

BULLETIN
of the
INTERNATIONAL COUNCIL
for
TRADITIONAL MUSIC

No. XCII
April 1998

With
Second Notice
HIROSHIMA 1999 CONFERENCE



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

THE INTERNATIONAL COUNCIL FOR TRADITIONAL MUSIC

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ICTM The World Organization (UNESCO 'NGO')

for the Study, Practice, and Documentation of Music, including Dance
 and other Performing Arts

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FROM THE ICTM SECRETARIAT, NEW YORK

SUBMISSIONS FOR THE YEARBOOK FOR TRADITIONAL MUSIC (YTM)

The Editor of the YTM encourages submissions of articles and country reports from members and non-members alike. Specifications for submissions are printed in each YTM under the heading "Information for Authors." Please send submissions to: **YTM Editor Prof. Dieter Christensen**, Center for Ethnomusicology, MC1815, Columbia University, 2960 Broadway, New York, NY 10027, USA. Tel: +212 - 678-0332; Fax: +212 - 678-2513 or 854-8191; <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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SECOND 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 Elisabeth University of Music. 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, Elisabeth 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 at the Auditorium of Hiroshima City University during the conference at a date to be announced in the October 1998 Bulletin.

SECRETARIAT AND CORRESPONDENCE

Intergroup Corporation has been appointed as the Secretariat for the Hiroshima'99 World Conference.

Enquiries, correspondence, registration forms and fees should be sent to:

ICTM World Conference, Intergroup Corporation

Nihon Tabacco Bldg, 4-25, Ebisucho, Naka-ku

Hiroshima 730-0021

Japan

Tel: +81-82-246-5955; Fax: +81-82-246-5956

email: <hiroshima@intergroup.co.jp>

URL <<http://www.intergroup.co.jp/>>

CONFERENCE SCHEDULE

The conference will be held from Thursday to Wednesday, with Sunday as a day of rest (for excursion). Conference participants should plan to arrive in Hiroshima on Wednesday, 18 August, as the opening session will be held on Thursday morning. The closing session will be on the afternoon of Wednesday, 25 August.

CONFERENCE REGISTRATION

Registration forms with all necessary information will be distributed with the October 1998 Bulletin. Registration fees should be prepaid in Japanese Yen with a *postal money order*. Payment with credit card is also acceptable. The fees cover abstracts of conference papers, the final program, list of participants, the Opening Reception and morning and afternoon teas.

The registration desk will be located at Hiroshima City University, and will be staffed every day, starting on Wednesday afternoon, 18 August 1999.

Proposed registration fees (in Japanese Yen) as noted below still need approval by the ICTM Executive Board but are listed here to give you an idea of the costs involved:

| | | |
|--------------------|---------------------|--------------------------|
| Ordinary Members | (prepaid) | Y12,500 (ca. US\$100.00) |
| | (paid upon arrival) | Y14,000 (ca. US\$112.00) |
| Student Members | (prepaid) | Y 6,300 (ca. US\$ 50.00) |
| | (paid upon arrival) | Y 7,000 (ca. US\$ 56.00) |
| Joint Members | (prepaid) | Y17,500 (ca. US\$140.00) |
| | (paid upon arrival) | Y19,600 (ca. US\$157.00) |
| Non-Members | (prepaid) | Y17,500 (ca. US\$140.00) |
| | (paid upon arrival) | Y19,600 (ca. US\$157.00) |
| Daily Rate | | Y 3,200 (ca. US\$ 25.00) |
| Student Daily Rate | | Y 1,300 (ca. US\$ 10.00) |

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

membership.

ACCOMMODATION

Accommodation has been reserved for participants at the following daily rates. US\$ amounts depend on the respective exchange rate at time of order. We should expect price changes of ca. 5% in US dollars. Prices do not include meals. All reservations for accommodation should be made as early as possible.

The cost of accommodation can be significantly reduced by sharing a twin room. An opportunity will be given on the reservation form to indicate the name of a person you wish to share with. Reservation forms will be distributed with the October 1998 Bulletin. Requests for accommodation must be accompanied by a deposit of one night's charge per room, which should be paid in Japanese Yen on a *postal money order*.

| | Single | Twin |
|-------------------|--|----------------------------|
| 1. ANA Hotel | Y10,000 (=ca. US\$80.00) | Y17,000 (=ca. US\$ 136.00) |
| 2. Hotel Sunroute | Y 7,500 (=ca. US\$60.00) | Y13,000 (=ca. US\$ 104.00) |
| 3. Hotel Okurand | Y 5,000 (=ca. US\$40.00) | Y 9,000 (=ca. US\$ 72.00) |
| 4. Weekly Mansion | Y 3,300 - 4,100 (=ca. US\$27.00 - 33.00) | |

Full details of 1999 accommodation/registration costs will be available also on the ICTM webpage (<http://www.music.columbia.edu/~ICTM>).

ANA Hotel, Hotel Sunroute and Hotel Okurand:

These hotels are all located near the beautiful Peace Memorial Park in the city center. Shuttle bus service will be provided from the hotels to the venue every day during the conference. Though there are a variety of restaurants and bars in the hotels, food and drinks are available at reasonable prices in the shopping center about five minutes walk from the hotels. ANA Hotel may be equivalent to "4-star" international standard.

Weekly Mansions:

"Weekly Mansions" means a low-priced, weekly rented furnished apartment in the city. Several apartments of this kind have been reserved for conference participants. Utilities are not included in the rent. Each room, though rather small, is equipped with a small kitchen and utensils, small bathroom, a desk with a lamp, a refrigerator, a telephone (for local calls only), a color television and air conditioner. One-week contract is desirable. But the period of stay is open to negotiation. The local committee will help coordinate participants' rental schedule for this accommodation. Though participants may cook by themselves, there are some restaurants nearby and the shopping center is about ten minutes' walk from the apartments. Shuttle bus service will be provided everyday from the apartments to the conference venue.

CANCELLATIONS AND REFUNDS

Those who wish to cancel registration and/or accommodation must inform the Secretariat (Intergroup) in Japan in writing by July 10th, 1999 to obtain a full refund (less bank charges if applicable). After that date, a cancellation fee will be charged.

ENTERTAINMENT AND SOCIAL PROGRAM

A number of performances and exhibitions are being planned in association with the

ENTERTAINMENT AND SOCIAL PROGRAM

A number of performances and exhibitions are being planned in association with the conference. Music and dance performances will feature the cultural heritage of Japan at different historical periods. Particularly notable will be performances of *gagaku/bugaku* (the traditional court music and dance) by a group of performers from Itsukushima Shrine, *World Heritage*, in Miyajima Island, Hiroshima Prefecture. In addition, an evening for Japanese traditional music of the Edo period will be organized, along with another evening for workshops of Japanese folk dances of Hiroshima Prefecture, widely known for its rich cultural traditions. Also, a dinner party in the traditional style is being planned for Sunday evening.

TOURS

Two major tours are being arranged to introduce conference participants to unique aspects of Japanese culture. One day excursion into Hiroshima city and its surrounding areas will be organized on Sunday, which includes visits to Miyajima Island, one of the "Three Most Beautiful Spots" of Japan in the Seto Inland Sea National Park, the Atomic Dome (*World Heritage*) in the Peace Memorial Park, and Shukkeien, the Japanese traditional garden with a nearly 400-year history. Two day excursions after the conference will take some of the participants from Hiroshima to Kyoto and Nara, two most traditional cities of Japan, which abound in various ancient architecture, gardens etc.

CLIMATE

Overall, the climate of Hiroshima is warm and moist. In late August, however, it is still hot, sometimes with temperatures above 30 degrees Celsius.

THE HOST CITY OF HIROSHIMA

The beginnings of Hiroshima - called "City on the Water" - reach back approximately 400 years to the times of turbulent civil strife in Japan when a warlord named Terumoto Mōri ordered construction of Hiroshima Castle at this strategically important location at the delta of the Ōta River.

As a result of the first-ever dropping of an atomic bomb on a populated area, the urban areas of the city were reduced to smoldering ruins in but a moment on August 6, 1945. Following the war, however, the city arose from its destruction to rebuild itself as the City of Peace. Hiroshima, with a population of approximately 1,100,000, continues to evolve as a city of water, greenery and culture that aims to make significant contributions to peace throughout the world.

Over ten universities and colleges have been established in the city, including Hiroshima City University and Elisabeth University of Music, as the academic research center of southwest Japan. It is now quickly developing as a convention city. With an environment able to respond to a variety of needs, Hiroshima has already hosted a number of world conventions representing different fields. Peaceful waters, abundant greenery and the countless beautiful islands of the Seto Inland Sea greet and please visitors from all over the world.

The internet homepage of the ICTM has direct links to Hiroshima City, Miyajima, Convention Bureau, and Hiroshima City University, which provide more detailed information.

ADDITIONAL INFORMATION

Visa Requirements: Tourists of most European and North American nationalities are not required to obtain a visa if staying in Japan less than 90 days. However, visitors from other countries are required to obtain a visa. Please inquire at your travel bureau or contact the Japanese embassy or consulate in your country for specific information.

Currency Exchange: The currency in Japan is the yen and foreign currencies are usually *not* accepted by shops. You must change cash or travellers's cheques at a bank or at some of the large hotels. As of March 27, 1998, currency exchange rates were: US\$1=Y129; UK1=220.38; DM1=71.12; FF1=21.41; HK\$1=16.98; Singapore\$1=81.23; Australian\$1=88.56.

Credit Cards: In Japan credit cards such as Amex, Diners, MasterCard, and Visa are commonly used for shopping.

Consumer Taxes: Japan has a 5% consumer tax. In addition, at expensive restaurants and high class hotels, you will encounter a service charge of 10-15%. However, you do not have to worry about tipping in Japan.

Electricity: The Japanese electric current is 100 volts. Tokyo and eastern Japan are on 50 Hz, however, western Japan including Kyoto, Osaka and Hiroshima are on 60 Hz. The connection for appliances is a two-flat-pin plug.

Video Systems: The Japanese video system is the American NTSC standard.

Driving Licenses: In order to drive automobiles in Japan, you will need an international driving permit backed up by your local national license. Driving in Japan is on the left.

TRAVEL INFORMATION

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 (ca.US\$ 330.00). There is, however, no discount for a round trip ticket available between Hiroshima and Fukuoka, or between Hiroshima and Osaka.

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

ICTM Colloquium Visby 1999

The Role of Music in "Emerging Multicultural" Countries

Increased voluntary and forced migration as well as widening gaps between generations due to the rapid pace of change the past decades are two of the main factors causing the transition of a number of societies that formerly were culturally fairly homogeneous into "multicultural" societies stratified in groups based on cultural affinity. Among these are countries in Europe but also in other parts of the world like Japan in Asia. A multicultural society is not necessarily made up of ethnic groups. There are also other groups, such as age groups, internally held together by cultural affinities and each one with a set of cultural standards that make it different from the others.

This colloquium will address the role of music in the processes of change that is taking place in an emerging multicultural societies. How is music used in preservation of cultural identity, in integration and assimilation? What strategies are applied by different actors? How are different arenas used: the stage, the media, the electronic networks?

The colloquium will be organized by the Swedish National Committee of the ICTM in cooperation with the research project Music-Media-Multiculture at the Swedish Royal Academy of Music (project description to be found at <http://www.smus.se/musikmuseet/mmm>). Visby is an old town on the island of Gotland in the Baltic Sea, which will provide a serene atmosphere for the colloquium as well as offer some examples of unusual manifestations of multiculturalism. The colloquium is planned for ca. 15 invited participants.

Krister Malm

STG on Folk Musical Instruments Meets in Denmark

The next meeting [see ICTM Meeting Calendar] will be held at the Musikhistorisk Museum in Copenhagen, Denmark, 1998 with the following program:

Saturday, September 19: day of arrival and registration at the museum with an informal get-together in the evening

Sunday 20: working sessions and papers

Monday 21: working session and papers, visit to the exhibition of the museum in the afternoon

Tuesday 22: all-day-excursion

Wednesday 23: working session and papers; farewell dinner party

Thursday 24: day of departure.

Conference fee is US\$50.00 which includes visits to two museums, the world famous Louisiana museum of modern art and the Hamlet Castle in Elsinore, excursion lunch and farewell dinner.

Abstracts should be sent to: Prof. Dr. Erich Stockmann Zellingerweg 12, D-13 189 Berlin Germany phone/fax: +49-30-47 25 702. Participation forms should go to Dr. Lisbet Torp, Curator, Musikhistorisk Museum, Aabenraa 30, DK-1124 Copenhagen K, Denmark. Phone: +45-33 11 27 26 fax: +45-33 11 60 44; e-mail address: <lisbet_torp@online.pol.dk>. Deadline for submissions is May 15.

Lisbet Torp

Local Organization of the STG on Ethnochoreology Meeting 1998

As the local organizer of the 20th Symposium to be held in Istanbul during August 19-27, 1998 [see ICTM Meeting Calendar] let me brief you on some information regarding our meeting.

The conference will take place at Boğaziçi University campus located upon Bosphorus, in the Etiler area (Boğaziçi Üniversitesi, Uçaksavar Özel Yurdu, Etiler-Istanbul), at the Rektörlük Konferans Salonu (President's Conference Hall) located within the campus. Lodging will be arranged in Uçaksavar Özel Yurdu, a student dorm, 15 minutes walk from the meeting hall. It consists of units with two rooms (each hosting two guests) having their own kitchenette and bathroom. The rooms are modestly equipped (no towels, soap). In general, we will need to share a room with a friend, but for those who want to stay in a single room, I will try to arrange a nearby hotel, which will be more expensive. Estimated prices are: Conference fee: US\$45.00; Room (8 nights) US\$160.00; Breakfast (7 days) US\$52.00; Lunch (7 days) US\$70.00. Dinners will be mostly free so that participants can enjoy different night sights of the city, but we will have at least two dinner parties hosted by folklore institutions.

Arzu Öztürkmen

[Deadline for submissions has past but if you are interested, please contact Dr. Arzu Öztürkmen, fax: +90 212/257 50 17; tel: +90 212/257 07 75 (h) or +90 212/263 15 40 (o); email: <ozturkmen@boun.edu.tr>]

9th International Meeting of the STG on Iconography

The STG will hold its 9th international meeting in Greece to which a selection of colleagues from various disciplines (musicology, choreology, classical studies, religion and Near Eastern studies) are invited. The local organizer and sponsor is the University of Thessaloniki. The meeting will take place at the Archaeological Laboratory of the Excavations in Dion/Mount Olympos (Northern Greece), September 15-20, 1998 on the theme: "*Music and Images of Music in the Mediterranean World, 300 B.C. - 300 A.D.*"

Each participant will give a paper of 35-40 minutes that will be followed by a half-hour discussion around the table. The costs for lodging and meals will be covered by the local organizer. A limited number of auditors shall be welcomed (against a small fee).

We intend to distribute the abstracts of the papers before the meeting. For this we should be in the possession of your abstract (not more than 2 pages, bibliography included) by May 31st. We do not have plans for publishing proceedings, but hopefully some papers will appear as articles together in one volume of *Imago Musicae, The International Yearbook of Musical Iconography*.

For information, please write to or call Prof. Dr. Tilman Seebass, Institute of Musicology, University of Innsbruck, K.-Schoenherr-Str. 3, A-6020 Innsbruck, Austria. T: +43 512/507-4310 or 4311 (o); fax: +43 512/503-2992; <tilman.seebass@uibk.ac.at>. Asst. Prof. Dr. Alexandra Goulaki-Voutira, University of Thessaloniki, t: +30 31/995558 or 995076, f: /995077, and Prof. Dr. Dimitrios Pandermalis, University of Thessaloniki, t: +30 31/997211, f: /997213; or 30/351/53666 (Dion).

Tilman Seebass

STG on Computer Aided Research Meets in Israel

The annual conference of the Study Group on Computer Aided Research, ICTM, will take place in Israel, at the Bar-Ilan University, August 24-28, at the invitation of Dr. Talila Eliram and Prof. Dr. Edwin Seroussi. Presentations on different aspects of computers' application to the study of music and dance are welcome. As usual, we concentrate around two topics:

1) Musical databases: their structure, tools for music analysis and prospects of international cooperation

2) Recent development in all fields of the computer assisted research on music.

For many participants the conference might be the first opportunity to get acquainted

with achievements of Israeli colleagues, not to mention touristic attraction of the location. The organizers promise a high-standard equipment for presentation. Applications should be sent as soon as possible to Dr. Eliram (eliram@ashur.cc.biu.ac.il) who will give you information concerning accommodation etc.

Ewa Dahlg

Istanbul Meeting of the STG on Maqâm

The fourth meeting will take place in October 18-24, 1998 by invitation from the director of the Conservatory in Istanbul (Türk Musikisi Devlet Konservatuari, Istanbul Teknik Üniversitesi), Yalcin Tura.

Main topic: "The maqâm Traditions of the Turkic Peoples". Free papers, however, will also be accepted. The official language of the scientific proceedings at the meeting is English. For further information, please write to: Prof. Dr. Jürgen Elsner, Heinestr. 97, D-16341 Zepernick, Germany; t: +49 (0)30/944 4061.

Jürgen Elsner

Annual Meeting of the STG on Anthropology of Music in Mediterranean Cultures

This STG will have its next meeting, hosted by Fondazione Levi-Venezia, in Venice, 11-13 June, 1998, devoted to "Music as Representation of Gender in Mediterranean Cultures".

Issues concerning gender had an outstanding importance in the definition of Mediterranean cultures as a particular field of research. The "honour and shame syndrome" was one of the "traits" chosen to found the study of the "Mediterranean" as a culture area in the 1950s. Both the concept of culture area and the "honour and shame syndrome" have been strongly criticised later and should be reconsidered today, like the whole "Mediterranean anthropology", mainly "as culturally, politically, and historically localized discourse", as Herzfeld suggested some years ago. In line with this view, it seems useful to devote a meeting to new research on gender issues in Mediterranean cultures, since musical activity has a basis role in enacting and representing the way in which genders are conceived in given groups and societies, and how they relate to each other. The meeting will focus on case studies referring to past and present cultures.

Information on the meeting are available at the STG website, which hosts also the journal "Music & Anthropology": <<http://gotan.cirfid.unibo.it/M&A/>>, or contact Prof. Tullia Magrini, Dipartimento di Musica e Spettacolo, Università degli Studi di Bologna, Via Galliera 3, I-40121 Bologna; f: +(0)51/258 650; <magrini@biblio.cib.unibo.it>

Tullia Magrini

News from other International Organizations

The annual conference of the **International Association of Sound & Audio-visual Archives (IASA)** will be held 15-20 November 1998 in Paris, hosted by the Bibliothèque nationale de France. The next meeting will take place in Vienna, September 1999, on the occasion of the centenary of the Austrian Phonogram Archive.

For information, please write to: Albrecht Haefner, Secretary General, c/o Suedwestfunk, Archives and Documentation Dpt, D-76522 Baden-Baden, Germany. t: +49 7221/92 3487, f: +92 2094; <haefner@swf.de>

Copyright Clearing Center News

The CCC has migrated to a new database and all transactions are now managed in this new system. This switch includes a change of CCC's telephone area code and a new account number for its customers: ICTM's new account number: 1000025713; CCC's new numbers: tel.: +978/750-8400; fax: +978/750-4470.

REPORTS

MINUTES OF THE MEETING OF ICTM NATIONAL REPRESENTATIVES

Nitra, Slovakia, June/July 1997

Present were National Representatives from: Austria, Belarus, Brazil, Croatia, Denmark, Estonia, Germany, Hungary, India, Ireland, Japan, Lithuania, Malaysia, Netherlands, Norway, Papua New Guinea, Poland, Portugal, Romania, South Africa, Spain, Sweden, Switzerland, Thailand, Ukraine, United Kingdom, and USA.

Apologies for absence were received from: Nina Gerasimova-Persidskaia (Ukraine), Olive Lewin (Jamaica), Richard Moyle (New Zealand), Rimantas Sliuzinskas (Lithuania), and Dumisani Maraire (Zimbabwe).

The meeting took place over two afternoons, beginning on June 26 and finishing on June 30.

1. Opening of the Meeting.

On behalf of the ICTM Executive Board co-chairs Krister Malm (Sweden) and Lisbet Torp (Denmark) welcomed the National Representatives (NRs) present as well as Anthony Seeger (President-Elect) and Nerthus Christensen (Executive Secretary). Lisbet Torp also brought greetings from Erich Stockmann (President) and Dieter Christensen (Secretary General) both of whom were unable to attend the conference due to illness.

2. Business arising from Letters received from NRs. Postponed till later.

3. Business arising from the Executive Board Meeting preceding the ICTM Conference in Nitra

Krister Malm informed about ICTM's new formal consultative relations with UNESCO mentioning that in the reorganization of UNESCO only about 80 international organizations had obtained this NGO status out of approximately 400 organizations. Ricardo Trimillos (USA) asked which music organizations had been accepted and Krister Malm answered that apart from the ICTM only the International Music Council (IMC) and the International Society for Music Education (ISME) had passed the evaluation so far.

4. ICTM Flyers (new editions in languages other than English; policy of distribution)

Lumkile Lalendle (South Africa) brought to attention that different countries have different approaches and suggested to leave it to the national committees to decide whether a flyer was needed or not. Regarding languages, editions in Russian and Spanish were considered important. Ricardo Trimillos suggested to raise the question on the ICTM website and to ask national representatives to help with translations. Svanibor Pettan (Croatia) mentioned that Slovenia has no liaison officer at present and offered to serve as mediator. It was the general opinion of the National Representatives that both the ICTM Flyer and the Bulletin are useful and that they would appreciate receiving more copies for distribution.

5. Intellectual Property Rights and Traditional Music

The theme was given special attention in the ICTM (Yearbook for Traditional Music 28, 1996). Krister Malm reported about a meeting on property rights in Phuket, Thailand,

where an international forum had met to discuss this complex problem. One of the plans coming out of the Phuket-meeting was the establishment of a committee of experts in consultation with UNESCO. Anna Czekanowska mentioned how in Poland producers go to the villages and buy the rights from the villagers based on information retrieved from archives, and Kristin Kuutma (Estonia) brought forward the problem of copyrights in relation to professional musicians who have built their fame on the performance of traditional music. Krister Malm suggested that on a scale from traditional to completely new material reproduction money should go to a pool that can be distributed, and Tony Seeger stressed that the recognition of property rights also works to raise the self-respect among performers and informants. He suggested to work on models for written contracts and verbal formulations that could be recorded on tape. A discussion of the various ways and means of paying back the performers and property right holders was concluded by supporting Krister Malm's suggestion that the ICTM produce a manual dealing with the legal as well as the ethical aspects of intellectual property rights in relation to traditional music.

6. UNESCO Records Series

ICTM determined two delegates to work on the UNESCO Records series editorial board: Gerard Béhague and Dieter Christensen (both USA). Béhague reported on the state of affairs mentioning the fact that ICTM decides what to publish, without being involved with payment of royalties. David Hughes (UK) asked how they define field recordings and whether recordings of performers brought into a studio within the culture itself could be considered field recordings to which Béhague answered that the definition is music-making in its own natural, cultural environment. Regarding the quality, those who have material for publication should send their own, preferably digital, recordings after having requested information from the ICTM secretariat on how to submit the material. Also the question of how to widen the distribution of Auvidis was discussed and National Representatives were encouraged to forward information about networks and other possible distribution channels. It was the general opinion of those present that practical information about how to contribute to the UNESCO Records series should go into the Bulletin. Sooi Beng Tan (Malaysia) raised the question of possible future CD-ROM productions, and Béhague answered that there were no immediate plans in this direction. Also the question of a possible discount for ICTM members was raised, a matter that would need consultation with UNESCO. Finally, Anthony Seeger stressed that he, as director of Folkways Recordings, sees no conflicts of interest between Folkways and the UNESCO Records series and that neither should the National Representatives.

7. Directory of Institutions of Traditional Music (new edition)

Shubha Chaudhuri (India) has taken over from Stephen Wild (Australia) who had asked to be released from the editorial work. The discussion focused on the purpose of the directory, its content and how and where to get the necessary information. Among the sources mentioned were various directories already at hand such as those of ICTM, SEM, and a directory of institutions published in Paris and reported on by Tran Quang Hai (France). Regarding the content, the following types of institutions were mentioned: archives, teaching, performance, and research institutions, radio and record companies with archives. The wish that it should contain more substantial information than just names and addresses was expressed and also that it should give references to other useful directories and catalogues. Shubha Chaudhuri urged the National Representatives to send their comments

and ideas to her via fax, mail, or e-mail.

2. Business arising from Letters received from NRs (postponed from earlier on the Agenda)

Several National Representatives had asked for a discussion of what is requested by National Committees and Liaison Officers and to what degree they can rely on help from the ICTM. With permission from David Hughes (UK), parts of the information/guidelines provided by him for the National Committee of the United Kingdom was read out. The National Representatives found the information useful and supported the idea that the Executive Board produces a set of guidelines on how to form National Committees and suggestions for how to strengthen the position of ethnomusicology and further ICTM activities through the work of NCs and Liaison Officers throughout the world. Regarding the preparation of ICTM Colloquia and World Conferences, memoranda already exist and can be acquired from the ICTM Secretariat. Anna Czekanowska (Poland) asked for possible ICTM support in the organization of conferences within a given country and whether local conferences can be announced and reported on in the ICTM Bulletin. Krister Malm mentioned that ICTM has no immediate funds that can support such activities financially. Rafael José de Menezes Bastos said that a letter of support received from the ICTM in preparation of a colloquium in Brazil in 1990 had proven extremely useful. The following discussion showed that announcements in the Bulletin of international conferences organized by ICTM members and their colleagues were believed to help the organizers in their efforts to raise funding and Anthony Seeger promised to take the request to the Executive Board.

8. Brief Presentations of National Representatives

Reports given by Anthony Potoczniak (Ukraine), Matthias Stöckli (Switzerland), Marjolijn Van Roon (Netherlands), and Lumkile Lalendle (South Africa) were followed by a general discussion during which the National Representatives shared experiences and information on activities taking place within ethnomusicology in their own countries. The more substantial reports presented by some of the NRs will eventually appear in the Bulletin, whereas the information given during the general discussion is reported in brief below: The German National Committee (NC) organizes an annual weekend-meeting with scientific papers which it always attempts to publish quite soon after based on the experience that immediate results encourage young scholars to be active. The Swedish NC organizes up to six seminars a year and an annual business meeting which usually includes some practical activities like going to a concert, having a lecture, etc. In Sweden, the NC is used as a platform for raising money for various activities within the field of traditional music, hence also for the annual youth camp ETHNO. In Denmark, the NC organizes five lectures a year which are open to the general public.

9. Other Business

Rimantas Astrauskas (Lithuania) spoke of the problems of finding funding for publication of archival material mentioning also the problem of distribution with regard to releases on CD. To the latter, Krister Malm suggested that archives go into cooperation with a record company, thus benefiting from its distribution network. Anthony Seeger mentioned that most archives rely on subsidies and that it is important to find parties interested in what the archives are doing. Lisbet Torp suggested subscription as one way of raising money for publication and reminded of the ICTM Directory as a source for finding possible subscribers, and Ricardo Trimillos added that the Directory also includes addresses of libraries. Nerthus

Christensen said that labels can be sent to National Representatives and that information can be put on the ICTM website. Kristin Kuutma (Estonia) reported that they are on the website in collaboration with the Estonian folklorists (they try to publish in English in order to reach out) and she provided the NRs with handouts with various relevant internet addresses (Estonian and Uralic Folklore via Internet: main page: <http://haldjas.folklore.ee>). Marjolijn Van Roon said that in the Netherlands, a committee is at present working on the inclusion of traditional music in the curriculum for high schools, a plan that when ready will be co-signed by the ICTM National Committee. Krister Malm reported that the Swedish NC had been asked to prepare a two hour presentation on traditional music for a summit of cultural ministers from all over the world meeting in Stockholm. Nerthus Christensen reported that the ICTM website was almost ready and that also the Directory would go on the website, however, accessible to ICTM members only.

10. Closing of the meeting

Finally, Krister Malm and Lisbet Torp thanked the National Representatives for their contribution to the work of the ICTM and to the field of traditional music at large.

Lisbet Torp

STUDY GROUP: Computer Aided Research

The Study Group on Computer Aided Research met immediately after the Nitra ICTM World Conference, 1 to 6 July 1997. The evaluation of similarity of melodic structures, coding of melodies for database-building purposes, were the main topics. Several other papers discussed musical acoustics and PC based sound signal analysis and visualization systems.

Twenty participants from nine countries (Austria, Germany, Israel, Japan, Lithuania, Poland, Republic of South Africa, Slovakia and Thailand) spent in the castle of Dolna Krupa days full of interesting presentations followed by workshops and creative discussions until late evenings. One of the days was dedicated to a bus trip which started with sight-seeing of villages and their environment in the wine-growing Small Carpathian mountains region. The nicest view was from the tower of the Red Rock castle, which now serves as a museum. Later, participants visited an interesting artist - painter and ceramics maker Dana Polakova - in her house in Pezinok. The nice day finished with a dinner in a traditional pub with Gypsy music.

The following papers were presented at the meeting:

- Ambrazevicius, Rytis (Lithuania): Acoustical aspects of female field-singing in Lithuania
- Ehiram, Talila (Israel): The definition of a music corpus through similarities and differences: An attempt to define the Israeli folk song genre: "Song of the Land of Israel"
- Franke, Ulrich (Germany): EsLA programming language for EsAC code users
- Halperin, David (Israel): Microcontours as a distinguishing feature of national music
- Chudy, Lucius (Slovakia): Musical similarity: A pattern recognition approach (a poster published in the proceedings)
- Kalinayova, Jana (Slovakia): Plain and Easy Code for musical libraries
- Lubej, Emil (Austria): Sound signal analysis system under Windows 95
- Merc, Martin (Slovakia): Acoustical analysis of the Jews harp playing styles and its synthesis
- Trnka, Marian (Slovakia): Automatic MIDI to EsAC conversion

- Singer, Jane (Israel): Information retrieval within melody databases: the "smart search"
- Sidlik, Peter (Slovakia): Similarity measures of Ballo and Chmurny and their effectiveness
- Simova, Olga, Rusko, Milan (Slovakia): Voice onsets in the vocal interpretation

At the end of the meeting, organisational activities of the representatives of the Study Group were discussed and Ewa Dahlig (a former cochair) was elected the new chairman of the ICTM Study Group on Computer Aided Research for a period of four years.

The next meeting will take place August 25-28, 1998 in Israel, at the Bar-Ilan University.

Milan Rusko

NATIONAL COMMITTEE: Germany

The Committee held its Annual Meeting on February 13-14, 1998 in Lüneburg by invitation of Dr. Carola Schormann, Department of Music Education at the University of Lüneburg. The main subject of the accompanying scientific conference was "Prozesse der Aneignung (nicht nur) traditioneller Musik in den eigenen - aus fremden Kulturen" (Learning/acquiring processes of (not only) traditional music inside the own - from foreign cultures).

Papers were read by

- Manfred Bartmann, Gersfeld: Die Welt ist mehr als Klang. Musik und Esoterik
- Carola Schormann, Lüneburg: Vergleichende und/oder interkulturelle Musikpädagogik
- Dorit Klebe, Berlin: Zur Vermittlung türkischer Musik im Unterricht. Wandlungsprozesse und Wechselwirkungen
- Martina Claus-Bachmann, Bamberg: Gothic, Skate-Punk, Rap und Rave - kulturelle Exotik im Klassenzimmer. Zur musikethnologischen Interpretation von Jugendsubkulturen
- Timkehet Teffera, Berlin: Beobachtungen zur Hochzeitsmusik in Äthiopien: Kinder als Musiker
- Tamara Kurz, Würzburg: Erfahrungen mit der Aneignung und Vermittlung traditioneller balinesischer Tänze
- Ulrich Morgenstern, Hamburg: Zum Lernprozess in der russischen instrumentalen Volksmusiktradition
- Jörgen Torp, Hamburg: Zur Verbreitung des Tango Argentino
- Ulrike Herzog, Hamburg: Die Batá-Trommelmusik Cubas. Ursprünge - Strukturen - Lernprozesse - Verbreitung
- Jürgen Schöpf, Göttingen: Ethnomusikologische Feldforschung in Botswana 1997.

The most important point of the General Assembly was the discussion about the official cultural policies in Germany, where more and more jobs for ethnomusicologists are eliminated and institutions for research in this field are going to be closed or reduced, even the last remaining seminar at one of the universities in Berlin. Members discussed possible activities to protest against the imminent closing of the Seminar für Vergleichende Musikwissenschaft at the Freie Universität Berlin. Dr. Regine Allgayer-Kaufmann, in a leading position at the Seminar after the death of the former director, Prof. Josef Kuckertz, and Tobias Weber, a student at the Seminar, reported about the present situation and student activities confronting the authorities during the last months. Finally, members of the National Committee agreed to react to the problem by writing individual letters of protest to the authorities as soon as they would receive a signal from Dr. Allgayer-Kaufmann - in the hope that this approach would be more effective and impressive than one letter from the president of the National Committee written in the name of all members.

The sixth and seventh volume of the publications of the National Committee,

containing the papers of the meetings in Münster (1996) and Berlin (1997) are in print and will be published in a few weeks in one volume.

The next General Assembly of the National Committee will be held in January/February 1999 in Münster by invitation of Prof. Dr. Hortschansky, director of the Institute of Musicology at the University of Münster.

Marianne Bröcker

NATIONAL COMMITTEE: Lithuania - Report 1996-97

The first ICTM National Committee meeting in Lithuania was held January 22, 1998 in Vilnius, Institute of Ethnomusicology, Lithuanian Academy of Music. The following ICTM National Committee Board was elected: Ass.Prof. Dr. Rimantas Sliužinskas (president), Ass.Prof. Dr. Rimantas Astrauskas (vice-president), Mag. Dalia Urbanavičienė (secretary).

1. The main scientific research in Lithuanian ethnomusicology focussed on the following fields: local traditions of folk songs, instrumental music and traditional choreography; self influences between ancient and contemporary folklore forms; relationships between traditional and professional music; studies on Western ethnomusicology; and new methods in scientific researches of Lithuanian ethnomusicology.

2. The most important publications were:

- *Lietuvių liaudies dainynas* [Selection of Lithuanian Folk Songs]. 10 [Youth Songs, Love Songs - 1], Vilnius 1995; 11 [Wedding Songs - 5], Vilnius 1996; 12 [Work Songs - 2], Vilnius 1997

- *Tautosakos darbai* [Folklore Studies]. 5 (12), Vilnius 1996; 6-7 (12-14), Vilnius 1997 (Published by Institute of Lithuanian Literature and Folklore)

- *Liaudies kūryba* [Folk Creation]. 4, Vilnius 1996. (Published by Lithuanian Society of Ethnic Culture and Centre of Lithuanian Folk Culture).

Other publications:

- R. Sliužinskas: "Harvest Traditions and Ritual Folk Songs in Lithuania". In: *Historical Studies on Folk and Traditional Music*. ICTM STG on Historical Sources of Folk Music: Conference Report, Copenhagen, 24-28 April 1995. Edited by Doris Stockmann & Jens Henrik Koudal. Danish Folklore Archives. Museum Tusulanum Press, 1997, pp. 251-260.

- R. Astrauskas: "On the Question of Preservation of Musical Folklore Archives in Lithuania". In: *Typological Classification of Tunes. Advanced Systems for Arranging Folklore Stocks* (ed. R. Astrauskas) - Vilnius: Lithuanian Academy of Music Press, 1996, pp. 65-71

3. Conferences: The main annual ones were dedicated to the memory of our famous ethnomusicologist, Prof. Jadvyga Čiurlionytė.

"*Genre and Style*" (local conference), Vilnius, Lithuanian Academy of Music, December 4, 1996. Papers read: R. Astrauskas: "The Genre Classification of Lithuanian Musical Folklore and Style Conception"; V. Daniliauskienė: "Genre Catalogue of the Lithuanian Folk Songs' Poetry: Problems of Catalogization"; R. Sliužinskas: "The Style and Genre Conception in the Western Ethnomusicology"; D. Urbanavičienė: "Genre and Style: Concept Diversity"; A. Nakiėnė: "The Analogies of Lithuanian *Sutartinės* and One-Voice Folk Songs"; D. Šeškauskaitė: "The Linguistic and Stylistic Peculiarities of *Sutartinės*"; A.

Vyžintas: "The Ancient and Contemporary Forms of Traditional Instrumental Music"; Z. Kelmickaitė: "The Folk Singer's Individual Style in the Context of Local Tradition"; R. Ambrazevičius: "The Problem of Style Notation in Ethnomusicology of Western Countries"; D. Vaicenavičienė: "The Melodic Style of Melodic Interruptions in Lithuanian Fairy-Tales"; G. Kazlauskienė: "The Semantic of Hunting Songs"; A. Žičkienė: "Some Remarks about Laments in *Žemaitija*"; R. Šukienė: "The Genre Parallels in Orphan Songs"; E. Vyčinas: "The Style Changes in 19-20 Centuries Instrumental Folk Music"; R. Ambrazevičius: "The Formant Technique in Traditional Singing"; D. Vailionis: "Looking for Graphical Folk Music Sources"; V. Rimša: "About Some Lithuanian and Foreign Folk Music Genres".

"*Musical Folklore and Ritual*" (international conference), Vilnius, Dept. of Ethnomusicology, Lithuanian Academy of Music, December 11-12, 1997. Papers: A. Czekanowska (Warsaw, Poland): "Ritual and Ways of its Transmission"; Tran Quang Hai (Paris, France): "The Overtones in Tibetan Buddhist's and Tuvian Shaman's Ritual Songs"; Z. Sneibe (Riga, Latvia) "The Melodic Formulas of Latvian Folk Songs and their Ritual Context"; M. Boiko (Riga, Latvia): "*Officium defunctorum* and Funeral Rituals in East Latvia"; R. Astrauskas: "Lithuanian Calendar Folklore: Holistic Approach"; D. Vyčienė: "Semantic Searches for some Symbolic Motives in Lithuanian Folklore"; S. Valiulytė: "The World-Outlook Reflections in Lithuanian Swinging Rituals and Songs"; D. Urbanavičienė: "The Mask Types and their Choreography Repertoire"; A. Motuzas "Local *Žemaitija* Funeral Psalms: Connections and Diversities"; R. Norinkevičiūtė: "The Mourners' Status"; Ž. Lebednykaitė: "The Semantic Aspects of Cries-Laments in the Context of Wedding Rituals"; G. Kirdienė: "The Fiddle in the Lithuanian Wedding Rituals"; G. Vilys: "The Signal Boards in the Rituals of Lithuanian and North-East European Nations"; E. Vyčinas: "The Sacral Music Instruments"; V. Liutkutė: "The Musical Folklore in the Contemporary Reconstruction of Ancient Rituals"; V. Rimša: "Lithuanian and Foreign Musical Folklore and Rituals"; A. Strazdaitė "The Ritual in Japan *Gagaku* Music".

4. Papers read at other Conferences:

R. Sliužinskas: "The Contemporary Developments of Traditional Musical Folklore in Lithuania", 5th Annual Conference of the Finnish Society for Ethnomusicology. University of Joensuu, Finland, March 28-29, 1996; "Lithuanian Traditional Laments: Simple Folklore Genre or the Bridge from the "Death World" to the "Life World"?" ICTM Music and Gender STG Meeting, College Park, Maryland (U.S.A.), November 6-10, 1996 (not able to attend); "The Ballads as the Special Genres at the Lithuanian Folk Songs", 27th International Ballad Conference, Gozd Martuljek, Slovenia, July 13-19, 1997.

R. Astrauskas: "Lithuanian Ethnomusicology: Searching for a New Ways", 30th International Conference of Baltic States Musicologists "The Development of Musicological Thoughts in Baltics", Tallinn, Estonia, 1996.10.04; "Lithuanian Calendar Tune as the Reminder of Ancient Tribal Identity", International Ethnomusicological Conference "Folk Song and Folk Music as the Carrier of Identity and the Object of Cultural Exchange", Tallinn, Estonia, 1996.10.20; "Musical Symbolism in Traditional Lithuanian Peasant Society", 34th ICTM World Conference, Nitra, Slovakia, 1997.07.02; "Lithuanian Traditional Ritual Music: Aspects of Change", International Symposium of Ethnomusicologists and Composers "Music of the Youth and Contemporary Society", Warsaw, Poland, 1997.09.08.

D. Urbanavičienė: "Origin of Lithuanian Ritual Choreography", 34th ICTM World Conference, Nitra (Slovakia), 1997.07.02.

R. Ambrazevičius: "Extension of EsAC for Entering Ethnomusical Data", Meeting of ICTMSTG on Computer Aided Research, Jyväskylä (Finland), 1996 August; "Vocal Technique in Lithuanian Song Lore: Types and Notation", 34th ICTM World Conference, Nitra, Slovakia, 1997.07.02; "Singing Indoors and Singing Outdoors", Meeting of ICTMSTG on Computer Aided Research, Dolna Krupa (Slovakia), 1997 July; "Lithuanian Secondary Song Lore: Cognitive Aspects of Cultural Interaction", Conference "Folk Song and Folk Music as the Carrier of Identity and the Object of Cultural Exchange", Institute of Estonian Language, Tallinn (Estonia), 1996 October; "Problems of Computer Archiving of Musical Folklore", Conference "Slavic Ethnomusicology", Minsk (Belarus), 1996 October.
Rimantas Šliuzinskas

NORWAY: National Committee

50 Years of "Norsk Folkemusikklag", Norwegian National Committee Celebrates

The setting chosen for the celebrations was the Ole Bull Academy in Voss. About 40 members and nonmembers gathered for an inspiring weekend. Friday night a "Forum for folk music and folk dance employees" took place chaired by Bente Ingholm-Hemsing. Egil Bakka's talk about "Folk dance in an archive: fieldwork, analysis and dissemination" was followed by lively discussion.

Saturday started with the general assembly of the Norsk Folkemusikklag (NFL). The board presented the report of activities in 1997, the financial report, proposed a budget for 1998 and plans for the coming year. A request by Arne Sjølvberg resulted in a resolution signed by the assembly to continue the edition of tunes for the violin, *Slåtter for vanlig fele*. Four volumes have been published since 1993 but after the end of 1997 funding has ceased while many of the districts of Norway still have not been covered. The assembly urged the funding agencies to help complete this major work. (*Slåtter for vanlig fele*, 4: Hedmark. Norsk Folkemusikk Serie 2, Olav Sæta, ed. Oslo: Universitetsforlaget 1997, 495 pp. 50 pages of articles in Norwegian with complete translation into English, with 308 pages of transcriptions and 58 pages of commentaries, partly translated. ISBN 82-00-22873-8, ca. NOK 500,-).

The assembly closed with elections to the NFL board which serves as the Norwegian National Committee of the ICTM. President Ruth-Anne Moen resigned after 5 years of very fruitful work despite severe funding problems. Former vice president Gunnar Stubseid was elected the new president and Martin Myhr a board member. Thus, the new board of the NFL consists of Gunnar Stubseid, president, Jarnfrid Kjøk, vice president, and Martin Myhr, Bente Ingholm Hemsing (responsible for "Forum"), and Hans-Hinrich Thedens (editor of the NFL yearbook).

This meeting also saw the presentation of the new yearbook, *Norsk Folkemusikk-lags skrifter*, 11, 1997, Oslo 1998 (141 pages, 33 illustrations, music examples, ISSN 0800-3734, NOK 180,-, available from Norsk Folkemusikklag, Riff-Senteret, N-7055 Trondheim). The yearbook features papers from previous seminars, articles on orality and literacy, the history of the hardanger fiddle in the Setesdal valley and on hardanger fiddle acoustics. In addition to these two seminal articles from the 1910s and 1920s were republished. The history of the NFL is reviewed in an interview with Norway's first IFMC liaison officer, Reidar Sevåg, and an overview given of the seminars held since the 1979 IFMC world conference in Oslo.

After lunch started the anniversary seminar. Its topic was a presentation of a major organological project examining the early history of the hardanger fiddle. The project was

initiated by Jostein Meland of the Ole Bull Academy. The team working on the topic consists of musicologist Bjørn Aksdal, Trondheim, anthropologist Jan-Petter Blom, Bergen and the two hardanger fiddle makers Olav Vindal, Hardanger and Sigvald Rørlien, Voss. Aksdal presented first the techniques employed and sources used in the undertaking. Through a number of funding sources the group has been able to travel to several European countries to examine museum instruments and to analyse wood samples from the oldest instruments by dendrochronological and C-14 methods. The work is in progress, but Aksdal could give the audience a number of glimpses at the groups findings. Vindal and Rørlien supplemented this with their practical knowledge of building techniques and materials used by the early makers. They linked maker to maker by following features in construction and design. After their presentation the questions were many, as the audience at NFL's seminars always includes many performers who are very knowledgeable about their instruments.

The jubilee dinner was held in traditional Voss style with Jostein Meland taking the part of the "Kjoegemeister" welcoming the guests with a special song and serving homemade beer and the lamb dish "pinnekjøtt". During the dinner Jo Sandvik, son of NFL founder and former IFMC vice president O.M. Sandvik and Reidar Sevåg reminisced about the NFL's early days and especially about O.M. Sandvik. Then there was a concert held by members of the NFL, among them Sven Nyhus, fiddle, Reidar Sevåg, jaws harp and willow pipe and Jan Petter Blom, dance. Sevåg and Blom were announced honorary members of the NFL, and Blom called to mind the "second existence" of the NFL starting with the Oslo conference and annual seminars ever since. After the concert, music and dance continued until the early hours.

Sunday morning, Jan Petter Blom presented the groups basic concepts and theories about the origin of the hardanger fiddle, and then Magnus Gustafson from Sweden presented Swedish violin instruments with resonance strings to add a larger perspective to the problem. Discussion was again lively and lasted until the closing of the seminar.

The new president Gunnar Stubseid thanked everybody and invited participants to next year's seminar in Fagernes.

Hans-Hinrich Thedens

LIAISON OFFICER: Czech Republic

The political changes in 1989 brought new life to Czech ethnomusicology resulting especially in the reintroduction of ethnomusicological courses at the universities in Prague. As a part of the activities of the Institute of Ethnology and Folkloric Studies of the Academy of Sciences of the Czech Republic, a separate Ethnomusicological Department was also reestablished including automatic ICTM membership. The activities of the respective ethnomusicological team are formulated in the MUSICA POPULI program accepted in 1995 and whose goal is to close the gaps resulting from the discrimination of research and editorial work with respect to this field during the totalitarian era. Also, to reestablish the continuity of several long-term research and service programs and to develop new ones. This research effort is being carried out in correlation with ethnochoreology whose personnel is represented in an ethnomusicological team. Here follows a review of the basic research activities:

Historical Ethnomusicology

A study and editorial publication of important resource documents from the end of the 18th throughout the 19th century. The most important works are by J.J. Bratice

(J. Traxler), F. Vavák (J. Novotná), L. Kuba (V. Thořová) etc., to terminate an 1819 provincial collectors research effort and to process a unique 1819 manuscript of songs, dances and instrumental music by T. A. Kunz (L. Tyllner and D. Stavělová).

German Folk Music Culture on Czech Territory and Czech-German Relations

Following the removal of the German ethnic minority from Bohemia, Moravia and Silesia, the property of the Institute of Ethnology and Folkloric Studies had retained a very sizeable ethnographic collection of some 30000 recordings of songs, instrumental music and iconographic documentation etc. Due to support from the Volkswagen Company foundation this collection has been restored and catalogued according to a system applied in the German Folk Song Archive in Freiburg and prepared for publication by T. Spurný and J. Novotná).

Current Research of Music and Dance Culture within Selected Localities

A systematic research effort is being carried out with regard to the songs, music and dances in the Chodsko region of Western Bohemia. Video recordings are being made by L. Tyllner, spiral dances are being studied by D. Stavělová and a musical sociology study is being carried out by V. Thořová, combining musical culture with ceremonies.

Christmas and Easter Culture

A research effort was carried out in Southern Bohemia by L. Tyllner whose first phase resulted in the publication of Christmas carols entitled, A Southern Bohemian Christmas. V. Thořová has undertaken to study Easter Music Culture.

Maintaining the Folk Songs and Dance Archive and Catalogization of Czech Song Collections

Work on the catalogization of the largest collection of Czech folk songs, disrupted for some time, was once again reintroduced at its location in Prague, the Institute of Ethnology and Folkloric Studies. Catalogization is based on L. Tyllner's modified system of supportive tones, computer storage and data evaluation. The originals of newly discovered sources and their copies are being gradually acquired. The Ethnomusicological Department at this Institute is preparing to publish a General List of Written Sources of Czech Folk Songs, Music and Dances on the Territory of Bohemia, Moravia and Silesia which aims at describing the characteristics of the respective sources together with precise computer and book recordings.

Working with Sound Recordings

The Institute of Ethnology and Folkloric Studies retains phonographic wax cylinder recordings from the beginning of the 20th century as well as a very valuable 1929 collection of gramophone recordings and further mostly tape recordings from a later date. At this time of writing, sound recording efforts lag behind the processing of written sources. Currently, such activities rely on obtaining the respective funding for building a sound laboratory. Therefore, a project is in the making for registering, computerising and digitalising sound recordings. Most recent recordings are being acquired by videocamera.

Encyclopedic Works

In 1998, an Ethnographic Encyclopedia of Bohemia, Moravia and Silesia including an Academic Music Encyclopedia will be ready for publication (L. Tyllner is the editorial

office's science secretary). Both volumes include several hundred entries concerning ethnomusicology, ethnochoreology and folklore studies. Currently, a Dictionary of Folk Musical Instruments of Bohemia, Moravia and Silesia is near completion.

Conferences

International conferences were held in Prague in 1993 and 1995 on Czech-German relations in traditional music culture, nationalism and regionalism in traditional music culture, and on ethnomusicology. An international symposium of the ICTM Study Group on Ethnochoreology was held in Třeřt, 1996, with speakers from 15 countries of Europe, Asia and America (D. Stavělová). Memorial volumes with the conference reports are now ready for publication. 1994 and 1996 international bagpipe music symposia were held in the bagpipe festival town of Strakonice which, in the coming years, will continue on a regular basis every two years.

Cooperation with Institutions Outside the Czech Republic

Cooperation is especially strong with the German Folk Song Archive in Freiburg where an extensive German song collection is being processed in cooperation with this archive. Close scientific cooperation is being further developed with the Sudeten German Institute of Music in Regensburg, the Elphinstone Institute, University of Aberdeen, and with similar universities and institutes in Passau, Munich, Vienna, Bratislava, Warsaw and other centers.

Several Separate Book Publications, Tape Recordings and Video Shots as of 1989

L. Tyllner - *Úvod do studia lidové písně* [Introduction to a Folk Song Study]. České Budějovice 1989.

V. Thořová - *Lidová zpěvnost na Chodsku* [Folk Song Melodies in the Chodsko region]. Praha 1996.

Jihočeské vánoce. Koledy, zvyky a obyčeje [Christmas in Southern Bohemia. Carols, Customs and Habits]. Uspořádal a zpracoval [arranged and processed by] Lubomír Tyllner. České Budejovice 1992.

Jihočeské vánoce [Christmas in Southern Bohemia]. Magnetofonová kazeta. Praha 1993.

My jsme hoři od Šumavy [We're the Guys from Sumava]. Magnetofonová kazeta. Praha 1993.

Lidové písně z Pelhřimovska [Folk Songs from the Pelhřimov Region] 3. K vydání připravil [publication prepared by] Lubomír Tyllner. Praha 1993.

T. A. Kunz - *Böhmische Nationalgesänge und Tänze*. 1 - faksimile, 2 - texty [lyrics]. K vydání připravil [publication prepared by] Lubomír Tyllner. Praha 1995.

Ludvík Kuba - *Lidové písně z Chodska* [Folk Songs of Chodsko] 5. K vydání připravila [publication prepared by] V. Thořová. Praha 1995.

D. Stavělová - *České lidové tance v guberniálním sběru z roku 1819* [Czech Folk Dances in an 1819 Provincial Collection]. Praha 1996.

Lidové tance z Čech, Moravy a Slezska [Folk Dances of Bohemia, Moravia and Silesia] 1-9. Videokazety s popisy [descriptions] a komentáři. Strážnice 1994-1996.

Lubomír Tyllner

LIAISON OFFICER: Madagascar

L'ethnomusicologie prend de l'expansion à Madagascar. Des chercheurs étrangers s'intéressent de plus en plus aux recherches concernant la musique malagasy. Des étudiants nationaux et de différentes nationalités entreprennent des mémoires ou des thèses sur la culture musicale (organologie, chants, études des textes, étude technique des sons etc.) dans différentes universités européennes, en Afrique ou aux Etats Unis. De ce fait, les résultats des travaux de recherche gagnent en qualité et leur niveau scientifique est de plus en plus élevé de part les échanges de données et d'information.

Des compacts disques sur la musique du Sud ou des côtes de Madagascar viennent d'être produites aux Etats Unis, en Suisse ou par l'UNESCO. En exemple, on peut citer, Madagascar: Antandroy Music, 1997 VDE-GALLO; Madagascar: anthologie des voix, 1997, Culture du monde MCM; Madagascar: pays Mikea, 1996 OCORA Radio France. De nombreuses cassettes de genre folklorique, variétés populaires ou rock d'inspiration traditionnelle inondent également le marché local et sont, pour la plupart, exécutés par des musiciens et des chanteurs de diverses régions de l'Ile.

Une de nos activités majeures cette année fut le montage par le laboratoire d'ethnomusicologie de l'Institut de Civilisations dont nous avons la charge, d'une exposition permanente sur les instruments de musique traditionnels de Madagascar. Cette exposition, conçue avec quelques 189 objets ayant leurs spécificités propres, est assez unique. Outre le caractère exhaustif des textes, la recherche esthétique de la présentation de chaque objet a fait l'objet d'une attention particulière, les couleurs, les sons, les mouvements et les formes étant indissociables dans notre culture traditionnelle. Les visiteurs sont les touristes, les chercheurs et étudiants mais surtout les jeunes écoliers qui, par des visites guidées, parviennent à enrichir leur connaissance du patrimoine culturel de leur pays.

Ence qui concerne les publications le plus récentes, nous pouvons citer les articles suivants:

Mireille Rakotomalala: "The Traditional Dances of Madagascar." In: *The Spirit's Dance in Africa: Evolution, Transformation and Continuity in Sub-Saharan*, ed. Esther A. Dagan, Galerie Amrad African Arts Publications, Canada 1995, pp. 245-9.

Mireille Rakotomalala: "Drums of Madagascar." In: *The Drums: The Heartbeats of Africa*, ed. Esther A. Dagan, Galerie Amrad African Arts Publications, Canada 1996, pp. 162-3.

Mireille Rakotomalala: "Performance in Madagascar." In: *Garland Encyclopedia of World Music - Africa*. 1:781-92. London & New York 1998.

L'objectif essentiel du laboratoire dans les prochains mois à venir est l'instauration de l'enseignement de l'ethnomusicologie à l'Université d'Antananarivo et plus tard dans les provinces.

Mireille Rakotomalala

LIAISON OFFICER: Papua New Guinea

Beginning in 1996, the Cultural Studies Division of the National Research Institute again became the Institute of Papua New Guinea Studies (IPNGS). Hence, reestablishing the name of the institution founded in 1974.

IPNGS's Music Department is the main body for music research in Papua New Guinea (PNG) and the staff presently consists of Don Niles, Clement Gima, and Cornwall Gegera. Beginning December 1997, Niles will be visiting professor at Hiroshima University (Japan) for one year, during which time Gima will be acting head of the Music Department.

Since the previous PNG Liaison Officer Report (April 1992), many noteworthy events have taken place involving PNG participation. The following highlights some of the most important.

Conferences

Two ethnomusicology conferences have been hosted in PNG during the period in question:

1. The New Guinea Ethnomusicology Conference took place 1-6 July 1993 in Port Moresby, hosted by the Faculty of Creative Arts, University of Papua New Guinea. The papers were eventually published as: Robert Reigle, ed., *New Guinea Ethnomusicology Conference: Proceedings. Occasional Papers in Pacific Ethnomusicology*, 4. Auckland: University of Auckland, 1995. (Available from: Archive of Maori and Pacific Music, Department of Anthropology, University of Auckland, PB 92019, Auckland, New Zealand). The publication is dedicated to the memory of Frank Magne, who died shortly after the conference, as he was preparing to return home. The following papers are included in the proceedings:

Part One: Music Learning

Vida Chenoweth: "Cultural Change and Music Literacy"; Soru Anthony Subam: "Culture/Creativity in Education"; Justin Tonti-Filippini: "The Training of Expressive Arts Teachers for the Secondary Schools of Papua New Guinea: A Music Educator's Perspective"; Keith Stebbins: "The State of Music Education in Papua New Guinea, 1993". Panel Discussion: "Traditional Music and Education".

Part Two: Music Scholarship

Don Niles: "Request for Suggestions for Collections of Publications Concerning Papua New Guinea Music"; Frank Magne: "Where's the Music Coming From? Dialogues on Music and Sociability around Goroka Today" (Preamble and Postlude by Louise Meintjes and Steven Feld).

Part Three: Older Traditions

Yoichi Yamada: "Voices in Dreams: Sound Perception of the Waxei People in the East Sepik Hills of Papua New Guinea"; Samuel P. W. Pongiura: "Mie Howie: Garamut Communication of the Yangoru"; Robert Reigle: "Sound of the Spirits, Song of the Myna"; Luke Balane: "Music from Ghulu Island, West New Britain Province"; Augustine Abo: "Kambai, a Dance from New Hanover"; Stella Oguoma Inimgba: "Sandalu of the Wawuni People of Wapenamanda: A Study of its Evolution, Performance, and Cultural Relevance"; Rockland Kamarefa: "Honto, Jaw's Harp from the Kamano Area of Kainantu District"; John Waiko: "Binandere Ario Dance and Music".

Part Four: New Traditions

Richard Moyle: "Songs of the Mau"; Clement Gima: "Changes in Music on Unea Island"; Michael Wild: "The Growth and Direction of the PNG Music Video Industry".

Panel Discussion: Traditional Music and the Recording Industry

Pius Wasi: "Contemporary Music in Papua New Guinea"; Michael Webb: "Sources, Ownership of Songs and Approaches to Composition in Recent Commercial

Music from Rabaul"; Julie ToLiman Turalir: "Women in Contemporary Music".

During the conference, the following book-launching took place: Michael Webb's *Lokal Musik: Lingua Franca Song and Identity in Papua New Guinea*. (Apwitihi: Studies in Papua New Guinea Musics, 3). Boroko: National Research Institute, 1993.

2. Ivilikou: Papua New Guinea Music Conference and Festival took place in Port Moresby, during 17-21 September 1997. Ivilikou was jointly organised by the Institute of Papua New Guinea Studies and the University of Papua New Guinea. During the conference, the following papers were presented:

Martin Buluna: "A Brief History of Modern Music and, in Particular, the Acoustic Guitar in Milne Bay Province" (read in absentia); Jun'ichiro Suwa: "Localization of Listening: Invention of String Band Funeral Songs in the Madang Area"; Denis Crowdy: "Towards an Analysis of a Papua New Guinea Guitar Style"; Virginia Whitney: "Akoye Music: A Reflection of an Individualistic Culture"; Michael Kteng: "Traditional Music in Changing Contexts: Examples from Madang"; Julie ToLiman Turalir: "Different Classifications of Tolai Traditional Music and Dance"; Don Niles: "Different Approaches to Papua New Guinea Hymnody: An Overview"; Clement Gima: "Leleki: From Traditional Music to Church Music"; Cornwall Gegera: "Traditional Church Music in the Anglican Church"; Helen Reeves Lawrence: "Zogo wed: The Sacred Songs of Eastern Torres Strait Islanders"; Alexander Henning: "Hymnody in the Evangelical Lutheran Church of Papua New Guinea"; Soanin Kilangit: "Polpolot: Ownership on Baluan Island"; Robert Reigle: "Na ai malo, na kaapo: Mi ino man, mi devel"; Enos Kwara: "Social/Musical Change in Morobe: A Personal Account"; Otto Nekitel: "Abu'-Miye Whistled Speech-Revisited"; Andrew Strathern & Pamela Stewart: "Melpa Ballads as Popular Performance Art" (read in absentia); Michael Webb: "What Is Papua New Guinea Popular Music"?

Roundtable Discussants: Jack Clunn, Eddie Elias, James Kila, Patrick Matbob, Buruka Tau, Pius Wasi

Julie ToLiman Turalir: "Traditional Ownership of Tolai Music and Dance"; Pauline Mogish: "The Status of Traditional Copyright"; Thomas Turkaul: "Church Song: A Form of Communication with God"; William Takaku: "Cultural Contemporary Rhythms in Music"; Luke Balane: "The Significance of the Bullroarer to the Uramat".

The majority of papers were read by PNG residents. Additionally, two researchers, presently involved in their fieldwork, presented papers. Themes focussed on music and religion, changing contexts of traditional music, copyright and ownership, and popular music. In the latter category, Michael Webb presented a keynote paper, followed by a roundtable discussion involving musicians, music journalists, producers, and researchers.

Yoichi Yamada's book *Songs of Spirits: An Ethnography of Sounds in a Papua New Guinea Society* (Apwitihi: Studies in Papua New Guinea Musics, 5. Boroko: Institute of Papua New Guinea Studies, 1997) was also launched during Ivilikou. The book includes a compact disc of the recordings discussed.

On the weekend, two concerts were held. The first focussed on music performed solo or by small ensembles, which is seldom heard outside of a village context. The second concert involved performances of some of the distinctive styles of Christian music which have developed within the Anglican, Catholic, Lutheran, Seventh-Day Adventist, and United churches in Papua New Guinea. Attendance at Ivilikou was between 75 and 100 people each day. The Institute of Papua New Guinea Studies is now preparing the papers for publication.

The work of ICTM and its Study Groups was also discussed and promoted.

For the 1995 ICTM meeting in Canberra, Australia, IPNGS staff organised a panel, "Current Trends in Papua New Guinea Music Research" which included papers by Gima, Niles, Soru Tony Subam, and Thomas Lulungan.

In 1994 and 1996, Gima represented PNG at the Asian/Pacific Music Materials Co-production Programme organised by the Asia/Pacific Cultural Center for UNESCO in Japan. Two videos on musical instrument construction resulted from these meetings.

Publications

The IPNGS has continued its monograph series, *Apwitihi: Studies in Papua New Guinea Musics*, begun in 1990. *Lokal Musik: Lingua Franca Song and Identity in Papua New Guinea* by Michael Webb (1993), *Mission and Music: Jabem Traditional Music and the Development of Lutheran Hymnody* by Heinrich Zahn (1995, ed. by Don Niles), and *Songs of Spirits: An Ethnography of Sounds in a Papua New Guinea Society* by Yoichi Yamada (1997, with CD) have appeared.

Future monographs planned for this series include Andrew Midian's *The Value of Indigenous Music in the Life and Ministry of the Church, with Particular Reference to the United Church in the Duke of York Islands* and James F. Weiner's *Songs of the Empty Place: The Memorial Poetry of the Foi of the Southern Highlands Province*.

IPNGS also began a periodical, entitled *Kulele: Occasional Papers on Pacific Music and Dance*. The first issue is totally devoted to Mervyn McLean's "Diffusion of Musical Instruments and Their Relation to Language Migrations in New Guinea" (1994). The second issue contains articles and reviews by Bernard Juillerat, Nixon Kemoi, Gregory Topuria, Raymond Ammann, Gordon Spearritt & Jürg Wassmann, Spencer Kombega, and Don Niles (1996).

The Institute has continued its work in compiling annual listing of *Commercial Recordings of Papua New Guinea Music*. Since the last report, the 1989 Supplement (1993), 1990 Supplement (1993), 1991 Supplement (1993), and 1992 Supplement (1996) have appeared, compiled by Don Niles and Clement Gima.

IPNGS staff and other PNG citizens have contributed articles on PNG music to a number of encyclopedias, including Garland Encyclopedia of World Music, The Universe of Music: A History, and The New Grove Dictionary of Music and Musicians.

Research

IPNGS undertook fieldwork among the Hewa (Southern Highlands), Nekgini (Madang), Jabem and Bukawac (Morobe), as well as documenting regional shows in Port Moresby, Wabag, and Lae. Research on a number of subjects continues, including hymnody, the national anthem/song, the popular music industry, historical recordings, instrument distribution, etc.

A number of overseas researchers also conducted research in PNG during this period, including Richard Moyle, Robert Reigle, Jun'ichiro Suwa, Michael Webb, and Yoichi Yamada.

In mid-1997, Niles received financial assistance from the Austrian Government to research early recordings of PNG music housed in the Phonogrammarchiv in Vienna. A joint publication with the Phonogrammarchiv on these materials is planned for 1998.

Don Niles

LIAISON OFFICER: Spain

My latest report for the ICTM Bulletin was published in April 1996. Since then until now, the following news may be of interest.

Meetings or Conferences

The first Symposium about traditional music in Galicia was held 25-26 May, 1996 in Santiago de Compostela. It was organized by the Research Institute *Angel Ganivet*, Granada and the Centro de Documentación Musical de Andalucía.

An international meeting on Anthropology and Music held in Granada from 29 November to 1 December 1996, was an interesting meeting with interdisciplinary character in which ethnomusicologists, historical musicologists and anthropologists participated. Generally speaking, the quality of this meeting was good and it also showed the will of the Research Institute *Angel Ganivet* to promote anthropological research on music. There are plans to organize a follow-up of the meeting Anthropology and Music every two years in Granada.

The IVth Congress of the Spanish Society for Musicology was held in May of this year in Madrid. This is the traditional meeting for Spanish historical musicologists. One of its sessions, though, was devoted to ethnomusicology.

Two weeks later, in the same month, the 3rd Congress of the Iberian Society for Ethnomusicology took place in Castelló with about 80 participants. Themes of the meeting were: Flamenco, Ethnomusicology and Pedagogics, Popular Music, What is Ethnomusicology and Free Subjects. At the end of the meeting, Christopher Small held a little seminar on the subject, "To music: a ritual in the social space".

The conferences of the Iberian Society for Ethnomusicology which started in 1995 (Barcelona) have become the most important meetings in Spain for ethnomusicology. Not only do they draw together most of the Spanish specialists in this area but also attract many students from the few Spanish universities where it is possible today to study ethnomusicology (Valladolid, Salamanca, Granada, and Oviedo).

Publications

Mentioning should be given to the electronic review *Trans. Revista transcultural de música*, no 2 (1996), edited by the University Jaume I of Castelló as well as to the second number of the *Música oral del Sur*, edited by the Centro de documentación musical de Andalucía.

Spanish doctoral theses in ethnomusicology are scarce. However, in the period mentioned here three doctoral theses were defended:

- Gotzon Ibarretxe (Universidad del País Vasco): El canto coral como entramado del nacionalismo musical vasco
- Silvia Martínez (Universidad de Barcelona): El 'heavy metal' a Barcelona: aportacions a l'estudi d'una música popular
- Susana Asencio (Universidad de Barcelona): Música y emigración, El fenómeno musical marroquí en Barcelona.

Also noteworthy is the establishment of a study group within the Iberian Society for Ethnomusicology which is affiliated to the International Association for the Study of Popular Music (IASPM).

Josep Martí

UKRAINE*- The Scientific Laboratory of Musical Ethnology

The goal of this announcement is to inform the ethnomusicological community of the activity of the largest center of ethnomusicological research in the Western region of Ukraine, which is the Scientific Laboratory of Music Ethnology in Lviv.

The Laboratory functions as part of the Music Folklore Department of the Mykola Lysenko Higher Music Institute. Formed in 1990, succeeding the original Cabinet of Musical Folklore which was founded earlier in 1958 at the same institution, the Laboratory gained official status as a research institution in 1992. The Laboratory works in the mainstream of the Ukrainian ethnomusicological school, which represents a tradition of almost 100 years and whose representatives include such well-known luminaries as Stanyslav Ludkevych, Filaret Kolessa, Klyment Kvitka, and Volodymyr Hoshovsky. Today its scientific vanguard and one of Ukraine's foremost ethnomusicologists is Prof. Bohdan Lukaniuk.

The Laboratory researches fundamental problems associated with 'traditional folk music and ethnic history of Halychyna and Volyn'. Its main directions of scientific work are as follows: 1) systematic field work research; 2) archiving of field materials; 3) ethnomusicological research; and 4) conference activity. Its area of field work research encompasses the territory of Western Ukraine and neighboring regions within the dominions of ancient Halychyna and Volodymyria. Field work in the territory is conducted through a single methodology created by the Laboratory, which works within the framework of goal oriented programs in the study of separate historical-ethnographic regions, such as: Nadsiannia, Male Polissia, Transcarpathia, Opillia, and others. The methodology of field work involves first of all systematic gathering of authentic vocal ritual and instrumental folklore (which to the present day still functions in the everyday life of Ukrainian villages), its fixation on magnetic tape with related ethnographic information, the detailed documentation of each recording session, including time and place, the indication of utilized technical means of documentation, information about informants (performers!), their environment, and the interviewer.

The ethnographic materials gathered are subsequently archived. The Laboratory's archive is made up of three main collections: audio archive, graphic archive, and music-note archive.

The audio archive has among its possessions a unique collection of phonographic wax cylinder recordings made by Ukrainian ethnographer Osep Rozdolsky dating from the first half of this century as well as a collection of more recent audio recordings on magnetic tape, which were done in the field environment from 1958 to the present. Today, the Laboratory's audio archive represents over 45,000 such recordings of musical folklore.

The graphic archive contains a fund of written documentation of musical ethnographic material gathered during expeditions. Its main features are 1) a special form called the "Collector's Form" in which each recording session is fully documented, including biographical information about performers; 2) a full stenographic record or a synopsis of interviews with informants; 3) transcription of song poetic texts; and 4) morphological notations of transcribed melodies.

The music archive consists of a card catalogue of phonological transcriptions of specially chosen examples of folk music. This collection today numbers approximately 1,500 transcriptions.

Research conducted by the Laboratory is concerned with the study of vocal, instrumental and dance folklore, the typology, systematization and analysis of folk musical phenomena, with transcribing and archiving of folk music, cultural aspects of folk music, the history and theory of ethnomusicology, fieldwork, etc. Results are published mainly in the

materials of the Conference for Researchers of Folk Music in Red Rus' (Halychyna and Volodymyria) and adjacent lands which, from its inception in 1990, is conducted by the Music Folklore Department and the Scientific Laboratory of Music Ethnology in Lviv (Ukraine).

The aforementioned Conference's goal is the exchange of scientific research and updated information about the musical folklore of ethnic communities in the realm of ancient Halychyna and Volodymyria kingdoms: between the Tysa, Sian, Vepr, Narev, Horyn' river basins, and the Tovtry-Medobir mountain ridges, including Lemko region, and its relationship with the diaspora and neighboring folk music cultures (approximately between the river basins of Danube, Morava, Visla, Niman, and Dnipro). Accordingly, the themes of the Conference include: 1) general questions concerning theory, history, and methodology of ethnomusicology; 2) methodological problems in studying Halychyna and Volodymyria folk music; 3) multilateral, analytical-synthetic, comparative, and theoretical studies of folk music; 4) results of field work research in designated regions; 5) systematic listing of resources for use in research of Halychyna and Volodymyria folk music. Papers with resumes in English or German, concentrating on theoretical studies and field work research, are published in full prior to the Conferences and, without needing to be read, discussed individually at meetings. In addition, the Conference features round-table discussions on themes that were decided upon at the preceding conference and which examine actual problems of research of folk music in Red Rus' and neighboring lands. Presentations of new ethnographic material (audio and video recordings with accompanying commentaries) are concluding the program.

The Laboratory maintains close ties with organizations abroad, in the first place, with Polish and Byelorussian research institutions, and is interested in developing similar contacts in its immediate region, as well as beyond its borders. After recently becoming a member of ICTM, the Laboratory foresees for itself new perspectives in international cooperation within the framework of this organization.

Taras Brylynsky

*Printed with consent from Dr. Gerasimova, ICTM Liaison Officer)

LIAISON OFFICER: Zimbabwe

During the last two years Zimbabwe has been working hard in developing its music industry as well as for the teaching and promotion of traditional music.

The Ministry of Sport, Recreation and Culture set up a campaign encouraging music educators and artists to establish associations and performing groups. Several associations have been developed and are growing. These include the Zimbabwe Association of Music Educators (ZAME) whose temporary offices are in the Department of African Languages and Literature at the University of Zimbabwe in Harare; Zimbabwe Association of Traditional Music and Dance, whose temporary office is in the National Arts Council offices in Harare, and many others. Amakhosi which focuses more on theatre but with a lot of traditional and traditionally based contemporary music is also flowering nationally and internationally and has its own very well developed centre in Bulawayo. "CHIPAWO" which stands for "Children Performing Arts Workshop" is another organisation in Harare that educates and trains children from primary school age groups to high school in the performing arts, especially in music, dance and dance drama, and theatre in general, with emphasis on traditional arts.

Some performing groups in traditional music have turned semiprofessional. These

include Mhembero Traditional Dance Company, led by Irene Chigamba, Boterekwa led by David Gweshe, Batanai Dance Company led by Elizabeth Takawira, Detembira which combines poetry in Shona and English languages, and traditional music with mbira, drums and rattles accompaniment, led by Chirikure Chirikure, the poet, and Dumisani Maraire, the mbira player. All these and many other groups focus on Shona music.

Ihawu Lesizwe led by Timothy Mlalazi and Ulwandle Dance Company led by Atanas Ruvengo, and many others focus on Ndebele traditional music. Most groups that focus on Ndebele music are in Bulawayo although the two above are based in Harare.

The association ZAME creates in-service training programmes for teachers, (music and non-music teachers) with emphasis on instruments such as mbira and marimba. ZAME is also organising cultural exchange programmes in music education with other countries. A strong cooperation exists between ZAME and the Ostfold School District in Norway, involving three Zimbabwean and Norwegian schools as well as one teachers college on each side. In these exchange programmes music teachers from either country teach colleagues in the other country their own traditional music. The association of Traditional Music and Dance focuses on registering performing groups nationwide and organising national festivals and music and dance competitions. This endeavor also receives private funding from the Chibuku Breweries.

At institutions of higher learning Zimbabwe is now introducing a two-year National Certificate of Music Programme that started 1995 at the Zimbabwe College of Music in Harare where the first students graduated in 1996. The instruction of this programme is about 20% in Western music, mostly theory of music and history of Western music; 30% in African music with emphasis on the SADC region which covers Southern Africa and Eastern African countries. 50% of the programme deal with Zimbabwean music and culture with heavy emphasis on Zimbabwe's traditional music. Besides theoretical courses in Zimbabwean music, students also learn how to play musical instruments such as mbira (three types), marimba, drums, rattles, and are instructed in dancing and singing. There are plans to expand this programme now executed at the Zimbabwe College of Music in Harare to music academies nationwide. Most students in this programme are school teachers who took music as a main subject at teacher education level but had not studied music before getting into teachers colleges.

The Ministry of Education's Curriculum Development Unit finished a Primary School Syllabus which is being implemented now and is preparing the Secondary School Music Syllabus.

At university level, the University of Zimbabwe's Department of African Languages and Literature in Harare offers a course in ethnomusicology, with emphasis on Zimbabwean music to its undergraduates. The Department of Teacher Education at the same university is pursuing the continuation of its BEd Music programme which has been suspended because of lack of qualified coordinators, a problem that Zimbabwe is in a hurry to rectify.

Africa University in Mutare has just started a BEd Music Programme in 1997 which also emphasises African music. In 1997, Solusi University, near Bulawayo in Matebeleland introduced a music programme on the undergraduate level.

A research project on Zimbabwe's African traditional music styles, studying the Shona and Ndebele ethnic groups, was completed in 1996. This was carried out by Dr. Dumisani Maraire, and PhD candidate in Ethnomusicology, Isaac Kalumbu with research assistance from Zimbabwe College of Music students. The project was funded by UNESCO and the material edited on DAT tape which the researchers understand will be

added to the UNESCO Collection. The material on the tape will contribute greatly to music education in Zimbabwe, to ethnomusicology and to African studies world wide, as well as being a good collection for listening and enjoyment.

Zimbabwe is very fortunate to have in the Permanent Secretary of the Ministry of Sport, Recreation and Culture, Mr. Stephen Chifunyise, an official who is learned in the performing arts, an artist himself and author of several plays, who oversees a network of cultural offices and officers in provinces nationwide. These offices are responsible for setting up arts festivals and entertainment for different national, provincial and district events.

Most of Zimbabwe's famous tourist centres such as Victoria Falls along the Zambezi River and the Chapungu Centre east of the city of Harare have resident performing groups of traditional music. Some hotels, especially in Harare, are now beginning to invite groups of traditional music to entertain their patrons, thus encouraging a gradual development of a music industry based on traditional arts.

At present, there is healthy networking between the Ministry of Sport, Recreation and Culture, the Ministry of Education, universities, colleges, associations, schools and the community at large.

Dumisani Maraire

ICTM MEETING CALENDAR

- 1998
11-13 June
Venice
Italy
Study Group on Anthropology of Music in Mediterranean Cultures
Theme: Music as Representation of Gender in Mediterranean Cultures
Local Organization: Tullia Magrini
- 1998
19-26 August
Istanbul
Turkey
Study Group on Ethnochoreology - 20th Symposium
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 larger World. From Local to Global and Back
Program Committee Chair: Irene Loutzaki, Greece
Local Organization: Arzu Özturkmen
- 1998
24-28 August
Ramat Gan
Israel
Study Group on Computer Aided Research
Topics:
1. Musical Databases: Their Structure, Tools for Music. Analysis and Prospects of International Cooperation.
2. Recent Israel Developments in all Fields of Computer Assisted Research on Music
Local Organization: Talila Eliram and Edwin Seroussi
- 1998
15-20 Sept.
Dion
Greece
Study Group on Iconography
Theme: Music and Image of Music in the Mediterranean World, 300 B.C. - 300 A.D.
Local Organization: Alexandra Goulaki-Voutira, Dimitrios Pandermalis
- 1998
19-24 Sept.
Copenhagen
Denmark
Study Group on Folk Musical Instruments - 13th Meeting
Themes:
1. Traditional Instruments: Collecting, Preserving, Researching, and Presenting
2. The Revival of Folk Instruments
Local Organization: Lisbet Torp
- 1998
18-24 October
Istanbul
Turkey
Study Group on Maqâm
Theme: The maqâm Traditions of the Turkic Peoples
Local Organization: Yalcin Tura
- 1999
9-12 January
Visby
Sweden
ICTM Colloquium
Theme: The Role of Music in "Emerging Multicultural" Countries
Program Chair: Salwa El-Shawan Castelo-Branco
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

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