

Note: Please make this Membership Application form available to prospective members of the Council.

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