

BULLETIN
of the
INTERNATIONAL COUNCIL
for
TRADITIONAL MUSIC

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With
Second Notice

CHINA 2003 CONFERENCE



INTERNATIONAL COUNCIL FOR TRADITIONAL MUSIC
DEPARTMENT OF ETHNOMUSICOLOGY, UCLA

<http://www.ethnomusic.ucla.edu/ictm>

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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, LOS ANGELES, CALIFORNIA

The ICTM Secretariat has moved from Columbia University, in New York City, to the University of California at Los Angeles (UCLA), in Los Angeles, California. This move has caused some delays in publications and routine activities of the Secretariat. The new Secretary General, Anthony Seeger, extends his apologies for the delay in publishing the Yearbook Volume 33, 2001.

Please carefully note the new address, telephone numbers, website, and email address for future use. Please address all inquiries about the ICTM, membership applications, and subscription requests to the following addresses:

ICTM Secretariat,
UCLA Department of Ethnomusicology
2539 Schoenberg Hall, Box 957178,
Los Angeles, CA 90095-7178 USA

tel: +310 794-1858 fax: +310 206-4738

email: ictm@arts.ucla.edu

The ICTM Website has a new address: <http://www.ethnomusic.ucla.edu/ICTM>

This website will be regularly updated, and also has the full text of the current bulletin and ICTM member directory. Please consult the website for more up-to-date information.

Special Thanks:

The ICTM wishes to extend their thanks to outgoing YTM review editors, Gage Averill (and his assistant Daniel Neely), Cynthia Wong and John Baily.

Now Available - ICTM 2001 Directory

As we go to press with the current issue of the Bulletin, the 2001 Directory is also being printed. If you haven't received it already, you will be receiving it shortly! Note that the directory is available for viewing on the ICTM website. We welcome your comments, updates and suggestions.

Corrections

Please note that that there was a typographical error in the previous ICTM Bulletin dated October 2001. The issue number was incorrectly listed on the cover as CXIX (119); The correct issue number for the ICTM October 2001 Bulletin is XCIX (99). Thanks to the folks at the British Museum Library and Don Niles for bringing this to our attention!

KS / AS

SUBMISSIONS FOR THE BULLETIN OF THE ICTM (Editor: Kelly Salloum)

The Bulletin is primarily a means for communicating ICTM information. If space allows, however, the Bulletin considers news for or from international meetings that may be of interest to ICTM membership. Priority is given to UNESCO affiliated organizations.

Deadlines for submissions to the Bulletin are:

April Bulletin - 1st of March October Bulletin - 1st of September

All submissions should be sent, whenever possible, by Email or on an IBM compatible disk. Material will be edited, when necessary, without notification. The address, telephones, and email are the same as those of the ICTM Secretariat listed inside the bulletin front cover.

SUBMISSIONS FOR THE DIRECTORY OF TRADITIONAL MUSIC (Editor: Kelly Salloum) Please keep the Secretariat up-to-date regarding your current contact information, interests, fieldwork and projects. Be sure to indicate if the information you are submitting should “replace” the information we already have or if it should “append” or be added to the existing information in our database.

UNESCO RECORDS (Editor: Anthony Seeger)

Proposals for compact discs in the UNESCO Records Series are welcome and should be sent to Prof. Anthony Seeger at the ICTM Secretariat address listed inside the bulletin front cover. 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.

Mailing Schedule:

April Bulletin: Beginning of April October Bulletin: Beginning of October
YTM: Mid-December Directories: In December of uneven years.

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

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NEW EDITORIAL TEAM FOR THE YEARBOOK AND CALL FOR SUBMISSIONS

The Yearbook for Traditional Music has a new editorial team from the 2002 volume onwards. The new General Editor is Stephen Wild, the Book Reviews Editor Frederick Lau, the Film and Video Reviews Editor Bruce Koepke, and the Record Reviews Editor Margaret Sarkissian.

As everyone knows, the World Wide Web has become a major source of information and discourse, although of uneven quality and reliability. We are looking for a Web Reviews Editor to coordinate reviews of web sites of interest to readers of the *Yearbook*. Anyone interested in this new role please contact Stephen Wild at Stephen.Wild@anu.edu.au.

Articles in the 2002 volume of the Yearbook will mainly be based on presentations made at the last ICTM World Conference, following the usual custom. Samuel Araujo, the chair of the organizing committee for the conference in Brazil, has been appointed Guest Editor.

Proposed papers for the 2003 volume should be sent to Stephen Wild, School of Music, Australian National University, Canberra, ACT 0200, Australia; email address: <Stephen.Wild@anu.edu.au>; fax: +61 2 6248 0997. They should be submitted in both electronic form attached to an email and hard copy sent to the postal address or faxed. Submissions should be made as soon as possible and not later than 1 January 2003. Intending authors should consult *Information for Authors* in the preliminary pages of a recent volume of the Yearbook.

Stephen Wild

SUBMISSIONS FOR YTM REVIEWS

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

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

ICTM Film and Video Review Editor: Films and videos for review should be sent to Bruce Koepke, PO Box 134, O'Connor, ACT 2602, Australia; email <bruce.koepke@anu.edu.au>; fax +61/6249 5410.

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

PLEASE DO NOT SEND BOOKS OR FILMS/VIDEOS FOR REVIEW TO THE ICTM SECRETARIAT IN LOS ANGELES. Please send review materials directly to the respective review editor.

**SECOND NOTICE — 37th WORLD CONFERENCE OF THE ICTM
Fuzhou and Quanzhou, China 15-22 July 2003**

CALL FOR PROPOSALS

PROGRAM COMMITTEE

Chair: Don Niles, Papua New Guinea
Members: Steven Feld, U.S.A.
Anca Giurchescu, Denmark
Margaret Kartomi, Australia
Lee Tong Soon, U.S.A.
Anthony Seeger, U.S.A.
TSAO Penyeh, Hong Kong, China
WANG Yao Hua, China

Themes of the Conference

1. Interpretations of Transmission and Change in Traditional Chinese Music
2. Musical Instruments as Insights on Musical Systems
3. Interactions of Dancers and Musicians in Performance
4. Music and Christian Missionization
5. New Research

Proposals:

Members who wish to make a presentation are asked to send their proposals as soon as possible, but before the deadline of **November 15th, 2002**.

Early Acceptance of Proposals:

To facilitate the travel planning of prospective conference participants, and especially the coordination of Panels, the Program Committee will consider, upon request, proposals for “early acceptance” which fit clearly into the scheme of the conference. We strongly recommend that submissions for which “early acceptance” is required be made by email or, failing that, through the mail, but with the inclusion of a text-only file on diskette in Macintosh or IBM compatible format. In such cases, we will attempt to reach a decision within four weeks after receipt of the proposal.

Presentation Formats:

We encourage presentations in the form of panels: sessions that are entirely planned, coordinated, and prepared by a group of people, one of whom is the responsible coordinator. The parameters are: 90 minutes total time slot; 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 attend the conference. Each panel

proposal will be accepted or rejected as a whole. Panel proposals will receive priority consideration for “early acceptance.”

Other forms of presentation are not discouraged, however. Members may propose individual papers, round-tables, or other formats. 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.

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

Languages

English, French, and Chinese are the official languages of the conference, and only papers to be delivered in one of these languages can be accepted. Abstracts may be submitted in either Chinese or English, as described below. To facilitate communication, authors of presentations in French or Chinese are asked to provide summaries in English when they deliver their papers, if possible.

Abstract Format:

Please send your proposal by email, or send a hard copy plus computer diskette if possible. Proposals must include the title of the paper or panel (listing also the other participants), and an outline of its contents. Please 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 that were previously given or have appeared in print, or otherwise, will be rejected. The Program Committee reserves the right to accept those proposals that, in their opinion, fit best into the scheme of the conference.

Members may also use an on-line form available at <http://www.ethnomusic.ucla.edu/ictm/2003China/abstract.htm> and paste it into their email message to the appropriate recipient

Where to send abstracts:

1. Abstracts in English or French:

By email:

English or French email abstracts should be sent to Don Niles:

ipngs@global.net.pg

Write “*ICTM 2003 abstract*” in the subject line.

By air mail or fax:

Don Niles
ICTM Program Chair - China 2003
Institute of PNG Studies
Box 1432
Boroko 111
PAPUA NEW GUINEA

fax: [675] 325-0531

2. Abstracts in Chinese:

By email:

Chinese language email abstracts should be sent to TSAO Penyeh:

poonyeetsao@cuhk.edu.hk

Write “*ICTM 2003 abstract*” in the subject line.

By air mail or fax:

TSAO Penyeh
ICTM Program Committee - China 2003
Department of Music
Chung Chi College
Chinese University of Hong Kong
Shatin, N.T.
HONG KONG, CHINA

fax: [852] 2603-5273

If you are using someone else’s email address, be sure that you provide your own name and address for correspondence in the message.

Receipt of the abstracts will be confirmed. If members do not receive a receipt, they are requested to please send the abstract again.

Deadline:

The Program Committee may not be able to consider proposals received after the deadline of **November 15th, 2002**.

Membership:

Please note that the Program Committee will only consider proposals whose authors are current members of the ICTM in good standing for 2002. New members may join and submit a proposal at the same time. Proposals from students are encouraged. For membership questions, contact the ICTM Secretariat at ictm@arts.ucla.edu or write to ICTM Secretariat, Department of Ethnomusicology, UCLA, 2539 Schoenberg Music Bldg., Box 957178, Los Angeles CA 90095-7178, USA.

Audiovisual presentations

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

Special sessions and workshops:

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

**Invitation Speech from the Hosts of the
37th World Conference of the ICTM**

delivered by Professor Wang Yaohua at the
36th World Conference, Rio de Janeiro, Brazil

Dear Mr. Chairman, colleagues, friends, ladies and gentlemen,

It is my pleasure to be here, on behalf of the President of Fujian Teachers University, to invite Mr. President, Mr. Vice-President, and Mr. Secretary General, members of the Executive Board of ICTM, and all the members of ICTM from different countries and areas, to participate in the 37th World Conference of the ICTM to be held from July 15 to July 22, 2003 in the cities of Fuzhou and Quanzhou in Fujian Province, China.

China is a country with a civilization of about five thousand years. In its long historical development process, people of the fifty-six nationalities in China have built a rich and a brilliant civilization, and have made great contributions to the national cultural and material lives of its people.

Chinese traditional music is well known for its various styles of expression, and its substantial contents. You may find that the music of literary people in ancient dynasties was so elegant that it has enjoyed a high reputation in this country. The religious music as well as imperial court music are not only beautiful and fascinating in form, but also contain much true essence of life.

Fujian province, situated in the southeastern part of China, with a population of 36 million, is one of the most developed provinces in China. You can't imagine that in such a place there are different kinds of traditional music, dances and dramas. That is why it has been ever crowned with the title of "museum of Chinese ancient folk music." For instance, Nanyin, a sort of folk music prevailing in the south of Fujian province, has classic beauty and an elegant taste. It has inherited and retained the nature and value of the traditional music in different historical periods from Qin dynasty to Qing dynasty for over 2000 years.

Puxianxi and Liyanxi, two traditional local operas, have also retained the characteristics of music and operas that had been prosperous in ancient Southern China during the Song and Yuan dynasties. Gexaixi, popular both in Fujian and Taiwan provinces, is a cultural contribution and artistic creation by the people of both provinces. Furthermore, there are some other traditional music and dramas in this province, such as Baojiaxi in the city of Quanzhou, Min opera in the city of Fuzhou, Minxi folk songs in the western part of Fujian, the folk songs and dances of She nationality, Shibao, Longcui, Youcunxi and so on. You will be fascinated by all of these traditional music and dramas. Appreciation of some of the traditional music will be included in the programs of the 37th Conference.

Under the influence of this cultural climate, the researchers in Fujian province, as well as China, have tried their very best to carry out study programs in the fields of ethnomusicology, and have gained fruitful academic achievements in traditional music research. They would like to take advantage of holding the 37th World Conference of the ICTM to share and exchange the academic viewpoints in the fields of ethnomusicology with all members of the ICTM.

Fujian Teachers University feels honored to host the 37th World Conference of the ICTM in cooperation with other academic institutions in Fujian Province. Fujian Teachers University, a key university with a 94-year-history, is a comprehensive university. It has 12 colleges, 24 departments, and 49 research institutes. The Music Department of this university has a teaching and research contingent with different academic ranks and titles. It attaches great importance to the academic research work covering the fields and subjects of Ethnomusicology, Music pedagogy, Traditional Chinese music, Traditional

Fujian music, Comparative study of Fujian and Taiwan music, History of Chinese music, and History of European music. We are looking forward to hosting you in the Music Department of Fujian Teachers University.

Finally, I would like to give a brief introduction of the cities that will host our distinguished guests. Cities such as Fuzhou, Quanzhou and Meizhou island in Putian are attractive with their picturesque scenery, rich historical relics and valuable cultural heritage.

Fuzhou, nick-named as “banyan city,” is the capital of Fujian province. It has a history of nearly 2000 years, and has a population of 1.2 million people. The climate in Fuzhou is mild, and the average temperature in July is 29 centigrade. Fuzhou has been a well-known international economy and trade center since the Tang dynasty. It was also a historical and cultural city. Minju, a traditional opera, has prevailed in the central, east and north of Fujian province. It is also popular in Taiwan province as well as in some areas of Southeast Asian countries.

Quanzhou is a city with rich historical and cultural relics. As early as in the Song and Yuan dynasty, international trading was very busy and prosperous there. Silk and porcelains were fashionable overseas. The most important way of exporting the silk and porcelains was through the so-called “maritime communication route,” the farthest country it reached was Tanzania, according to the historical records. Today, Quanzhou has become a famous business and tourist city.

The people of these cities welcome you in July of 2003. Let us get together at the Fujian Teachers University, in Fuzhou and Quanzhou, Fujian province, China, in July of 2003.

ICTM Reports / Announcements

STUDY GROUPS

Study Group on Historical Sources of Traditional Music

Upcoming Conference:

14th Meeting of the Study Group on Historical Sources of Traditional Music

18 - 24 September 2002, Münster, Germany

The conference will focus on two main themes:

1. Manners of performance in historical recordings

2. The social role of musicians in historical perspectives

Colleagues from several countries have submitted their proposals and we hope to have a stimulating meeting. Conference languages will be German and English. Detailed information will be distributed to those who announced their participation. Please refer also to the Study Group on Historical Sources of Traditional Music website which can be accessed from the main ICTM website at <http://www.ethnomusic.ucla.edu/ictm>

Local Organizer: Dr. Ralf Martin Jäger <jagerr@uni-muenster.de>

Chairpersons: Dr. Susanne Ziegler <sziegler2@aol.com> and Prof. Dr. Rudolf Brandl <musik@gwdg.de>

Forthcoming Publication:

The proceedings of the two last meetings in Dion, Greece (1997) and Innsbruck, Austria (2000) have been published together and are in print.

Susanne Ziegler

Study Group on Ethnochoreology

Upcoming Conference:

22nd Symposium of ICTM Study Group on Ethnochoreology

24-31 July 2002, Szeged, Hungary

Themes: 1. Re-appraising our Past, moving into the Future: Research on Dance and Society; 2. Dancer as a Cultural Performer: Individual Dancer in Local Communities

Report on the tentative program and activities

24 th of July	Arrival in Budapest. Registration. Visit to the Institute for Musicology and the Institute for Culture. Visit to the cemetery where György Martin is buried. Collective travel to Szeged by bus. Reception given by the local authorities.
25 th of July	Registration. Opening ceremony. Presentations.
26 th of July	Presentations. Video Session 1
27 th of July	Presentations. Video session 2
28 th of July	Whole day excursion to the National Historical Park, Opusztaszer. Participation in the event of the Folklore Festival.
29 th of July	Presentations. Business meeting No. 1.

- Celebration of the 40th anniversary of the Study Group on Ethnochoreology — Round table with participation of the pioneer members. “Birthday party”.
- 30th of July Meetings of the sub-study groups.
Plenary presentations by the sub-study groups.
Round table: “Dance and Aesthetics” moderated by Adrienne Kaeppler.
- 31st of July Business meeting. No. 2.
Closing ceremony.
Collective travel to Budapest and to the airport.

Added features to the program include morning dance workshops, daily bathing in the garden of the hotel, evening meetings and dancing with the participants of the Szeged International Folklore Festival. Special cultural and other programs may be organized for family members of the participants.

By the 1st of February nearly 60 members of the Study Group had indicated their intention to participate in the symposium in Hungary, and 40 abstracts had been received by the Symposium Committee. The rest are expected soon. The majority of the proposals deal with the first topic/theme. Postgraduate students have displayed special interest in the symposium. At the same time we have invited the pioneer members of our Study Group who were present at its formation. The 40th anniversary celebration will provide us with a good and rare opportunity to bring all the generations into one main event.

Sponsors of the Symposium:

1. Academy of the Hungarian Academy of Sciences
2. Local County Authority
3. Local Transport Company
4. Szeged Festival Foundation
5. National Research Fund (expected)

Proceedings of the symposium are to be published in “Studia Musicologica” (Journal of the Hungarian Academy of Sciences). Communication about the conference has been hindered by the collapse of the computer system at the Institute for Musicology. We apologize for the problems caused by the delay.

Felföldi László (local organizer)

Report from the Ethnochoreology Sub-Study Group on Field Research Theory and Methods

Fieldwork Experiment in Bulgaria May 31- June 06, 2001

The fieldwork experiment organized by Dr. Anna Sturbanova in northwestern Bulgaria (in the district Vrața, villages Hârleț and Lilieci) was successful from many points of view, according to the opinion of both participants and local residents. Nine participants from Bulgaria, Canada, Denmark, England, Germany, Italy, Romania and Ukraine met at the Bulgarian Academy in Sofia for an introductory discussion on the fieldwork aim, strategy and working techniques. After four days, a meeting organized in the same place concluded this activity with a critical appreciation and with some proposals for forthcoming field research.

One of the main purposes of this field research was to widen the knowledge on the *căluș* ritual, which - as we already were informed - was performed since 1983 in a revival format, initially arranged for the famous Koprivstitsa International Festival. This situation brought along two contrasting research perspectives. One perspective disclosed the still existing bounds to the traditional *căluș* healing practice with the help of dance and magic (including trance), to the related forms across the Danube in Romania, and to a very rich system of beliefs connected with death and the 'world beyond'. The other perspective focused on the revival process with questions such as: why, what, by whom, for what purposes, and compared how the staged context and the traditional/natural one are recorded by the old people's memory.

Another theme was proposed by the coexistence and inter-relationship of three ethnic communities: Bulgarians, Vlach (a Romanian speaking population) and Gypsies in the village Hârleț and Bulgarians, Gypsy and Rudari (a Gypsy group who consider themselves Vlach, because they speak Romanian) in the village Lilieci. We could follow ethnic interaction as expressed in dancing and in the cross-cultural knowledge of local traditions.

The team of researchers participated in three dance events, observing and dancing with the local people until late into the night. The four days in the villages (where we stayed in private homes) resulted in rich documentation in the form of video, still photographs and sound recordings of *căluș* performances, dance events, interviews, and many other situations. Written documents compiled information on different subjects and on the people providing this information, diaries and personal comments.

Dr. Anna Sturbanova, the local organizer, played an important role by establishing and mediating the contact between our group, the local authorities

and the villagers. In fact, besides the above-mentioned themes our efforts were directed towards defining the community's patterns of behavior, of their norms and politics, and of their expectations and reactions related to our presence among them. Conversely, the contact with the local people exerted a strong impact on each member of the research team. We learned more about our capacities and limits, and learned as well about teamwork and cooperation. Interaction within this rather large group functioned well, even with language and translation problems taken into consideration. Indeed, most of the group members faced the challenge of communicating in an unknown foreign language and appreciated the way some of their colleagues resolved this problem by taking on the role of ad hoc interpreters.

We anticipate that some of the tangible results and methodological experience of the Sub-Study Group Bulgarian fieldwork experiment (the third in the row), will be presented at the forthcoming Study Group on Ethnochoreology Symposium in Szeged, Hungary, July 24- 31, 2002.

A general outline for the upcoming meeting will include an exhibition of photos and video illustration of *selected căluș* performances, of dance events, interviews and aspects of researchers at work. The visual material will be complemented by short presentations on the fieldwork aim and its limitations by the local reality, on traditional *căluș* and its revival. Critical considerations and discussions will round out this third fieldwork experiment of the Sub-Study Group.

Anca Giurchescu
Secretary of the Sub-Study Group
on Field Research Theory and Methods

Report from the Ethnochoreology Sub-Study Group on Revival

Present at the working meeting in Budapest 17-20 August 2001 was Laszlo Felföldi (Hungary), Egil Bakka (Norway) and Mats Nilsson (Sweden). We had very good discussions about our sub-study group as such and what we realistically we could do in future, and about the theoretical concepts we use. At the end of the meeting we planned a short joint fieldwork project for next year.

Three things seem important for a group like this. First, we need to know who is interested in questions concerning Dance Revival. There are a lot of members in the main Ethnochoreology study group that have indicated interest in the sub-study group. We have collected all the different lists and Laszlo will combine these to make one complete list that includes email addresses.

Another important thing is to define the words and concepts we are talking about. We had long discussions about, for instance, authenticity, tradition, genre, genuine, and folk, and how these concepts relate to the concepts and realities of revival and festivals. These discussions will probably never yield a definitive answer, but it is important that we, at least in the group, are aware of how these concepts are used. The "only" result of all this discussion is a short, preliminary, working formulation about what constitutes a Folk Dance Festival. The text will be completed by Egil for our next meeting. The third important thing for a sub-study group like this is to meet and confront reality, not just talk about it, and to do something together. To achieve this, we planned a joint mini-field-research to be held in Hungary next year. We shall follow a few dance groups at the Danube festival, see their performances, ask questions and listen to them, see their workshops and follow their travels. To structure this in some way we made a list of themes to address. The idea is that it shall be "a process" for creating common experience to frame our discussion, and the primary goal is not to produce "a product," such as a field report. It is of course possible that there will be some sort of written conclusions, but the main aim is the seeing, talking, observing and discussions amongst ourselves and the festival participants. The festival idea will be distributed among the sub-study group members, and anyone can join. There will be a maximum of approximately ten persons participating. When these three most important things were decided, we used some time to explore other subjects important to the sub-study group.

We continued with the interview series "Me and the Revival." It was me, Mats Nilsson, who told how I became a part of the revival movement in Sweden and how my life went after that. Most active members of the sub-study group have been documented, and the interviews are kept at the archive in Budapest. Maybe, in the future, something will be done with this material, but for the moment it will rest. Another important issue for ICTM and the study group is its relation to CIOFF. We have tried, and go on trying, to find a good way to do this. This time we discussed the issue with Eva Hera, and we will continue to keep the channels open. At the end of the meeting we had a short time with Ern Passover, who shared his views on folkways and traditional society.

Mats Nilsson, Göteborg, Sweden, 8 sept 2001
Secretary for the Sub-Study Group on Revival

Report from the Ethnochoreology Sub-Study Group on Iconography

The Ethnochoreology Sub-Study Group on Iconography meeting, organized by chair Barbara Sparti, was held in Urbino Italy 31 July - 2 August, thanks also to the support of the Fondazione Italiana di Musica Antica and the

city of Urbino which provided our meeting room and audiovisual equipment. Though three members were unable to attend, there were still seven members and a visitor at the meeting. The agenda was a full one. The first presentation was by Mariagrazia Carlone, a colleague from the ICTM Study Group on Musical Iconography, who was invited to present a database project designed for musical images to see if it also could be used to catalogue dance images. This presentation was preceded by a review (thanks to a letter and material sent to me by Bill Reynolds) of the past work of our own sub-study group investigating electronic cataloguing. In addition, Placida Staro reported on a project begun in the 1980s in Italy for cataloguing dance images. The discussion of the difficulties of classifying images of dance--world wide--which would not be too generic or too specific to one cultural area continued into the afternoon. There will be one "pilot" project to apply dance image(s) to Mariagrazia's database.

Six presentations followed over the three days which raised questions about "imaginings" (*raffigurazioni*) as opposed to "imaginings" (*rappresentazioni*) in images of dance focusing on 18th- and 19th-Century Italy, 17th-Century Bolognese etchings, on hands and arms in Polynesian and Spanish dance in western photographs and paintings, on dance motifs on tombstones found within the borders of the prior Republic of Dubrovnik, on the relation between temple reliefs of Apsaras and Khmer and Thai classical dance, and on the Islamic arabesque artistic designs and local dance in the Southeast Asian Malay-Muslim islands. The last presentation dealt with photographing dance events today. The presentations were, except for one, all works-in-progress in various stages of evolution. Presenters and listeners profited by having ample time to pose questions, and to hold extensive and critical discussion during and following each presentation.

The sub-study group's plans for the future include: a proposed roundtable on "Using Iconography in Dance Research in the 21st Century" for the next (July 2002) Ethnochoreology Study Group Symposium in Hungary based on the presentations in Urbino. At the same Symposium the sub-study group's finalized "Guidelines for Reading Dance Images" will be distributed. The sub-study group will propose "Iconography" as one of the themes for the 2004 Symposium, after which it plans to create a volume of essays dedicated to the reading and analyzing of dance images which can also be used as examples for students and researchers approaching iconography for the first time.

Barbara Sparti , 30 August 2001

Study Group on Music and Minorities

Upcoming Conference:

2nd Meeting of the Study Group on Music and Minorities

25 - 31 August, 2002, Lublin, Poland

Themes:

1. Theory and method in the study of music and minorities
2. The role of music for migrant societies
3. Representing minorities in music
4. Interethnic problems of borderlands

Local Organizers: Anna Czekanowska, Piotr Dahlig, Jacek Piech

In Charge of the Program: Ursula Hemetek <hemetek@mdw.ac.at>, the board, and John O'Connell

New Publication Announcement

GLASBA IN MANJŠINE / MUSIC AND MINORITIES

Edited by Svanibor Pettan, Adelaida Reyes and Maša Komavec

ISBN 961-6358-47-2; Ljubljana: ZRC Publishing and Institute of Ethnomusicology SRC SASA, 2001; 331 pages

It is our editorial pleasure to announce that the proceedings of the first Study Group's meeting that took place in June 2000 in Ljubljana, Slovenia, are now available. All essays are in English with the summaries in Slovene, except for the Preface, which is in Slovene with the summary in English.

The volume assembles scholars of all generations, representatives of different research traditions, mostly from Europe, and about the same number of male and female researchers. The authors come from fourteen countries (Austria, Bosnia and Herzegovina, Croatia, Denmark, France, Germany, Ireland, Norway, Poland, Slovakia, Slovenia, Sweden, USA, Yugoslavia), while their essays involve some more countries (China, Indonesia, Italy, Malaysia, Romania, Uganda) and a variety of minority groups on a world-wide scale (e.g. Albanians, Jews, Lakotas, Roma, Rusyns, Samis, Sudanese, Tatars, Turks, Vietnamese, Yao).

The preface (Maša Komavec) and the introductory essay (Svanibor Pettan) are followed by six essays of general relevance, pointing to some key issues (Ursula Hemetek, Krister Malm, Adelaida Reyes, John O'Connell, Kjell Skyllstad, Leon Stefanija). The last essay in this group serves as a link to the next *block*, which centers on Slovenia (Mitja Žagar, Julijan Strajnar, Maša Komavec, Vesna André-Zaimović). The next five essays focus on historical

aspects (Alma Zubović, Jerko Bezić, Gerlinde Haid, Gerda Lechleitner, Christiane Fennesz-Juhasz). Fennesz-Juhasz's essay serves also to introduce the next group of essays focusing on the Roma/Gypsies (Anca Giurchescu, Nice Fracile, Dimitrije O. Golemović, Wolf Dietrich). The concluding eight essays do not have a common denominator; they can be seen as a world-wide kaleidoscope of case studies on musics of various minorities (Michael Schlottner, Cheng Shui-Cheng, Robert C. Metil, Hana Urbancová, Jadranka Važanová, Ardian Ahmedaja, Dorit Klebe, Anna Czekanowska).

Some researchers focus on the music of their own ethnic group, which is a minority in a given country (e.g. Andrée-Zaimović, Bezić, Važanová, Ahmedaja). Others focus on a selected minority in the country of the researcher (e.g. Fennesz-Juhasz, Fracile, Golemović, Urbancová). There are also researchers who are attached to the given minority neither by ethnicity nor by current territoriality (e.g. Giurchescu, Dietrich, Schlottner, Shui-Cheng). Two researchers consider religious minorities (Czekanowska, Zubović).

Wherever in the text the author of the given essay provided a recording, it is indicated by the sign CD. The CD is attached to the inner side of the back cover.

The proceedings can be ordered from the editor-in-chief of ZRC Publishing, Dr. Vojislav Likar, at the address: Gosposka 13, SI-1000 Ljubljana, Slovenia; Telephone: (386 1) 470 64 65; Fax: (386 1) 425 77 94; Email: zalozba@zrc-sazu.si <http://www.zrc-sazu.si>.

The price of the proceedings is 3.440 Slovene tolar or 15.42 Euros.

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Best regards from Ljubljana and New York
The Editors - Svanibor Pettan, Adelaida Reyes and Maša Komavec

Study Group on Folk Musical Instruments

Upcoming Conference:

15th Meeting of the Study Group on Folk Musical Instruments

14 - 18 August, 2002, Falun, Sweden

Themes:

1. Interaction between instrument makers and musicians;
2. The introduction of new instruments from historical or contemporary perspectives;
3. Nordic folk music instruments in contexts within or outside the Nordic region

Local Organizers: Dan Lundberg and Gunnar Ternhag

For more details see <http://www.studia-instrumentorum.de/popularis.htm>

ICTM Reports / Announcements

NATIONAL COMMITTEES

Canada - Report from the National Committee

The new President of the Canadian Society for Musical Traditions/Société Canadienne pour les Traditions Musicales is Norm Stanfield of Vancouver, as of late November 2001. Vice-Presidents are Lorne Brown (English) and Marcel Bénéteau (French), Secretary: John Leeder and Treasurer: James Prescott. The last issue of the Society's Bulletin featured an article about the Alan Lomax Collection, by Judith Cohen, who is the General Editor of the Spanish Recordings of the Alan Lomax Collection being published by Rounder Records. For any information, on this series or on the CSTM/SCTM, or to send information about activities or items to be considered for review in the Canadian Society for Musical Traditions Journal or Bulletin, contact Judith Cohen at judithc@yorku.ca

Judith R. Cohen

Italy - Announcements from the National Committee

On October 9, 2001, the Italian National Committee met in Bologna. The former-President Goffredo Plastino resigned from his position. The Assembly nominated and elected Dr. Leonardo D'Amico as President <flogfi@virgilio.it>. The ICTM welcomes Dr. Leonardo D'Amico as the new President of the ICTM Italian National Committee and extends their very best wishes. Professor Giuliana Fugazzotto has assumed the position of editor and webmaster of the new ICTM Italian National Committee website which can be found at <http://www.muspe.unibo.it/gruppi/ictm/index.htm>

The next Meeting of the Italian National Committee will take place in Florence on Sunday 2nd June 2002 at Istituto Stensen, v.le Don Minzoni 25/C Firenze. This meeting will take place during the "FESTIVAL DEL FILM ETNOMUSICALE" ("Ethnomusicological Film Festival") - May 29th - June 2nd - organized by FLOG Center for Folk Traditions (Florence).

Germany - Report from the National Committee

The German National Committee held its Annual Meeting on March 08 – 09 2002 in Cologne by invitation of Prof. Dr. Rüdiger Schumacher, Department of Ethnomusicology at the University of Cologne. The main subject of the accompanying scientific conference was "Traditionelle Musik von / fuer Frauen" (Traditional Music of/for women). Papers were read by Timkehut

Teffera, Berlin (“Frauen in den Musiktraditionen Äthiopiens”), Tamara Kurz, Würzburg (“Zwischen Authentizismus und Kreativität - Portrait einer indischen Tänzerin”), Martina Claus-Bachmann, Bamberg (“He is a woman, she is a man - Zur Dekonstruktion musik- und gesellschaftsbezogener Stereotypen in der Metal-Kultur”), Tobias Robert Klein, Berlin (“To know much about/of our tradition. Konstitution und Stratifikation von ‘cultural troops’ in Accra/Ghana”), Heike Müns, Oldenburg (“Gegenwärtige Forschungen zum Volkslied in Osteuropa”), Jürgen-K. Mahrenholz, Berlin (“Zur wissenschaftlichen Erschließung des Lautarchivs (Humboldt-Universität Berlin) mit Hilfe der Datenbank IMAGO”), Susanne Schedtler, Freiburg (“Die deutschen Lieder im Volkston der Schwestern Milthaler aus Königsberg”), Margret Tietje, Berlin (“Hochzeit ohne Davul-Zurna? Trommel- und Oboenensembles in der Türkei heute”), Martina-Gisela Baur, Essen (“Männermusik für Frauen - Tanz und Tanzmusiker auf Sardinien”), Csilla Schell, Freiburg (“Unspunnen. Das Schweizer Alphirtfest”), Gisa Jähnichen, Berlin (“Männer weinen nicht, Männer sind nur komisch - Wiegenlieder und die Vorurteile der weiblichen Zivilisation”).

The President opened the General Assembly with apologies from absent members. The President announced that volume 11 of the proceedings of the annual meeting in Goettingen (February 2000) will be published next week. This will include a CD with musical examples relating to the articles of the authors.

The General Assembly discussed establishing a free home page for the German National Committee that would be easy to locate and maintain. The current home page still needs work, but can be found at: <http://musikwis.uni-muenster.de/ICTM>.

Vice-President Dr. Gisa Jaehnichen made the following report to the General Assembly on her two years of work in Laos establishing the Archives of Traditional Music in Laos:

Archives of Traditional Music in Laos (ATML)

Under the management of the Director of the National Library, Kongdeuane Nettavong, who is simultaneously the official head of the German-Laotian Research and Training Project, a team of three staff members, privately funded by Gisa Jaehnichen, work in the Archives of Traditional Music in Laos (ATML). The public interest is the greatest hope for the future of the Archives and for the future of the central ideas that created it. Therefore, a Service & Support Program was developed to provide opportunities for researchers and students, as well as other interested people from abroad, to explore the musical cultures of Laos. As a government institution the ATML can support (with

modern office facilities including audio/video studios, field equipment and PC-workstations) field trip management including visas, and other permissions, and personalized service for a very moderate charge. The Laotian staff members will take part in the studies, this will open their scientific horizon from many different viewpoints. They will receive minimal income to go toward further work until the Laotian government can afford these expenses. On behalf of my Laotian colleagues I invite all interested people to use this Service & Support Program. After the installation and the official support finished in May 2001, the ATML require an annual fund of \$1800 USD for training support, office material and communication. This amount cannot be borne by the Ministry of Information of Culture that actually pays for the room facilities, electricity, water, cleaning and security. Individual and institutional donations are warmly welcome. Donors will be considered as preferred applicants for research activities in Laos. They will have always full access to the actual financial report including original receipts.

Please contact: -

UD Dr. Gisa Jaehnichen, Mühsamstr. 64 , 10249 Berlin, Germany, <gisajaehnichen@web.de> - ATML - National Library of Laos, Kongdeuane Nettavong, P.O.Box 122, Vientiane, Lao PDR
website: <http://sowe.fho-empden.de/Projekte/Laos/hp%20laos.htm>
Gisa Jaehnichen

The interesting papers and discussions directed the attention of many members to the female aspects present in their own research. I want to express my gratitude to all the members contributing to this meeting, and especially to Professor Schumacher and his collaborators. The meeting's warm and stimulating atmosphere can be attributed to them. The next meeting and General Assembly will be held in the middle of February 2003 at the University of Lueneburg by invitation of Dr. Carola Schormann.

Marianne Broecker

United Kingdom - Report from the National Committee (British Forum for Ethnomusicology)

Conferences

The BFE holds two conferences per year, a three-day event in the spring and a one-day meeting in the autumn. Since our last report we've held our one-day meeting at the Royal Holloway University (17 November 2001), entitled 'The new (ethno)musicologies'. Papers were presented by Phil Bohlman ('Other ethnomusicologies, another musicology: the serious play of disciplinary alterity'), John Baily ('Ethnomusicology, bimusicality and performance practice'), Robert Kwami ('Intercultural musicology – the way forward'),

Martin Clayton ('Sound and theory; plotting a phonocentric ethnomusicology'), Nicholas Cook ('We are all ethnomusicologists now'), Abigail Wood ('E-fieldwork: a paradigm for the 21st-century'), and Jonathan Stock ('Ethnomusicology now and soon: some assumptions on the shape of things to come'). The event tackled some core theoretical issues offering reflections and concrete suggestions for the nature of future ethnomusicological pursuits. We hope to publish the papers in the near future. In the meantime abstracts are available in the BFE Newsletter (no. 22, Autumn/Winter 2001 available from Rosemary Dooley at <musicbks@rdooley.demon.co.uk>).

Our three-day event is due to take place this year in Edinburgh (11-14 April). The theme is 'Music and experience' and looks set to be equally thought provoking. We are delighted to see in the program a large number of names new to the BFE. We take this as a sign that the organization is growing fast and beginning to draw in scholars of a range of disciplines and from a broader range of countries. Further information can be obtained from the conference website: <http://usit.shef.ac.uk/~mup98dtw/BFE2002cfp.html> or <http://sstweb.open.ac.uk:8282/bfe2002>

Journal

We publish two issues of our journal every year. One is a themed issue, the other general. Volume 10/1 (2001), 'Music & Meaning' was guest edited by Martin Clayton. Volume 10/2 (2001) is due out imminently.

The BFE whole-heartedly thanks out-going editors Martin Clayton and Suzel Ana Reily and welcomes Janet Topp Fargion and Caroline Bithell who will take responsibility for the journals for the next three years. As ever we invite submissions. Please contact either Janet or Caroline at janet.topp-fargion@bl.uk and c.bithell@bangor.ac.uk

Membership

We have recently set up an account in the US to make it easier to receive membership dues and other payments in dollars. This was felt necessary due to our increased US membership following efforts to publicize our organization at recent Society for Ethnomusicology and ICTM World Conferences.

Web pages

BFE homepage: <http://www.shef.ac.uk/uni/academic/I-M/mus/staff/js/BFE.html>

Journal homepage: <http://www.shef.ac.uk/uni/academic/I-M/mus/staff/js/BJE.html>

Dr Janet Topp Fargion

ICTM Reports / Announcements

LIAISON OFFICERS

Croatia - Report from the Liaison Officer

This report, since it covers a five year period (1997-2001), represents a broader view of activities in Croatia, not only those directly connected with ICTM, but also activities in the fields of ethnomusicology and ethnochoreology in general. Among the former, first should be mentioned the 21st Symposium of the ICTM Study Group on Ethnochoreology, held on the island of Korčula in 2000. This symposium was dedicated to sword dances and related calendrical dance events, and processes of revival, reconstruction and revitalization. Proceedings from the meeting, edited by Elsie Ivancich Dunin and Tvrtko Zebec, have been published by the ICTM STG on Ethnochoreology and the Institute of Ethnology and Folklore Research in Zagreb, 2001. The same editors and publishers continue their work on the international ethnochoreological bibliography *Dance Research* (vol. 4, 1999).

Croatian ethnomusicologists are also active members of some other ICTM study groups: music and gender (Naila Ceribašić, Gorana Doliner), historical sources of traditional music (Grozdana Marošević), anthropology of music in Mediterranean cultures (Joško Čaleta), music and minorities (Alma Zubović), and folk musical instruments (Irena Miholić, until now as attendee).

The Institute of Ethnology and Folklore Research (<http://maief.ief.hr>), with its six ethnomusicologists (G. Marošević, N. Ceribašić, Ruža Bonifačić, J. Čaleta, I. Miholić, Mojca Piškor) and two ethnochoreologists (T. Zebec, Iva Niemčić), is still the only institution in Croatia in which ethnomusicological and ethnochoreological research has been continuously and systematically carried out. Its associates are at the same time not only (honorary assistant) professors of ethnomusicology and ethnochoreology at the University of Zagreb – on undergraduate and (post)graduate study at the Dept. for Musicology, but also as professors of (post)graduate study at the Dept. for Ethnology and Cultural Anthropology (G. Marošević, N. Ceribašić, T. Zebec, and Svanibor Pettan who was the Institute's associate until 1998, then moved to Ljubljana, but has continued to teach at the University of Zagreb). Traditional music and ethnomusicological issues have been taught also in Departments for Music Culture (e.g. Nikola Buble in Split, Krešimir Galin in Zagreb). During the reported period, five dissertations in respective and cognate fields had been defended in Croatia: Gorana Doliner - "The Glagolitic Singing in Kraljevica: Interrelations of the Literary Historical Phenomena, Linguistic Textual Structures and Musical Characteristics of Tunes", 1997; N. Ceribašić - "Folk

Music Practice and Cultural Policy: The Paradigm of Folklore Festivals in Croatia", 1998; Izak Špralja - "Cithara Octochorda: Music Collection of Zagreb Church from 18th-Century (Vienna 1701 and 1723; Zagreb 1757) with Special Attention to Music Forms as Indicators of Music Periods", 1998; T. Zebec - "Tanac Dance on the Island of Krk", 1998; Stjepan Sremac - "Folk Dance among Croats from 'Source' to Stage: Between Social and Cultural Need, Politics, Cultural and National Identity", 2001; all in Croatian.

The main domestic publication sites for ethnomusicologists and ethnochoreologists are *Narodna umjetnost: Croatian Journal of Ethnology and Folklore Research* (published by the Institute twice a year, first volume in English, second in Croatian) and *Bašćinski glasi* (published annually by Cultural Center Omiš and Art Academy in Split, in Croatian), along with musicological and ethnological journals (e.g. *Arti musices*, *International Review of Aesthetics and Sociology of Music*, *Etnološka tribina*). In addition, their articles appear in a number of proceedings of predominantly musicological or ethnological meetings, e.g. "Zagreb and Music 1094-1994" held in Zagreb in 1994, "Medieval Music Cultures on the Eastern and Western Shores of the Adriatic until the Beginning of the 15th-Century" held in Split in 1997 (proceedings published by Croatian Musicological Society in 1998 and 2000 respectively); "Where Does the Mediterranean Begin: Mediterranean Anthropology from Local Perspectives" held in Zagreb in 1998 (proceedings published in *Narodna umjetnost* 1999/1); "Accordion and Manufactured Music Instruments in Local Music Practices" held in Roč in 2000 and 2001 (proceedings in print); "Moreška: Past and Present" held in Korčula in 2001 (proceedings in print).

Several important books have been published since 1997. In *Music, Politics, and War: Views from Croatia* (edited by S. Pettan, published by the Institute in 1998) ten authors dealt with different folk, art and popular music and dance phenomena anchored in certain political and/or war situations in Croatia from 17th-Century to 1990s. The war situation stimulated the project of documenting the contemporary state of Croatian traditional culture, especially in war afflicted areas. Its result, among others, is a kind of synthesis of Croatian ethnology and folklore (*Croatian Folk Culture at the Crossroads of Worlds and Eras*, edited by Zorica Vitez and Aleksandra Muraj, published by Gallery Klovičevi dvori, 2000), containing synthetic works on Croatian traditional music (G. Marošević), musical instruments (J. Čaleta) and dance (T. Zebec). Music and music research in Croatia have also been presented through one volume of *The World of Music* (1998/3, guest editor S. Pettan).

Music, Folklore and Culture: Essays in Honour of Jerko Bezić (edited by N. Ceribašić and G. Marošević, published by the Institute and Croatian

Musicological Society in 1999, multilingual) is dedicated to the ethnomusicologist who from late 1960s started to introduce into scholarly research in Croatia those aspects of traditional music which had largely been ignored previously, such as the more recent layers, urban, composed, multifarious, diverse, and historically changeable. In keeping with the breadth of Bezić's research interests and the diversity of themes in his work, the editors gathered thirty-two mostly European authors dealing with various phenomena and processes from the fields of music, folklore and culture, or with the theoretical and methodological issues of ethnomusicology. A position similar to Bezić's in the field of ethnochoreology belongs to Ivan Ivančan, who after synthesizing folk dance customs among Croats (in 1996), continued to publish results of his several decades long regional researches (*Folk Dance Customs in Podravina*, volume 3: *Dances and Dance Customs of Koprivnica and its Surrounding*, published by the Institute, 1999).

Traditional music of Dalmatia is in the scope of interest of N. Buble (e.g. his book *Music as a Part of Life: Ethnomusicological Themes*, published by Art Academy in Split and Matrix Croatica Trogir in 1997, is based on his research in this region), Vedrana Milin-Ćurin (the book *Singing on the Island of Murter: Continuity and Changes*, in print) and Mirna Marić (the book *Melody of Urban Folk Song: Example of Dalmatian Traditional Klapa Song*, published by Izdavački centar Rijeka, 2001). Part of this research has been extended towards popular music studies (e.g. Čaleta's articles on Dalmatian klapa singing and Istrian popular music). In recent years, popular music has increasingly drawn the attention of Croatian ethnomusicologists (e.g. Marošević's articles on traveling musicians in Croatia, Bonifačić's on tambura popular music and on theatre songs among Burgenland Croats, Ceribašić's on gender issues in Croatian popular music, Piškori's on women in Gambian popular music). The theme of church folk singing continues to be the subject of Bezić's and Doliner's studies (e.g. Doliner prepared the 2nd volume of *Monuments of Glagolitic Chant: Glagolitic Chant in Novi Vinodolski*, edited by J. Bezić, published by Croatian Academy of Sciences and Arts, 1998), while music of Muslims in Bosnia and Herzegovina at the time of the Ottoman Administration was the theme of Zubović's M.A. work (defended in Sarajevo, 2000).

In the last five years several CD editions of Croatian traditional music have been released: *Croatia: Music of Long Ago* (prepared by G. Marošević, Ocora - Radio France 1997), *Croatia: Traditional Music* (prepared by S. Pettan, UNESCO - Auvidis 1998), *This is Our Best: Croatian Music Heritage* (material selected by Dunja Vejzović, commented by J. Bezić, Vero Vision 1998), *Reconstructing Heritage* and *Croatian Traditional Music: Lowland, Central, Mountainous and Littoral Croatia* (prepared by N. Ceribašić and J. Čaleta, Institute of Ethnology and Folklore Research, 1999, 2000). The

application of ethnomusicological knowledge is an important feature of Croatian ethnomusicology and ethnochoreology, especially the assistance in the preparation of festivals (e.g. *International Folklore Festival*, Zagreb, *Međimurje Song*, Nedelišće, *Festival of National Minorities in Croatia*, Zagreb, *Festival of Dalmatian Klapas*, Omiš) and the collaboration with Croatian Radio (e.g. Miroslava Hadžihusejnović-Valašek who did numerous radio broadcasts on Croatian traditional music, especially in war afflicted areas, and prepared a couple of locally initiated publications of music collections and recordings).

Naila Ceribašić and Grozdana Marošević

Other Reports and Announcements

New Internet Domain for Museums

One problem with websites is identifying which ones have trustworthy materials. In an attempt to address this problem a new top level domain (TLD) category has been approved for museums <.museum> by ICANN, the body that governs Internet TLDs.

The organization Musedoma <<http://www.musedoma.museum>> has been established to handle the registration of domain names in <.museum>. The intention is that only bona fide museums and other organizations with museum related activities that can provide information of high validity and reliability will get ".museum" domain names. Krister Malm's former employee Cary Karp has been very instrumental in pushing this through ICANN. The legal and financial backup has been provided by the Paul Getty Trust. Musikmuseet's website can now be accessed through <<http://www.stockholm.music.museum/>>. Probably the establishment of <.museum> will inspire libraries and archives to get their own TLDs.

Report on the symposium "UNITED EUROPE – UNITED MUSIC?"

The international symposium on ethnomusicology "United Europe – United Music - Diversity and Social Dimensions in Central and Southeastern Europe" took place in Ljubljana, Slovenia, from 19 to 22 September 2001. This third symposium organized by the Südostdeutsches Kulturwerk and the Südosteuropa-Gesellschaft, (Munich) was held at the Slovenian Ethnographical Museum in Ljubljana, with Bruno B. Reuer as chair of the program committee and Svanibor Pettan as chair of the organization. A previous symposium had dealt with "Perspectives on Ethnomusicology – Technique of Documentation

and Intercultural Relationship” at the Academy of Science in Budapest in 1990, centering on musical exchange between the East and West, which was followed by “New countries – Old sounds? – Cultural Identity and Social Change in Southeastern Europe” in 1997 at the European Academy in Berlin. This year’s conference was attended by seventeen speakers from Central and Southeastern Europe. The papers were arranged in three thematic units. However, due to the attacks on the World Trade Center and Pentagon we deeply regretted not having our colleagues from the USA with us; Their papers were read by other scholars.

As a result of the conference it was agreed: ethnomusicology has reached a new quality. When earlier ethnomusicology claimed to present the whole musical life of an area, as is already shown in various monographs on villages all over the world, – today its aims have changed to a more social and event related musical research with emphasis on integrating questions of present society. However, comparisons of older and younger musical forms contain the knowledge for writing a history of civilization. In any case the capacity of researchers cannot satisfy the acclaimed intentions, giving a spotlight only but not a complete picture of a general problem. Also problems emerge from the ethnomusicologists themselves in not declaring their aims as a necessity for society’s survival and also through the diversity of different generations of ethnomusicologists wanting to achieve different results. In the final discussion the representatives of the younger generations pointed out that looking for answers to questions concerning diversity and social dimensions in Central and Southeastern Europe in the context of a uniting Europe, has to include diverse music styles. The young scholars showed themselves in contrast to the older generation, primarily being interested in music as a universal phenomenon. The overall impression of the participants, who were, apart from the official program, also offered different European culinary traditions, was very positive, and it was generally hoped for a continuation of this fruitful dialogue. The papers will be published in Germany.

Additional information on the conference can be found at:
< www.sokw.de>; <www.suedosteuropa-gesellschaft.com>

Mojca Kovačič

ICTM MEETING CALENDAR

- 2002
24-31 July
Szeged
Hungary
- Study Group on Ethnochoreology - 22nd Symposium**
Themes: 1. Re-appraising our Past, moving into the Future: Research on Dance and Society; 2. Dancer as a Cultural Performer: Individual Dancer in Local Communities
Local Organizer: Laszlo Felföldi et al.
- 2002
14-18 August
Falun
Sweden
- Study Group on Folk Musical Instruments - 15th Meeting**
Themes: 1. Interaction between instrument makers & musicians; 2. The introduction of new instruments from historical or contemporary perspectives; 3. Nordic folk music instruments in contexts within or outside the Nordic region
Local Organizers: Dan Lundberg and Gunnar Ternhag
- 2002
25-31 August
Lublin
Poland
- Study Group on Music and Minorities - 2nd Meeting**
Themes: 1. Theory and method in the study of music and minorities; 2. The role of music in migrant societies; 3. Representing minorities in music; 4. Interethnic problems of borderlands
Local Organizers: Anna Czekanowska, Piotr Dahlig, Jacek Piech / Program Committee: Ursula Hemetek together with the board and John O'Connell
- 2002
18-24 Sept.
Münster
Germany
- Study Group on Historical Sources of Traditional Music – 14th International Symposium**
Themes: 1. Manners of performance in historical recordings
2. The social role of the musicians in historical perspectives
Chairpersons: Susanne Ziegler, Rudolf M. Brandl
- 2003
15-22 July
Fuzhou &
Quanzhou
China
- 37th World Conference of the ICTM**
Themes: 1. Interpretations of Transmission and Change in Traditional Chinese Music; 2. Musical Instruments as Insights on Musical Systems; 3. Interactions of Dancers and Musicians in Performance; 4. Music & Christian Missionization; 5. New Research
Local Arrangements Co-Chairs: WANG Yao Hua & TSAO Penyeh / Program Committee: Don Niles (Chair), Steven Feld, Anca Giurchescu, Margaret Kartomi, Lee Tong Soon, TSAO Penyeh, WANG Yao Hua & Anthony Seeger
- 2004
Melbourne
Australia
- A **Joint IMS/ICTM Symposium** is being planned

MEETINGS OF RELATED ORGANIZATIONS:

8th International CHIME Conference

26-29 July 2002, Sheffield, England

The 8th International Conference of CHIME, the European Foundation for Chinese Music, is holding a conference entitled "Sex, Love, and Romance: Reflections on the Passions in East Asian Music." Consideration of abstracts will begin 15 November 2001 and continue until all slots are allocated. For details, please consult the conference website:

<http://www.shef.ac.uk/uni/academic/I-M/mus/staff/js/chime.html>

17th Congress of the International Musicological Society (IMS)

1-7 August 2002, Leuven, Belgium

The Congress will be hosted by the Department of Musicology at the Katholieke Universiteit Leuven and the Alamire Foundation, International Center for the Study of Music from the Low Countries. The 2002 Congress will offer symposia on eight broad themes; each symposium will include multiple sessions, papers, and poster-presentations. The eight themes are: Hearing-Performing-Writing; The Dynamics of Change; Who Owns Music?; Musica Belgica; Musical Migrations; Form and Invention; Instruments of Music; and Sources. Further information at <http://www.ims-online.ch> email inquiries: imsba@swissonline.ch

The 2nd Melanesian Arts Festival

18 – 28 August 2002, Port Vila, Vanuatu

The 2nd Melanesian Arts Festival will take place 18 – 28 August 2002 in Vanuatu's capitol Port Vila. The Arts Festival brings together delegations from: Papua New Guinea, Solomon Islands, Vanuatu, New Caledonia and Fiji who will present Melanesian arts and crafts, including visual arts, films, legend telling etc. The Festival is certainly a unique occasion to watch dances and to listen to traditional and contemporary music from all over Melanesia. For more information, you may send an email to Raymond Ammann at the National Cultural Center in Port Vila: vks@vanuatu.com.vu

The 2nd International Turkic Musicology Symposium

13-19 May 2002, Manas University, Bishkek, Kyrgyzstan

The International Association for the Study of Turkic Musical Cultures is organizing an international symposium on 13-19 May 2002 on "Turkic Music and the Youth." Papers examining the relationship of musical turkology to other fields of academic endeavor, including anthropology, art history, computer science, esthetics, historiography, literary studies, mathematics, philosophy, and sociology as well as the aims and scope of Turkic musicology today may also be presented. For further information contact: Dr. Feza Tansug, Associate Professor of Musicology or Dr. Kamchybek Dushaliev, Professor of Musicology, The International Association for the Study of Turkic Musical Cultures, Manas University, 56 Mira Blvd., Bishkek, Kyrgyzstan; email: muzika@manas.kg; tel: + 996 (312) 54 19 42; fax: + 996 (312) 54 19 35

The 25th National Conference of the Musicological Society of Australia "Music Research: New Directions for a New Century"

3-6 October 2002, University of Newcastle, NSW, Australia

Themes: *Research through Performance; Music and Society; Structure and Context; Music and Technology*

Plenary Speakers: Suzanne Cusick, Roy Howat, Rolf Gehlhaar

Panels: Music and Technology; Research through Performance

Forums: Gender and Sexuality; Indigenous Issues

Submit abstracts of papers (20 minutes) and proposals for lecture-demonstrations (40 minutes) to Rosalind Halton by 31 March, 2002

Email is preferred: murh@cc.newcastle.edu.au

Or fax +61 49 21 8958, marked for the attention of Dr R Halton

Or post to Dr Rosalind Halton, The Conservatorium, Auckland St
Newcastle, NSW 2300, Australia tel: (+61) 2 49 21 8950

The 1st Joint Meeting of the Acoustical Society of America, the Iberoamerican Federation of Acoustics and the Mexican Institute of Acoustics

2 – 6 December 2002, Cancun, Mexico

The 1st Joint Meeting of the Acoustical Society of America, the Iberoamerican Federation of Acoustics and the Mexican Institute of Acoustics will be held along the beautiful coastline of Cancun, Mexico. The conference will bring together experts from all fields of acoustics, including topics and short courses of special importance to Mexico, South America, Spain and Portugal. For more information: <http://asa.aip.org/cancun.html>

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Please check the appropriate items and mail with your address and payment, if applicable, to
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See reverse. In addition: We accept UNESCO COUPONS were applicable. If coupons are used, please add 4% to the total amount of your payment. If payment is transmitted electronically through a BANK, all charges are the responsibility of the remitter. If ICTM does not receive the correct amount, the debit will show up on the next invoice. Payments should reach the Secretariat preferably by March 1 of each year. Later submissions will cause not only unnecessary paper work but might also deter the listing in the ICTM Directory.

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