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**BULLETIN**  
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**INTERNATIONAL COUNCIL**  
for  
**TRADITIONAL MUSIC**

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With  
Preliminary Program – U.K. 2005 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**

### **SUBMISSIONS FOR THE YEARBOOK FOR TRADITIONAL MUSIC**

**(YTM)** The Editor for the YTM encourages submissions of articles from members and non-members. For submission specifications, please refer to the most recent edition of the YTM under the heading "Information for Authors." Please send submissions to Stephen Wild, School of Music, Australian National University, Canberra, ACT 0200, Australia; email <stephen.wild@netspeed.com.au>.

Submissions should be made in both electronic form attached to an email and hard copy sent to the postal address or faxed.

### **SUBMISSIONS FOR YTM REVIEWS**

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

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

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

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

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

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

### **MEMBERSHIP INVOICES**

Invoices for 2004 Membership Renewals were sent earlier this year. If you have recently moved, please provide us with your current email address.

### **ICTM WEBSITE**

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

*The views and opinions expressed herein are those of the individual author(s) and do not reflect the policies of the Bulletin, its Editor and staff, the ICTM or UCLA. © 2004 ICTM*

## **SUBMISSIONS FOR THE BULLETIN OF THE ICTM**

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

## **SUBMISSIONS FOR THE DIRECTORY OF TRADITIONAL MUSIC**

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

## **MAILING SCHEDULES FOR ICTM PUBLICATIONS**

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

### **Mailing Schedule:**

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

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

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

## **UNESCO CD Series - Licensing Requests**

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

## **FROM THE SECRETARY GENERAL:**

The Secretariat has been busy improving our website, planning for the 2005 World Conference in Sheffield, publishing the *Yearbook*, and encouraging a fairly large number of initiatives of ICTM members.

Appreciation and encouragement: Kelly Salloum is the only full-time employee of the ICTM, and the list of her responsibilities (membership coordination, *Bulletin* editing, Treasurer, and much more) is long indeed. The Council is very fortunate to have her working for it. I also thank the student assistants who have helped her during the past six months.

Capable as Kelly Salloum is, the ICTM depends on a large number of other people who generously volunteer their precious time and creative energies to ICTM activities. They do this by serving as officers or as members of the executive board, by serving on the program and local arrangement committees for our World Conferences, by coordinating study groups or national committees, acting as liaison officers and contributing as members of the nomination committee—among other things. As you read through this Bulletin, please note how many members have contributed substantially to the ICTM in the past six months. Be thankful they have done so much. I hope their work will inspire you to participate actively in the coming months and years.

We have modified the on-line directory. Over the past 6 months we have made some changes to the ICTM Website. The most obvious change is that we have implemented a log-in process for the ICTM Directory online. Having a log-in restricts the use of the online directory to ICTM members in good standing and protects the privacy of our members. The log-in process involves typing in your email address and a password. You can set up your password the first time you use the directory. You will need to use the email address that we have on file and you will need to have access to this email address to complete the password set up process. After typing in your email address and selecting your password, you will receive an email to which you must respond for the password to be implemented.

If you have a problem trying to set up your password it means that either you are not using the email address that we have on file (in which case you need to notify us so that we can update our files), or that your membership is not in good-standing (in which case we ask that you please send us your membership dues). If you need assistance, contact Kelly Salloum at [ictm@arts.ucla.edu](mailto:ictm@arts.ucla.edu)

We hope that you will take advantage of the convenience of the online directory. One of the advantages of the online directory over the printed directory is that you are able to use various search terms online, which will help you locate colleagues with specific interests.

Please update your directory information for the 2005 printed directory. We will compile a new printed directory in the fall of 2005. *Any changes to your listing*

*must be received by September 1st 2005.* You should check the information we have for you either online or in the 2003 printed version. Then you can update your directory listing by filling out the “update directory form” online and submitting it to the Secretariat. Or send us corrected information by mail. Please note that we can only list one address for each member, and that this is the address that we use for mailing your publications. Please do not fill in the name of your institution in the institution field and the name of your department in the department field unless you are also going to use your institution's address as your mailing address. In other words, if you are using your home address and you wish to have your institution listed, please submit the name of the institution in the affiliation field.

I look forward to seeing many of you in Sheffield in August. I wish you all healthy and productive months ahead.

Anthony Seeger

### **FROM THE ICTM PRESIDENT:**

For the first time our council is going to vote according to our new rules. You, the members, have to elect a new President. I have decided not to seek re-election. I have served on the ICTM Executive Board since 1983, the past six years as president. It is time for someone new. Also, I will retire from my present work on June 30 and thus lose my institutional base and the funding that goes with it. Besides president you also have to elect two Vice Presidents for a term of approximately four years and four ordinary members of the Executive Board for a term of approximately six years. The terms of five of the ordinary members of the present Executive Board are not up and they will stay on granting the continuity of the work of the board. There is also the possibility for the Executive Board to co-opt three more members.

A ballot is distributed with this issue of the ICTM Bulletin. I urge all members to exercise their democratic right to cast their vote. ICTM is an international non-governmental organization within the UNESCO family. Thus, the members of the Executive Board should as far as possible represent both the different geographical regions of the world and the different interest groups within our discipline. Please bear this in mind when you cast your vote.

The Nomination Committee consisting of Don Niles (convener), Marianne Broecker and Allan Marett has done a very good job eliciting proposals from the membership and composing the ballot. I want to thank them a lot for their capable way of handling the demanding task to set a good precedence for future ICTM elections.

In October 2004 a UNESCO conference on integrated approaches for safeguarding tangible and intangible cultural heritage took place in Nara, Japan. This meeting was prompted by the need to establish an organizational structure

within UNESCO in order to handle issues regarding the International Convention for the Safeguarding of the Intangible Cultural Heritage. The World Heritage Convention from 1972 is mainly handled by the International Council on Monuments and Sites (ICOMOS). However, ICOMOS is an international non-governmental organization of professionals, dedicated to the conservation of the world's historic monuments and sites and has very limited expertise in intangible heritage. Also the International Council of Museums (ICOM) is primarily dedicated to physical artefacts, although some museums also document intangible heritage.

ICOMOS has put forward a claim that they also can handle the new convention on intangible heritage. Of course, tangible heritage is very often incomplete without the intangible heritage connected to it. A temple without rites or a musical instrument without music is only part of the heritage. There is, however, also intangible heritage that is not dependent on tangible things, e.g. songs, proverbs, many dances etc. ICOMOS has great expertise on the conservation of buildings and sites, but living intangible heritage cannot be “conserved” in the same way as a building. Here another kind of expertise is needed – an expertise that when it comes to music and dance can be found among the members of the ICTM.

In the Nara conference representatives of UNESCO and quite a few international and national organizations and institutions took part. However, the number of participants was around 30, which meant that round table type of discussions could take place. Adrienne Kaepler, Wim van Zanten and I, all members of the ICTM Executive Board, were very active participants in the meeting. The discussions were lively both in the formal sessions and during meals and evenings. The Nara conference resulted in a document which was named the Yamoto Declaration after the region where Nara is situated. This declaration tries to summarize the conclusions of the conference. It is published below this message.

UNESCO's Division for Intangible Heritage will follow up on the Nara conference and the Yamoto Declaration in order to establish a permanent forum where matters regarding the International Convention for the Safeguarding of the Intangible Cultural Heritage can be handled. ICTM will certainly be involved in this forum.

The Sheffield Conference is certainly going to be great. See you there!

Last but not least, I want to give lots of thanks to the Secretary General Anthony Seeger and the Membership and Publications Coordinator/Treasurer Kelly Salloum for their unstinting, dedicated work for the council. They handle the day to day matters in a very efficient way and we all benefit greatly from their work.

Krister Malm



## **Yamato Declaration on Integrated Approaches for Safeguarding Tangible and Intangible Cultural Heritage**

We, the experts assembled in Nara, Japan,

1. express our gratitude to the Japanese organisers and UNESCO for providing a forum to discuss integrated approaches for safeguarding tangible and intangible cultural heritage, and
2. taking into account
  - the International Charter for the Conservation and Restoration of Monuments and Sites (the 1964 Venice Charter),
  - the Convention Concerning the Protection of the World Cultural and Natural Heritage (UNESCO World Heritage Convention, hereinafter called “the 1972 Convention”),
  - the definition of “Cultural Landscape” established by the World Heritage Committee (1992),
  - the Nara Document on Authenticity (1994);
3. further taking into account
  - the Recommendation on the Safeguarding of Traditional Culture and Folklore (1989),
  - the Proclamation of Masterpieces of the Oral and Intangible Heritage of Humanity (1997),
  - the Convention for the Safeguarding of the Intangible Cultural Heritage (hereinafter called “the 2003 Convention”);
4. recognising that safeguarding intangible cultural heritage is as important as protecting tangible cultural and natural heritage, and that the world community has come to realise that intangible cultural heritage has to be considered and safeguarded in its own right;
5. recalling the definitions of cultural and natural heritage in the 1972 Convention;
6. further recalling that intangible cultural heritage is defined in the 2003 Convention as “the practices, representations, expressions, knowledge, skills – as well as the instruments, objects, artefacts and cultural spaces associated therewith – that communities, groups and, in some cases, individuals recognize as part of their cultural heritage [... and that ...] this intangible cultural heritage, transmitted from generation to generation, is constantly recreated by communities and groups in response to their environment, their interaction with nature and their history, and provides them with a sense of identity and continuity”;
7. considering that the Nara Document marked an epoch in the conservation of heritage, emphasizing that interpretations of authenticity and their application should be attempted within the specific cultural context;
8. further considering that intangible cultural heritage is constantly recreated, the term “authenticity” as applied to tangible cultural heritage is not relevant when identifying and safeguarding intangible cultural heritage;

9. realising that the elements of the tangible and intangible heritage of communities and groups are often interdependent;

10. further considering that there are countless examples of intangible cultural heritage that do not depend for their existence or expression on specific places or objects, and that the values associated with monuments and sites are not considered intangible cultural heritage as defined under the 2003 Convention when they belong to the past and not to the living heritage of present-day communities;

11. taking into account the interdependence, as well as the differences between tangible and intangible cultural heritage, and between the approaches for their safeguarding, we deem it appropriate that, wherever possible, integrated approaches be elaborated to the effect that the safeguarding of the tangible and intangible heritage of communities and groups is consistent and mutually beneficial and reinforcing;

and we call upon

12. national authorities, international, governmental and non-governmental organisations, and individuals actively engaging in safeguarding cultural heritage to explore and support investigations of strategies and procedures to integrate the safeguarding of tangible and intangible heritage, and to always do so in close collaboration and agreement with the communities and groups concerned;

13. UNESCO to adopt and implement in its programmes and projects, where appropriate, an inclusive and integrated vision of heritage, to support capacity building and to provide guidelines for best practices in the spirit of this Declaration;

14. national authorities and all other stakeholders to take concrete measures for raising awareness of the importance of safeguarding heritage, especially through formal and non-formal education, and for ensuring active local participation in this regard;

15. all stakeholders to take advantage of new information and communication technology in implementing programmes and projects integrating the safeguarding of tangible and intangible heritage;

16. all stakeholders to promote economically rewarding heritage-related activities without compromising the integrity of communities and the viability of their heritage;

17. Member States of UNESCO to ratify at their earliest convenience the Convention for the Safeguarding of the Intangible Cultural Heritage, adopted by the General Conference of UNESCO in October 2003.

Nara, Japan, International Conference on the Safeguarding of Tangible and Intangible Cultural Heritage: Towards an Integrated Approach, 20-23 October 2004

**38<sup>th</sup> WORLD CONFERENCE OF THE ICTM**  
**Sheffield, UK, 3-10 August 2005**  
**CONFERENCE UPDATE**

***Conference Registration Information***

The registration and information desk will be located in the main lobby of Ranmoor House and staffed during the first two days of the conference and then at breaks in the schedule throughout the rest of the conference as needed.

All participants, including those giving papers and chairing sessions, must pay a registration fee. To receive lower conference rates, participants must be ICTM members in good standing, with their dues paid for 2005. Because ICTM membership will be checked at the registration desk, **members are strongly advised to settle their membership status with the ICTM Secretariat in Los Angeles before traveling to Sheffield.** There will, however, also be an ICTM desk for membership payments at the Conference.

By sending in the Conference Registration Form (which can be downloaded from <http://www.ethnomusic.ucla.edu/ICTM/2005uk/registrationform.html>) and payment before **30 April 2005**, ICTM members will be assured of the lower advance registration fee. The lower fee is intended to encourage earlier bookings, which are administratively essential for local arrangements and program committee alike. Additionally, payment of accommodation by **30 April 2005** allows the local arrangements committee to decline any surplus pre-booked accommodation in Ranmoor House without additional cost to the conference. Nevertheless, accommodation bookings with payment can be accepted after that date, subject to continuing availability in the Hall. Partially reduced rates are available to partners who are not attending the academic conference. Inquire to the local arrangements team for further details.

Cancellation of registration and accommodation bookings can be accepted up to 30 April 2005, subject to a small administrative charge. Thereafter, any refund may be reduced by a deposit charged by the conference site, which is dependent on the amount of notice given.

***Local Arrangements Committee***

Professor Jonathan Stock (chair)  
Ms Simone Krüger (conference assistant)  
Ms Pauline Cato  
Dr Andrew Killick  
Dr Julia Bishop  
Dr Chiener Chou

Inquiries concerning the local arrangements should be sent to  
Ms Simone Krüger, ICTM Conference Assistant  
Department of Music  
University of Sheffield

38 Taptonville Road  
Sheffield S10 5BR, UK  
E-mail: ictm05@sheffield.ac.uk  
Fax: (44) 114 222 0469

### ***Conference programme***

The 38th ICTM World Conference will be held from Wednesday, 3 August to Wednesday, 10 August, 2005. The main sponsors of the meeting are the British Academy, the University of Sheffield, the British Forum for Ethnomusicology, and the English Folk Dance and Song Society.

Conference participants should plan to arrive in Sheffield no later than the early afternoon of Wednesday, 3 August, as the opening session will be held on Wednesday afternoon. All sessions will take place at Ranmoor House, Ranmoor, which is in the western part of Sheffield. The final session will close at midday on 10 August.

All questions concerning the scholarly program should be directed to Svanibor Pettan, ICTM Program Chair – Sheffield 2005  
University of Ljubljana  
Dept. of Ethnology and Cultural Anthropology  
SI-1000 Ljubljana, Zavetiska 2  
Slovenia  
Fax: (386 1) 423 44 97  
Email: svanibor@hotmail.com

### ***Keynotes***

The first keynote address will be delivered by Burt Feintuch (University of New Hampshire, USA) on the theme of “Reviving, Reconstructing, and Revitalizing Music and Dance”. His paper, entitled “Revivals on the Edge: Northumberland and Cape Breton”, will be held on Wednesday, 3 August 2005. Burt Feintuch directs the Center for the Humanities at the University of New Hampshire, USA. With research interests that include traditional music, public culture, ethnography, and cultural revivals, he has edited and written books, articles, and reviews on a variety of topics in folklore and folklife, including his edited collections, *The Conservation of Culture*, which is often cited as a foundational work for understanding public-sector involvement in the conservation of cultural traditions, and *Eight Words for the Study of Expressive Culture* (Univ. of Illinois Press, 2003).

The second keynote address will be delivered by John Baily (Goldsmith College, London, UK) on Friday, 5 August 2005 and, in association with the theme of “Music, Dance, and Islam”, presents his film *A Kabul Music Diary* and the premiere of his latest film *Tablas and Drum Machines: Afghan Music in Fremont, California*. John Baily will be in attendance, providing introductions to each film. A leading figure in contemporary British ethnomusicology, John Baily gained his PhD in experimental psychology and then worked for ten years with John

Blacking, as research fellow and later as lecturer in ethnomusicology. His fieldwork was conducted in Afghanistan, and he maintains close contact with the Afghan diaspora. He is also a graduate of the National Film and Television School and has been making films for 30 years. He joined Goldsmiths College University of London in 1990 and has a Personal Chair in Ethnomusicology.

### ***General Assembly***

The 37th Ordinary General Assembly of the ICTM will be held in the Main Hall, Ranmoor House, on Friday, 5 August 2005, from 2.30 to 4.00 p.m.

### ***Location Sheffield***

The 2005 conference will be located in the city of Sheffield, in central northern England. Sheffield is England's fifth-largest city, with a population of over 570,000. It lies near the geographical centre of England, and can be reached from Manchester International Airport in c. 60 minutes by train and from central London in 2 hours 20 minutes by train. Known internationally for its steel industry, and most particularly for cutlery, Sheffield is also an important centre for English dance and music traditions, past and present, which will be demonstrated at the conference. The city also prides itself on a rich cultural heritage with a wealth of art galleries, museums and stately homes. Industrial Heritage Sites of world importance offer fascinating reminders of Sheffield's famous past. Sheffield, also regarded as the greenest city in England with more than 200 parks, woodlands or gardens, is located in South Yorkshire's beautiful countryside, and just 5 miles from the glorious scenery of the Peak District National Park, the first and largest of Britain's National Parks. It is a place of outstanding natural beauty. A visit into this area and guided tour to Chatsworth House, one of the Treasure Houses of England, will occur on Sunday, 7 August 2005.

Sheffield and South Yorkshire enjoy a vibrant and a thriving folk scene. There are some thirty dance groups, numerous folk clubs, and a strong session and music scene to be found in the area. Sheffield's local calendar of costumes and traditions is the envy of many, ranging from the singing of carols at the pubs on Christmas to the mayhem of Haxey Hood. More details on the venues, teams, sessions, musicians, and bands can be found on [www.folk-network.com](http://www.folk-network.com). Meanwhile, Sheffield is also home to world music with regular festivals, live performances, workshops and world beat dance. The Juju Club promotes and brings together musicians and artists from across the globe and presents them at its regular venues. Simunye, based in Sharrow, Sheffield, in the heart of the most ethnically diverse community in South Yorkshire, is an inter-cultural project organising events, performances and workshops for and by the numerous creative people to be found within the minority ethnic groups in Sheffield and surrounding districts—Pakistani, Chinese, Somali, Bangladeshi, African-Caribbean, Latin American, European/East-European and other smaller groupings.

At the same time, Sheffield is famous for Pulp, heavy metal and the New Romantics, and bands that spring to mind from this location include The Human League and ABC, Def Leppard and Moloko. Meanwhile, Gatecrasher at The

Republic evolved into one of the three key clubbing nights and sites in the whole of the UK. At the same time, the city offers a large number of consistently high-quality club nights catering to a large student population. There are also plenty of live rock venues, from the Classic Rock Bar, The Grapes in Trippett Lane, the 'Hallam FM Arena' to the legendary Leadmill. Meanwhile, The Boardwalk offers a truly exotic line-up of 'legends', tribute bands, eccentric left-fielders and local unsigned acts on a regular basis.

With a folk scene that stretches back to the folk revival days of the late-fifties and early-sixties, jazz players who go on attracting new blood, and a world music scene based around the Juju club and Simunye, music is available every night and some times all night.

### *Travel*

Sheffield is closely located to Manchester International Airport, the most convenient access point for those flying here from overseas. Other, perhaps less convenient airports, include Birmingham, East Midlands and Leeds/Bradford Airports, all of which are within ninety minutes' travel time to Sheffield. Recently, a new airport has opened at Doncaster, with cheap flights to and from several European destinations. Otherwise, many international flights go to London Gatwick and London Heathrow Airports, which are reasonably accessible by rail and coach. Being situated in the centre of England, Sheffield is well served by the national road and railway networks. Sheffield is at the heart of the railway network. Regular services run between Sheffield and London King's Cross St Pancrass (2.5 hours), Manchester (1 hour), Birmingham (1.25 hour), Leeds (1 hour).

The city itself has excellent local transport, and Ranmoor House is on the 60 bus route from Sheffield train and bus stations. Travel to Ranmoor House by taxi from Sheffield city centre is about £8.00 by taxi or £1.20 by bus (no. 60—one bus every six minutes during daytime). Detailed information about travel to Sheffield and Ranmoor House is given at the "Travel & Arrival" page on the conference website: [www.ethnomusic.ucla.edu/ICTM/2005uk/travel&arrival.html](http://www.ethnomusic.ucla.edu/ICTM/2005uk/travel&arrival.html).

### *Parking*

If you wish to bring your car, there is free parking onsite for about 120 people. Should we run out of parking spaces, which is very unlikely, there is roadside parking for free just outside the Hall. If you have any special requirements, or wish to reserve a space (e.g., people putting on displays can park near the entrance to facilitate bringing materials in and out), please notify the conference organisers.

### *Visas*

Some visitors to Britain will require visas. Consult the following webpage for initial information: [www.ukvisas.gov.uk/](http://www.ukvisas.gov.uk/). This will tell you if you need a visa, and, if so, where and how to apply for it. The British Consulate in your country of residence can provide further information. If you are a member of ICTM in good standing and need a personal invitation to attend the conference (whether for a visa or funding application of your own), please contact the chair of the local

arrangements committee. (Do not leave your visa application too late—there is particular pressure on British visa offices internationally in the months before the start of the new academic year in September.) You may need to prove that accommodation has been reserved for you at the conference; please bear in mind that we cannot offer such a receipt unless payment has been made. In the eventuality of visitors refused a visa, a full refund will be made.

### *Insurance and Health*

Medical and travel insurance is generally advised for any overseas visit, and may provide coverage for lost baggage or delays. Citizens of the European Union and Switzerland should bring an E111 form from home, which will provide some cover for emergency treatment. The UK has established some further reciprocal emergency medical treatment agreements with other countries—check governmental information on this before departing to see whether you are adequately covered. (In most cases, however, coverage is partial.)

The porter and organizers at Ranmoor House can help you contact medical services while in Sheffield, should that become necessary. The porter's desk is staffed continuously, unless the porter has been called away on duty.

### *Climate and Other Tips*

The English summer is somewhat unpredictable. August 2004 alternated between dry, sunny days around 20-23°C and cloudy weather around 15°C punctuated by rain. The same month in August 2002 and 2003 was predominantly dry, sunny and warm. Conference participants may wish to bring at least one comfortable pair of shoes for walking, to enjoy the Peak District tour and the very extensive park, gardens, and rooms of Chatsworth House, which we plan to visit on Sunday, 7 August. A sun hat or umbrella may also be useful, but can be purchased locally on arrival. Most British buildings are not air conditioned, so light clothing for the warm days is most comfortable.

### *Accommodation Onsite*

Accommodation has been reserved in single rooms in Ranmoor House, a student hall of residence, which is where the conference itself will take place. These are relatively simple, student-style rooms, with bed, desk, chair, cupboard, and telephone/network connection. Each corridor has a number of bathrooms, showers, toilets, and a kitchen with tea- and coffee-making facilities. Ranmoor House is surrounded by green spaces and gardens for relaxation. Ranmoor House also has a dining hall, bar, and a coin-operated laundry.

Ranmoor House was constructed prior to the latest regulations about disabled access. If you have limited mobility, please contact the local arrangements team so that arrangements can be made to allow you to attend conveniently and safely.

### *Accommodation Offsite*

If you prefer, you may arrange your own accommodation at a local hotel or bed and breakfast in Sheffield, S10. We have compiled a list of Hotels, Guest

accommodation (including Guesthouses, Bed & breakfasts, Inns, Farmhouses) and Self-catering (suitable for families or small groups), located nearby the conference site, which can be downloaded from <http://www.ethnomusic.ucla.edu/ICTM/2005uk/accommodation.html>. Alternatively, you may find a suitable accommodation by enquiring about availability and prices with Sheffield Tourist Information ([www.sheffieldcity.co.uk](http://www.sheffieldcity.co.uk)).

Once booking is complete, we will be looking to hire some assistants, for which we can refund part (or all) of the conference fee. The exact arrangement made will depend on number of hours worked and also on number of delegates in attendance. If you are interested, please contact us via [ictm05@sheffield.ac.uk](mailto:ictm05@sheffield.ac.uk).

### *Meals*

All breakfasts, most lunches, and several dinners are included in the onsite accommodation fee. (Exact details are given on the Conference Registration Form.) We aim with this arrangement to strike a balance between cost and convenience, aiding the smooth running of the schedule but leaving also space for guests to explore Ranmoor or other parts of the city individually or in groups as they prefer. Ranmoor House can provide vegetarian, *halal*, and other special options. Please indicate your dietary needs on the Registration Form so that we can prepare and label the food accordingly.

### *Internet access*

To get a network connection, it is necessary to purchase a temporary registration from the University. This requires some clearances and the issuing of a personal password, for which a small fee of £5 is charged. If you wish to use the internet while at the conference you should indicate this on the Conference Registration Form (the fee will be added to the total payment). Internet Access is for the duration of the whole conference. Please note that data point access is available in bedrooms ONLY via personal laptops and that access is via Ethernet network rather than a telephone dial up (i.e. not a modem). (We currently also look into the option to provide Internet access via university PCs at Ranmoor House Hall.) Access takes approximately one week to set up, so it will *not* be possible to organize this upon arrival in Sheffield. (Alternately, the location of internet cafes will be indicated on the area map.)

### *Display*

A book and recording display and shop is planned. Those who would like to exhibit or sell items at the conference should contact the local arrangements committee. It will also be possible to enclose publicity leaflets for books, journals, and other items of potential interest in the conference folders, for a small charge. Again, contact the local arrangements team for more information.

### *Childcare*

To those delegates who wish to bring their child(ren), we plan to offer childcare services for an additional fee. We need to know in advance how many children



may attend as well as the children's ages. Please contact the conference organisers if you plan to bring your child(ren). We are also currently looking into availability of Activity Centres in Sheffield for older children.

### *Electricity*

UK voltage is 230V (+10%/-6%, i.e., an appliance that requires from 224 to 240V should work), using a large 3-pin plug. Bathrooms generally have two pin sockets for electric shavers. Overseas appliances generally require an adaptor, either for voltage or to fit the UK socket. This is probably best purchased at the airport, although a few may be available at electrical shops in Broomhill, Sheffield, approximately 15 minutes from Ranmoor House.

### *Amenities*

Attendees will need money for the four meals not included in the conference catering, for personal purchases, and for travel around the city when they choose to leave the conference site. Food costs range from about £1.50 for a basic sandwich to around £6.00 for an average pub or takeaway meal, and from £6.00 to £12.00 for typical restaurant meals. There are also some fast food places and fish and chips shops where hot meals cost less than £5.00 per person on average. A list of eating places and other amenities will be provided to registrants.

Automated cash machines are available near to Ranmoor House (and will be shown on the local map). These will provide cash to a variety of overseas bank and credit cards, including VISA. There is also one money exchange business within walking distance, and banks where traveler's checks can be cashed. There are also shops, pubs, and restaurants near to the conference site. A credit card can be used for purchases in most shops, pubs, and restaurants, but some will refuse it for purchases below £5, the bank charge they pay being more than their profit on the transaction. Tipping taxi drivers or waiters for food in restaurants and (for food) in pubs is optional. The menu will indicate whether a charge for service is included. If not, and if the service you received was acceptable or better, tips normally range between 10-15%. In pubs, where you order the food yourself at the bar and service consists only of bring the food to your table you will normally pay in advance, in which case no tip is expected.

### *Security*

Personal security is normally unproblematic in Sheffield, which consistently returns the lowest crime figures of any of Britain's large cities. Moreover, the Ranmoor district is one of the more select parts of the city. There is a 24-hour porter at the main entrance of the conference site plus a swipe-card system to control access to the accommodation sections. Yorkshire is a genuinely friendly part of Britain, and shop assistants or waitresses regularly hand purchases or change to customers with comments like, "Here you are, love." Nevertheless, large numbers of young adults frequent the many clubs and bars in the city centre on Friday and Saturday nights, and some drink more than is strictly advisable, occasionally leading to a rowdy ambience. Police patrols are frequent on these nights, and some ethnomusicologists will in any case take pleasure in the

downtown atmosphere. Still, some bus stops have security points where you can speak through an intercom to an officer, should that be necessary. There are also “city centre ambassadors”, whose job is to assist visitors to the city find their way around. It is also advisable to be particularly vigilant when traveling through the London train stations; female travelers are regularly targeted by pickpockets.

### *Entertainment*

Please bring your instrument(s)! Conference members are very welcome to join in and continue informal music and dance sessions into the night. These will occur on most evenings in the bar at Ranmoor House. Local performers representing English traditions such as rapper dance, longsword, morris, and clog, and tunes and songs (including the Grenoside, Triskele, Handsworth, Stone Monkey Sword Dancers and Sheffield City Morris), together with local instrumentalists and singers, including the Winkie Thin Duo (Argentinian music), Tajo and Siyaya Choir (Zimbabwean singing), Alejandro Sancho & Rosie Brown (Brazilian sounds), Maghribi Beat (North African rhythms), Vesna (Yugoslav melodies), Plinio Dourado Trio (Brazilian music), Reza Abouei (Iranian art music), Guillermo Rozenthuler (Argentinian music), Kinnar Christian & John Ball (Indian art music), Armando Murillo (Mexican music), Dharimbir Singh (Indian violin) and Marcello Bravo (Latin music), all of which suit such an environment than in a formal concert setting, will start these sessions.

Starting with a barbecue on the first night, Wednesday 3 August 2005, we also offer four other special events. A screening in a city centre cinema on Friday, 5 August 2005 publicizes the conference as a whole and presents leading British ethnomusicologist Professor John Baily’s films “*A Kabul Music Diary*” and “*Tablas and Drum Machines: Afghan Music in Fremont, California*”. Tickets, which will also be available to the public, are expected to sell quickly. A second chance to visit the city centre occurs on Saturday, 6 August 2005 with a world beat dance event with DJ Alan and a Global Beat live band at the Juju Club. This is an opportunity to see members of the ICTM as never before....

Sheffield is well-known for its rich cultural heritage, including internationally renowned stately homes such as Chatsworth House, seat of the Duke of Devonshire, considered the foremost stately home in Britain, which will be visited on Sunday, 7 August 2005. The tour will lead through the nearby Peak District National Park, a place of outstanding natural beauty. Situated 5 miles from Sheffield city centre, it is the first and largest of Britain’s National Park. The tour ticket includes coach travel and admission to Chatsworth.

The evening of 7 August 2005 promises to be yet another highlight with performances by Yorkshire-based Pauline Cato, an exceptional performer on Northumbrian bagpipes and internationally renowned English folk artists Martin Carthy and Norma Waterson. Pauline Cato and Tom McConville are one of the most popular, successful and foremost Northumbrian Pipes and Fiddle acoustic duos around. Since their debut together at the Shetland Festival in 1995, they have toured extensively throughout the U.K., Europe, Scandinavia, the USA and New

Zealand. The fiddle and pipes blend effortlessly together to produce a unique and full sound. Pauline and Tom specialise in both dynamic unison playing and beautifully arranged harmonies.

Martin Cathy and Norma Waterson are widely respected in folk circles, both as outstanding singers and musicians. Martin and Norma possess an unrivalled foundation in the English musical traditions and have played a seminal role in introducing these materials to new audiences over the past forty years. Indeed, it is fascinating to trace a song from 'old' recordings, through Martin Carthy and Norma Waterson, to the versions (their daughter) Eliza Carthy is performing today. We feel very honoured to present musicians of rare quality and distinction, whose work has influenced a generation of performers and greatly enriched the British folk music heritage.

Participation in all these special events is optional but also very strongly recommended. Each one forms an excellent means of getting to know conference colleagues better, while enjoying some of the highlights of England's music, dance, scenery, art, and architecture.

#### *Extending your visit*

Some visitors may wish to extend their visit to Sheffield by taking in another part of Britain. For some, the best way to do this is to fly to London, adding a few days there before or after the conference. There are numerous inexpensive bed and breakfast houses in the area around Euston Station, and hotels can be booked via the web. Alternately, the city of York, one hour from Sheffield by train, has many historical attractions, and some visitors may wish to travel to Stratford-on-Avon, about two hours' away, to see Shakespeare's home territory. Finally, energetic attendees might wish to plan a walking holiday after the meeting in either the Peak District National Park or the Lake District, which is a little further north. Again, these locations and others (such as Leeds, Liverpool, Manchester, Nottingham, and Sheffield itself) are widely documented on websites where tours can be planned and accommodation booked. If necessary for your travel plans, it may be possible to book one or more extra night's bed and breakfast at Ranmoor House before or after the conference at £26 per night; contact the local arrangements committee who will check availability for you.

As the conference approaches, the ICTM website will be updated to provide further information about travel to Sheffield and the conference itself. Please visit <http://www.ethnomusic.ucla.edu/ICTM/2005uk/homepage.html>.

The local arrangements committee will make every effort to make this an enjoyable and friendly conference as well as an intellectually stimulating one.

With best wishes from Sheffield, UK,  
Simone Krüger

**38<sup>th</sup> WORLD CONFERENCE OF THE ICTM**  
**Ranmoor House Hall, Sheffield, UK, 3-10 August 2005**  
**PRELIMINARY PROGRAM**

**WEDNESDAY, 3 AUGUST 2005**

*1200: Arrival of Participants and Registration*

*1400–1630: Tea and Coffee*

*1630–1715: First Afternoon Session*

Session 11A

**Opening Ceremony**

*1715–1815: Second Afternoon Session*

Session 12A:

**Keynote Address**, introduced by **Ian Russell**, U.K.

**Burt Feintuch**, U.S.A.:

Revivals on the Edge: Northumberland and Cape Breton

*1815–1900: Opening Reception*

*1900–2015: Barbeque*

*2015–2400: Music and Dance Session in the Bar*

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**THURSDAY, 4 AUGUST 2005**

*0730–0900: Breakfast*

*0900–1030: First Morning Sessions*

Session 21A

**Panel: Islam in Indonesia I**

Organizers and co-chairs: **David Harnish**, U.S.A. and  
**Anne Rasmussen**, U.S.A.

**David Harnish**, U.S.A.:

Music, Islam, and Identity in Lombok

**Anne K. Rasmussen**, U.S.A.:

“Raja Seribu, Rakyat Satu” (One Thousand Kings, One  
People): Populism and the Musical Mission of  
Kiai Kanjeng

**Bart A. Barendregt**, The Netherlands:

Addressing Ummat and/or Nation: Islamic Pop (Nasyid) in  
Contemporary Indonesia

Session 21B

**Ways of Learning Music and Dance**

**Paul McGettrick**, Ireland:

Analysis by Synthesis: A Technology-Based Approach to  
the Study of Irish Traditional Dance Music

**Ragnhild Knudsen**, Norway:

Learning by Ear or from Written Music: What Difference  
Does It Make? Does It Make Any Difference to  
the Way We Know a Piece?

**Zoe Dionysiou**, Greece:

Wind Bands of the Philharmonic Societies in the Island of  
Corfu: A Crossroad for Music Education and  
Ethnomusicology

Session 21C

**Folk and Modernity**

Chair: **Krister Malm**, Sweden

**Robert Burns**, New Zealand:

Authentic vs. Inauthentic: Towards a Resolution of the  
“Folk-Rock” Conundrum

**Britta Sweers**, Germany:

The Revival of Traditional Music within New Contexts:  
The Impact of Electric Folk Movements

**Larry Witzleben**, China:

Music for the Mediated Masses: Crossover Dreams (and  
Nightmares) in the Packaging of Chinese  
Instrumental Music

Session 21D

**The Past and Present of European Traditions**

**Erkki Pekkilä**, Finland:

The Sounds of Silence: Folk Music and Its Reconstruction  
in an Early Finnish Ethnographic Film

**Loren Chuse**, U.S.A.:

Revitalizing Tradition: Cantoras in Dialogue with  
Flamenco Song

**Tvrtko Zebec**, Croatia:

Kolijani 2004, Ritual on the Island of Krk: Revival or  
Continuity?

Session 21E

**Military Music in Historical Perspective**

**Adrian McNeil**, Australia, and **Amlan Das Gupta**, India:

Minstrels and Mercenaries in Pre-Modern India

**Bronwyn Ellis**, U.K.:

“More War Than We Expected”: The Place of Music in the  
English Civil War

**Alma Zubović**, Croatia:

Military Music in Bosnia and Herzegovina at the Time of  
the Ottoman Administration

*1030–1100: Tea and Coffee*

*1100–1230: Second Morning Sessions*

Session 22A

**Panel: Islam in Indonesia II**

Organizers and co-chairs: **David Harnish**, U.S.A. and  
**Anne Rasmussen**, U.S.A.

**Charles Capwell, U.S.A.:**

From “Dust” to Platinum: Global Currents through the  
Malay World of Musical Islam

**Wim Van Zanten, The Netherlands:**

Islam and Sundanese Music in West Java

**Julia Byl, U.S.A.:**

Welcoming the Holy Month: *Ramadan* Politics and Sonic  
Space in Medan, North Sumatra

Session 22B

**Panel: Reviving and Revitalizing Traditional Music in Modern  
Japan: Incentives, Aesthetics, Impact**

Organizer: **Shino Arisawa, U.K.**

**Rinko Fujita, Austria:**

Attempts at Reviving and Revitalizing Traditional Music  
in Contemporary *Gagaku* Composition

**Satomi Oshio, Japan:**

Reform of the Tradition, or Successive Change within a  
Tradition? The Traditional and the Modern in  
*Nagauta* Music after World War II

**Shino Arisawa, U.K.:**

Two Living National Treasures: Different Approaches to  
Tradition and Modernity

Session 22C

**The Other America**

**Sandra Graham, U.S.A.:**

Re-Presenting the Folk Spiritual: A Case Study from  
Blackface Minstrelsy

**Cheryl Tobler, U.S.A.:**

Nostalgia, Representation, and Cultural Tourism:  
Virginia’s Heritage Music Trail

**Barbara Rose Lange, U.S.A.:**

Contemplating the Postmodern City: Improvised Music in  
Houston, Texas

Session 22D

**Applied Technology Projects**

**Beverley Diamond, Canada:**

Using Media to Explore Media: Bridging the Boundary  
between Research and Publication

**Martina Claus-Bachmann, Germany:**

The EthnoMusicScape Project: A Case of Applied  
Ethnomusicology

**John Fenn, U.S.A.:**

Evia-Da, Access, and the Ethnomusicological Application  
of Internet Technologies

Session 22E

**Muslim Instruments**

**Larry Francis Hilarian, Singapore:**

The Music of the Gambus and its Association with  
Melayuness and Islam

**Anne Elise Thomas**, U.S.A.:

Instrument of Development: The Case of the Egyptian Qanun

**Saule Utegalieva**, Kazakhstan:

Musical Pitch System and Its Evolution in the Music of the Turkic Peoples

*1300–1430: Buffet Lunch*

*1430–1630: First Afternoon Sessions*

Session 23A

**Panel: The ICTM Study Group on Historical Sources of Traditional Music: History and Presence**

Organizer: **Suzanne Ziegler**, Germany

**Gerda Lechleitner**, Austria:

Publishing Historical Recordings: Why?

**Mathias Boström**, Sweden:

Cylinders On-Line! Experiences from a Swedish Project for Digitizing and Making Phonograph Cylinder Recordings Accessible

**Kendra Stepputat**, Germany:

Reconstructing the Birth of a Balinese Dance: The Value of Historical Sources to Ethnomusicological Research Today

**Ardian Ahmedaja**, Austria:

Paul Traeger's Recordings of Albanian Traditional Music from the Year 1903

Session 23B

**Panel: Tradition and Ingenuity: African Instruments, Dance and Song as/in Contemporary Contexts**

Organizer: **Jean Kidula**, U.S.A.

**James K. Makubuya**, U.S.A.:

Reviving, Reconstructing, and Revitalizing Instrumental Music: An Examination of New Roles for Ugandan Chordophones

**Patricia Achieng Opondo**, South Africa:

Exploring Africanist Identities and Aesthetics in the Reconstruction of a Congolese Epic and Dance-Drama Performed in Durban, South Africa in 2003 and 2004

**Jean Kidula**, U.S.A.:

Music in Logooli Christianity as Reclamation and Expression of Indigenous Music Heritage

Session 23C

**War and Indoctrination in East Asia**

Chair: **Keith Howard**, U.K.

**Dae-Cheol Sheen**, Korea:

The Sword in Korean Traditional Music

**Dai Wei**, China:

The Revolutionary Song in Modern China

**Ury Eppstein, Israel:**

Japanese School Songs as a Means of Indoctrination for  
the Russo-Japanese War

Session 23D

**Hawai‘i**

**Minako Waseda, Japan:**

War, Music, and Identity: A Comparative Study on  
Japanese Americans in Hawai‘i and California

**C.K. Szego, Canada:**

Of Volcanoes, Goddesses, and Eugenics: Ambivalence in a  
Hawaiian/American Hybrid Composition

**Joseph Keola Donaghy, U.S.A.:**

John Kameaaloha Almeida

Session 23E

**Panel: Ethnochoreology and the Performing Arts Interacting:  
Issues of Strategy in Revitalizing Traditional Dance in  
Norway**

Organizers: **Siri Mæland, Norway and Egil Bakka,**

Norway

**Siri Mæland, Norway:**

Attitudes and Strategies in the Borderland between  
Ethnochoreology, Revival Organisations, and  
Traditional Dancing

**Ruth Anne Moen, Norway:**

Ownership of the Past: The Story of Springar and Halling  
in Suldal

**Egil Bakka, Norway:**

Traditional Dance – Safeguarded Heritage – Revival  
Practice – Stage Material?

**Sigurd Heide, Norway and Live Liaskar, Norway:**

Snu Nordvest (Turn Northwest): New Methods and  
Strategies in the Field of Revitalisation

*1630–1700: Tea and Coffee*

*1700–1830: Second Afternoon Session*

Session 24A

**Plenary Session: Ethnomusicology and Ethnochoreology at Home  
in Croatia During the 1990s and Early 2000s: War,  
Revitalization, Applied Work**

Organizer: **Naila Ceribašić, Croatia:**

**Naila Ceribašić, Croatia**

**Elsie Ivancich Dunin, U.S.A./Croatia**

**Grozdana Marošević, Croatia**

**Tvrtko Zebec, Croatia**

*1900: Dinner (to be purchased outside)*

*2030–2130:*

*Business Meeting of Ethnochoreology Study Group (Room C)*

*Business Meeting of Music and Minorities Study Group (Room D)*

*Business Meeting of Historical Sources Study Group (Room E)*



**FRIDAY, 5 AUGUST 2005**

0730–0900: *Breakfast*

0900–1030: *First Morning Sessions*

Session 31A

**The Voice and Envoicement**

**Ian Russell**, U.K.:

New Songs in the Bothy: Re-Creating Realities for a Fictive World

**Takamatsu Akiko**, Japan:

Some Remarks on the Present Situation of Lullaby Singing in Japan

**Ingrid Akesson**, Sweden:

Reconstructing, Transforming, Creating: Attitudes to Tradition in Vocal Folk Music Revitalization (A Swedish Example)

Session 31B

**Reflections on War Musics**

Chair: **Ankica Petrović**, Bosnia and Herzegovina/U.S.A.

**Dan Bendrups**, Australia:

“From Matato” to Military Dictatorship: Depictions of War in Rapanui Music

**Tihana Petrović**, Croatia and **Željka Rubić**, Croatia:

Music in Croatia during the Homeland War (1991-95): Perspectives from Then and Nowadays

**Talila Eliram**, Israel:

“Ach Nizkor Et Kulam”(But We Shall Remember Them All): Exclusive Motifs in Songs of the War of Independence in Israel

Session 31C

**Chinese Court Musics**

**Joseph Lam**, U.S.A.:

Musical Agency: Cases from the Chinese Ming Court

**Elizabeth Markham**, U.K.:

On the Road to Tang . . . Through Cambridge (a film by Thomas J. Knott – 45 minutes)

Session 31D

**Ritual Performance: Negotiating Identity through Music**

Chair: **Jonathan McCollum**, Canada

**Jonathan McCollum**, Canada:

Music-Making and Ritual Performance: Constructing Identity in the Armenian Soorp Badarak (Divine Liturgy)

**Kenneth Schweitzer**, U.S.A.:

“Drumming” Ritual Identity in Santeria

**Heather Miller**, U.S.A.:

Secular Ritual in a Sacred Place: Russian Identity in the  
Commemoration of Vladimir Vysotsky

Session 31E

**Joint Multimedia Presentation: Re-Vitalizing the Village Joc  
(Dance) of Maramureş, Romania, in a “Cultural  
Tourism” Context: The Project and Its Limits**

Organizer: **Anca Giurchescu**, Denmark

**Anca Giurchescu**, Denmark

**Helene Eriksen**, U.S.A./Germany

**Marianne Bröcker**, Germany

**Sven Nielsen**, Denmark

**Erling Flem**, Norway

**Silvestru Petac**, Romania

*1030–1100: Tea and Coffee*

*1100–1230: Second Morning Sessions*

Session 32A

**Gender**

Chair: **Nicola Dibben**, U.K.

**Maria Ignez Cruz Mello**, Brazil:

Music, Emotion and Gender Relations in the Iamurikuma  
Ritual

**Veronica Doubleday**, U.K.:

Regenerating Female Musical Performance in Afghanistan:  
Religious and Practical Considerations

**Alma Bejtullahu**, Slovenia:

Music and War in Kosovo: The Perspectives of Ethnic  
Albanian Women

Session 32B

**Issues in Sufi Music and Dance**

**Michael Frishkopf**, Canada:

The Global Construction of a Sufi Music: The Case of  
Shaykh Yasin Al-Tuhami of Egypt

**Mehmet Öcal Özbilgin**, Turkey:

Semah in Tokat

**János Sipos**, Hungary:

The Religious Music and Dances of the Bektashis Living  
in Thrace

Session 32C

**Music Education and Policy**

Chair: **Stephanie Pitts**, U.K.

**Eva Fock**, Denmark:

Music Education in a Multicultural World

**David Hughes**, U.K.:

Can Music Education Policy Revitalise Japanese  
Traditional Music?

**Albinca Pesek**, Slovenia:

Revitalization of Folk Music in Slovenia: A Lesson from  
Music Education

Session 32D

**Panel: Scottish Psalmody Today: Emerging Issues and New Relationships**

Organizer: **Terry E. Miller**, U.S.A.

**Robin Hill**, U.K.:

Psalmody and the History of American Popular Music:  
Scotch Mist, or Scottish Myth?

**Terry E. Miller**, U.S.A.:

The Willie Ruff Guide to Gaelic Psalmody: Imagining a  
Scottish Origin for Black Gospel Music

**Colin Williamson**, U.K.:

Scottish Psalm-Tune Influence on Religious Music in  
England

Session 32E

**Emerging Genres in Popular Music**

**Marc-Antoine Camp**, Switzerland:

Brazilian Tropicália: A Musical History of Music

**Paul B. van Nispen**, The Netherlands:

Defining Cuban Rumba: A Socio-Cultural Classification

**Thembele Vokwana**, South Africa:

*Ibuyambo*: Black Consciousness Revisited in Thandiswa  
Mazwai's *Zabalaza*

1300–1430: *Buffet Lunch*

1430–1600: *First Afternoon Session*

Session 33A

**General Assembly**

1600–1630: *Tea and Coffee*

1630–1830: *Second Afternoon Session*

Session 34A

**Reviving Music Abroad I**

Chair: **Hae Kyung Um**, U.K.

**Smaragdi Boura**, Greece:

Imagining Homeland: Identity and Repertoires of a Greek  
Labor-Immigrant Musician in Germany

**Leslie Hall**, Canada:

Rumba and Cha Cha: Multicultural Contexts in Toronto,  
Canada

**Louise Wrazen**, Canada:

Dancing The Past: Memory, Nostalgia and the Future of  
Performance Among Polish Górale in Canada

**Inna Naroditskaya**, U.S.A.:

“*Mnohaya Lita*” (Many Years): The Crowning of  
Ukrainian Couples in Chicago

Session 34B

**Four Case Studies in Change**

- Takiguchi Sachiko**, Japan/Austria:  
Transnational Transmission of Traditional Music: A Case  
Study of the Songs of the Lovara in Austria
- Lalita Du Perron**, U.K.:  
The Changing Faces of the Lyrics of *Khyāl*
- Uwe Umberto Pätzold**, Germany:  
The Music in Pencak Silat Tournaments is Gone: De-  
Vitalization of a Performance Culture?
- Sanja Rajević**, Bosnia and Herzegovina:  
Popular Music and its Audience: The Case of Bosnia and  
Herzegovina

Session 34C

**Transforming Instrumental Traditions**

- Mikyung Park**, Korea:  
The Orchestra of Korean Instruments: Issues in Its  
Formative and Development Processes
- David Wong**, U.K.:  
Electronic Organ Entertainers in the U.K. and Piano  
Students in Sabah, Malaysia: Imagined  
Communities or Cultural Consolidations?
- Sharon Meredith**, U.K.:  
Transforming Tuk: The Positioning of a Traditional Music  
in Contemporary Genres
- Toru Seyama**, Japan:  
For Whom the Shakuhachi (*Syakuhati*) Swings?:  
Observations on the Use of Traditional Musical  
Instruments in Modernized/ Westernized Japan

Session 34D

**Music in Special Circumstances**

- Chair: **Don Niles**, Papua New Guinea
- Shzr Ee Tan**, U.K.:  
We Don't "Sing" Any "Music": Multifarious Identities of  
Amis Folksong in Southeastern Taiwan
- Sverker Hyltén-Cavallius**, Sweden:  
The Sound of a Social Category: Pensionerhood as Sonic  
Chronotype
- Benjamin J. Harbert**, U.S.A.:  
Shakedown: Redefining Music in American Prisons
- Wigdis Jorunn Espeland**, Norway:  
Folklore on Stage: Identity in Local, National, and  
International Context during the Olympic  
Winter Games at Lillehammer, 1994

Session 34E

**Researching Historical Evidence**

- Chair: **Tina Ramnarine**, U.K.
- Rytis Ambrazevičius**, Lithuania:  
Etic/Emic in Music Scales
- Jon Storm-Mathisen**, Norway:  
"Kveding" of "Stev", the Oldest Form of Norwegian Vocal  
Music, May Have Evolved from an old Norse  
Practice of Reciting Edda Poems

**Michael Wright**, U.K.:

The Value of Jew's Harp Collections in Helping  
Understand Archaeological Finds

**Jacqueline Pattison Ekgren**, Norway:

(Title: t.b.c.)

1900: *Dinner (to be purchased outside)*

2045–2400: *Music and Dance Session in the Bar*

2100–2245: *Screening of A Kabul Music Diary and (Premiere of) Tablas and Drum  
Machines: Afghan Music in Fremont, California—Showroom Cinema, City  
Centre*

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## **SATURDAY, 6 AUGUST 2005**

0730–0900: *Breakfast*

0900–1030: *First Morning Sessions*

Session 41A

**Panel: Music, Migration, and Transforming Identities in Post-Soviet Central Asian Communities**

Organizer: **Rachel Harris**, U.K.

**Saida Daukeyeva**, U.K.:

The Musical Life of the Kazakh Village in Western  
Mongolia

**Rachel Harris**, U.K.:

Consuming and Reproducing the Sounds of the Homeland:  
The Uyghurs of Kazakhstan

**Federico Spinetti**, U.K.:

Migrating Sounds: The Re-Imagination of Music in a Tajik  
Rural Community

Session 41B

**Politics and Revival in Three Continents**

**Cathy Ragland**, U.S.A.:

Politics, Immigration, and Folklore: The Transnational  
Revival (and Renewal) of *Huapango Arribeño*

**Gavin Douglas**, U.S.A.:

Music and Dictatorship: State Patronage and the Control of  
the Past in Burma

**Jerry Rutsate**, Zimbabwe:

Music in Post-Independence Zimbabwe: A Renaissance of  
Traditional Music

Session 41C

**Refugees**

Chair: **Adelaida Reyes**, U.S.A.

**Allison Jane Singer**, U.K.:

The Relationship between Movement, Image and Space in  
Developmental Work with War-Affected  
Refugee Children (Serbia 2001-2)

**Tran Quang Hai**, France:

The Music of Vietnamese Refugees

**Ann David, U.K.:**

Dance Practices in the Sri Lankan London Tamil  
Community: Are They Markers for War  
Refugees to Sustain National, Cultural and  
Ethnic Identity?

Session 41D

**Hong Kong**

**Tai Suk Yan, China:**

Reconstructing Cantonese Opera: Neo-Classicism in the  
Master Pieces of Tong Dik-Seng

**Li Wai Chung, China:**

Taming the Beast: The Transformation of Lion Dance  
Performance in Hong Kong since the 1970s

**Canny Kam Lam Cheng, China:**

The Shadowed Community: Socio-Religious, Collective  
Religious Life, and Musical Aspects of Hong  
Kong Chinese Muslims

Session 41E

**Historiography**

Chair: **Timothy Rice, U.S.A.**

**Sumiko Takase, Japan:**

Musical Theory and Thought in the Gakusho Yoroku

**Jill Ann Johnson, Sweden:**

Vuk Karadžić and the Brothers Grimm: Connecting the  
Eastern and Western Dots of Early European  
Folk Music Collecting

**Gorana Doliner, Croatia:**

Croatian Music Historiography on Dances

*1030–1100: Tea and Coffee*

*1100–1230: Second Morning Sessions*

Session 42A

**Panel: Class-Race-Gender-Issues and Music in the Cold War**

Organizer: **Gisa Jähnichen, Germany**

**Gisa Jähnichen, Germany:**

Longing for the Distance and Confrontation with the  
Distance: Musical Dreams in the Passed  
German Democratic Republic

**Timkehet Teffera, Ethiopia:**

The Red Terror in Ethiopia: Political (Mis)use of Music  
and Dance

**Eva Fenn, Germany:**

Gender Dimensions of Music in the Cold War: The Actual  
Perceptions of Female Musicians in Iran

Session 42B

**Music and Islam**

Chair: **Irene Markoff, Canada**

**Songul Karahasanoğlu Ata, Turkey:**

The Other Face of Islamic Music in Turkey

**Razia Sultanova, U.K.:**

Reinvention of Islam in Uzbek Music

**Ines Weinrich, Germany:**

Music in Early Arabic Theatre: An Attempt of  
Reconstruction

Session 42C

**Panel: Revival Processes in Norwegian Vocal Music: Religious  
Songs and Cattle Calling**

Organizer: **Bodil Haug**, Norway

**Bodil Haug**, Norway:

The “Old Gospel Songs”: Revitalizing Processes in the Lay  
Church Milieu

**Anne Murstad**, Norway:

The Staging of Cow Calling in Postmodern Norway

**David-Emil Wickström**, Norway:

Reviving Vigdal

Session 42D

**Politics, Nationalism, and Music in Vietnam and Laos**

Chair: **Barley Norton**, U.K.

**Chalerm Sak Pikulsri**, Thailand:

Traditional Lao Music after Political Change since 1975

**Adam Chapman**, Australia:

Singing for the Party, Singing for the King: War,  
Revolution, and Lao Vocal Music

**Barley Norton**, U.K.:

Cultural Nationalism and the Revival of Traditional Music  
in Vietnam

Session 42E

**Aboriginal Musics of America**

Chair: **Beverly Diamond**, Canada

**Acácio Tadeu De Camargo Piedade**, Brazil:

Sacred Flute Music of the Wauja People from Central  
Brazil

**Paula Conlon**, U.S.A.:

Who Owns the Native American Flute?

**Klisala Harrison**, Canada:

First Nations Music and Healing in Vancouver, Canada’s  
Downtown Eastside

*1300–1430: Buffet Lunch*

*1430–1630: First Afternoon Sessions*

Session 43A

**Panel: Shifting Emphases in Dance Revivals**

Organizer: **Stephanie Smith**, U.S.A.

**Andriy Nahachewsky**, Canada:

Shifting from “National” to “Spectacular” in Ukrainian  
Canadian Dance

**Stephanie Smith, U.S.A.:**

Revival, Revitalization, and Change in English Country

Dance

**Mats Nilsson, Sweden:**

When Does a Revitalization End?

**Josefina Roma, Spain:**

El Rogle: The Revival of a Local Dance in the Midst of  
Political Turmoil

Session 43B

**Nativeness, Foreignness, and Cultural Authenticity**

Chair: **Suzel Reily, U.K.**

**Richard Jones, U.K.:**

“The Brighthouse and Rastrick Brass Band and Their  
Adopted Yorkshireman!” A Participant  
Observer’s Perception of Power, Status, and  
Interaction

**Paphutsorn Wongratanapitak, U.K.:**

Foreigners Who Play Thai Music

**Simone Krüger, U.K.:**

“It’s Good to Have a Teacher from That Culture Who  
Knows What They are Actually Talking About  
and Appreciates What It’s Like”: Students’  
Experiences of Authenticity in World Music  
Education

Session 43C

**Panel: Music and Dance in Sacral and Secular Performances in  
Islamic Countries, Past and Present**

Organizer: **Dorit Klebe, Germany**

**Jacek Piech, Poland:**

The Symbolism of the Music and Dance of the Mavlavi  
Tarigat: The Sema-Ceremony as an Example of  
Islamic Universal Language

**Hande Sağlam, Turkey/Austria:**

The *Cem*-Ceremony of the Alawi: Music, Dance, and  
Worship

**Dorit Klebe, Germany:**

*Rakkas, Köçek, Tavşan*: “Effeminate” Professional Singing  
and Dancing Boys at the Ottoman-Turkish  
Court from the Seventeenth to the Nineteenth  
Century in Poetic and Musical Sources

**Alessandra Ciucci, Italy/U.S.A.:**

A Performance of the *Shikhât*: Female Singer-Dancers in  
Morocco

**Ulrike Stohrer, Germany:**

*Raqs*: Dance, Movement, and Social Values in the  
Highlands of Yemen

Session 43D

**Panel: Multipart Singing in the Balkans and in the Mediterranean**

Organizer: **Ardian Ahmedaja, Austria**



- Gerlinde Haid**, Austria:  
Investigations on the Multipart Singing in the Balkans and  
in the Mediterranean
- Jean-Jacques Castéret**, France  
(title t.b.c.)
- Ignazio Macchiarella**, Italy:  
The Influences of Secondary Orality on Multipart Singing:  
Three Cases from Sardinia and Corsica
- Ardian Ahmedaja**, Austria:  
On “Multipartite” Solo-Singing in Albanian Traditional  
Music

Session 43E

- Digital Archiving of Macedonian Cultural Heritage**  
Organizer: **Dimitrije Buzarovski**, Macedonia
- Dimitrije Buzarovski**, Macedonia:  
**The Methodology of Digital Archiving and Research at  
IRAM**
- Velika Stojkova**, Macedonia:  
The Reflection of Macedonian Vocal and Instrumental  
Folk Tradition in IRAM’s Collection
- Ivona Opetcheska-Tatarchevska**, Macedonia:  
Building a Systematic Approach to Macedonian Dance  
Ethnography
- Irena Mitevaska**, Macedonia:  
Digitisation of the 383 Transcriptions from Živko Firfov’s  
Collection

*1630–1700: Tea and Coffee*

*1700–1830: Second Afternoon Session*

Session 44A

- Plenary Session: Islam, Popular Music, and Globalization**  
Organizer: **Thomas Solomon**, Norway
- Thomas Solomon**, Norway:  
Hip-Hop for Allah?: Islamic Themes in Turkish Rap in the  
Diaspora and in the Homeland
- Gay Breyley**, Australia:  
Seeking the Simurgh: Islam in Persian-Australian Rap
- James Chopyak**, U.S.A.:  
Islamic Fundamentalism, Globalization, and Music in  
Malaysia

*1700–1830: Meeting of National Representatives (Room B)*

*1900: Dinner (to be purchased outside)*

*2015–2400: Music and Dance Session in the Bar*

*2030–2130: Meeting of Study Group Chairs (Room B)*

*2030–2400: World Music Dance with DJ and Live Band, Juju Club, City Centre*

## SUNDAY, 7 AUGUST 2005

0830–0930: *Breakfast*

1000–1730: *Tour to Peak District National Park and Chatsworth House*

1800–1900: *Dinner (Ranmoor House Hall)*

1930–2100: *Concert of English Music (Ranmoor House Hall)*

2130–2330: *Music and Dance Session in the Bar*

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## MONDAY, 8 AUGUST 2005

0730–0900: *Breakfast*

0900–1030: *First Morning Sessions*

### Session 51A

#### **Power and Musical Change**

**Liesbet Nyssen**, The Netherlands:

Re-Imagining an Epic Tradition in Khakasia (South Siberia)

**Placida Staro**, Italy:

Music and Dance at the Time of “Empires”

### Session 51B

#### **Panel: Syncretism, Integration, and Transformation in an Intercultural Context**

Organizer: **Tsai Tsung-te**, Taiwan

**Tsai Tsung-te**, Taiwan:

Unity in Variety: Syncretism of Religious Music Culture in Central Java, Indonesia

**Chao Yu-Ling**, Taiwan:

Constructing a National Dance Style in a Post-Colonial Diasporic Society

**Ni Shu-lan**, Taiwan:

**Ancient Rituals and Their Contemporary Meanings:  
Examining the Possibilities of Transforming  
Taiwan’s Aboriginal Rituals into New  
Theatre Forms**

**Chung Mingder**, Taiwan:

Pasibutbut as an Ideal Tool of Grotowski’s Art as Vehicle

**Mark van Tongeren**, The Netherlands:

Paraphony in Taiwanese Music

### Session 51C

#### **African Modernities**

**Elina Paukkunen**, Finland:

Making Traditional Modern in Senegal

**Mahalia Lassibille**, France:

Traditional Dances as Construction

**Lois Ann Anderson**, U.S.A.:

Gender, Language, Ethnicity, and Music in the Broadcast Media of Central Uganda

Session 51D

**Discourses of Revival**

**Katarina Juvančič**, Slovenia:

More than Just “Something Old, Something New,  
Something Borrowed, Something Blue”:  
Discourses in Reviving Slovene Folk Music  
Tradition

**Jennifer Gall**, Australia:

Women Musicians and the Folk Music of the Australian  
Frontier

Session 51E

**Imagined Pasts and Tranfigured Futures in European Folk  
Traditions**

Chair: **Julia Bishop**, U.K.

**Juniper Hill**, U.S.A.:

“The Ancient is Avant-Garde:” Inspirations from an  
Imagined Past in Contemporary Finnish Folk  
Music

**Owe Ronström**, Sweden:

Mindsapes of the Past: From Tradition to Heritage

**Caroline Bithell**, U.K.:

What Comes after Revival? Ideology, Cultural Policy, and  
Musical Revitalization in Corsica

*1030–1100: Tea and Coffee*

*1100–1230: Second Morning Sessions*

Session 52A

**Marching**

**Jacqueline Witherow**, U.K.:

“The War on Terrorism” and Parading Bands in Northern  
Ireland

**Katherine Brucher**, U.S.A.:

On Stage or in the Street? Bandas Filarmónicas and the  
Performance of Place in Contemporary Portugal

**Konishi Junko**, Japan and **Nagaoka Takuya**, New Zealand:

A Consideration of the Origins and Diffusions of  
Micronesian Marching Dance Based on  
Historical Documents and Oral Traditions from  
Pohnpei Island and Mwoakilloa Atoll

Session 52B

**Workshop on the Ritual Song Pasibutbut**

Coordinators: **Tsai Tsung-te**, Taiwan and **Chung  
Mingder**, Taiwan

Session 52C

**Media and Revival**

**Saurabh Goswami**, India and **Selina Thielemann**, India:

Documentation for Revival or Revival for Documentation?  
Issues Regarding the Preservation of the  
Traditional Musical Heritage of Vraja, Northern  
India

**Gunnar Ternhag**, Sweden:

The Impact of Influential Recordings: Some Remarks  
about the Renewal and Revival of Vocal Folk  
Music in Sweden

**Pegge Vissicaro**, U.S.A.:

Cross-Cultural Dance Studies: Exploring Online  
Environments for Education, Research, and  
Advocacy

Session 52D

**Dance Traditions Today**

**Theresa Jill Buckland**, U.K.:

Embodying Northern Values: Aesthetics, Revival, and  
Identity in North-West English Morris Dance

**Catherine A. Shoupe**, U.S.A.:

The Scottish Ceilidh Dance Revival

**Geoffrey Matsiko Twine**, Uganda:

Ekitaguriro Dance, the Magistrate in Ankole Cultural  
Courts

Session 52E

Theoretical Reflections

Chair: **Bruno Nettl**, U.S.A.

**Tom Van Buren**, U.S.A.:

Reflections on Presenting from the Global Migration of  
Culture in a New Age of Empire

**Don Niles**, Papua New Guinea:

The Sonic Structure of *Tom Yaya Kange*: An Example of  
Ku Waru Sung Poetry from Papua New Guinea

1300–1430: *Buffet Lunch*

1430–1630: *First Afternoon Sessions*

Session 53A

**Panel: A Political War on Culture? The Cultural Revolution and  
Its Impacts on Musics in China**

Organizer: **Tsai Tsan-Huang**, Taiwan

**Lam Ching-Wah**, China:

Social, Political, and Musical Significance of  
Revolutionary Beijing Opera

**Tsai Tsan-Huang**, Taiwan:

Forcing Revolution: The Chinese Zither Reform  
Committee and Its Impact on Chinese Musical  
Instruments

**Xiao Mei**, China:

Black Humour: Chinese National Musicology during the  
Cultural Revolution

**Xiao Ming**, China:

The Music of the Tujia Autonomous County of Changyang  
during the Period of the Cultural Revolution

**Pan Mulan**, China:

A Comparison of Liling's Musical Theory Before and  
After the Cultural Revolution

Session 53B

**Panel: Music and Group Identities in European Contexts**

Organizer: **María Escribano**, Ireland

**Timothy Cooley**, U.S.A.:

Festivals, Change, and Affinity Groups in the Polish Tatras

**Naila Ceribašić**, Croatia:

Three Events, Agencies, and Realizations of the National Minorities' Heritage in Croatia

**Erica Haskell**, U.S.A.:

International Cultural Aid and the Case of Guča Gora, Bosnia: Reconstruction, Rebuilding, and Festival Preparation as a Kind of Construction in Itself

**María Escribano**, Ireland:

A Grassroots "Revival": The Basque *Txalaparta*

Session 53C

**Panel: Nineteenth-Century Derived Couple Dances**

Organizer: **Egil Bakka**, Norway

**Mats Nilsson**, Sweden:

Swedes Waltzing to the Polka and Polka-ing to the Waltz

**Dorota Gremlicova**, Czech Republic:

The Nineteenth-Century Czech Waltz

**Dalia Urbanaviciene**, Lithuania:

Polka Documentation from a Lithuanian Village

**László Felföldi**, Hungary:

A Database on Dance Teachers' Texts

**Anne von Bibra**, Germany:

F.A. Zorn, a German Dancing Master on the Polka as a Czech National Symbol

**Elsie Ivancich Dunin**, U.S.A./Croatia:

Contemporary US Country Western Dancing

Session 53D

**Panel: The Revival and Reconstruction of Traditional Music and Dance in Twentieth-Century Portugal**

Organizer: **Salwa El-Shawan Castelo-Branco**, Portugal

Chair: **Owe Ronström**, Sweden

Discussant: **John Morgan O'Connell**, Ireland

**Salwa El-Shawan Castelo-Branco**, Portugal:

Portugal's Traditional Music and Dance Revival Movements: Legacies of Modernity

**Pedro Félix**, Portugal:

The Competition for "The Most Portuguese of All Villages" (1938)

**Maria do Rosário Pestan**, Portugal:

"Voices of the Homeland": Folklorization in Manhouse (1938-2000)

Session 53E

**Panel: Music and Christianity in the Pacific**

Organizer: **Jane Freeman Moulin**, U.S.A.

Chair: **Adrienne Kaeppler**, U.S.A.

**Kuki Tuiasosopo, U.S.A.:**

Pese Ma Vi'Iga I Le Atua: The Sacred Music of the  
Congregational Church of Jesus in Samoa

**Jane Freeman Moulin, U.S.A.:**

Each Bird Has Its Own Song: Music in the Marquesan  
Church

**Brian Dietrich, U.S.A.:**

Communities of Faith, Networks of Culture: Chuukese  
Church Music in the Diaspora

**Raymond Amman, Switzerland:**

**Hymns and "Counter-Hymns" in the Loyalty Islands  
(New Caledonia)**

*1630–1700: Tea and Coffee*

*1700–1830: Second Afternoon Session*

Session 54A

**Plenary Session: Applied Ethnomusicology and Studies on Music  
and Minorities—The Convergence of Theory and  
Practice**

Organizer: **Ursula Hemetek, Austria**

**Adelaida Reyes, U.S.A.:**

Forced Migrants, Their Music-making, and Public Policy

**Karl Neuenfeldt, Australia:**

The Music Researcher as Music Producer: A Case Study of  
Recording Torres Strait Islander Communities  
in Australia

**John Morgan O'Connell, Ireland:**

Baryt Türküsü: A Song for Peace

**Ursula Hemetek, Austria:**

Applied Ethnomusicology in the Process of Political  
Recognition of a Minority: A Case Study from  
Austrian Roma

*1900: Dinner (to be purchased outside)*

*2100 – 2200:*

**Films (Room C)**

**Raymond Ammann, Vanuatu:**

Karum Nupu, Basket of Songs (35 minutes)

**Pegge Vissicaro, U.S.A.:**

The Children of *Gahuza Imiryango*: A Microcosm of the  
Larger Central African Refugee Dance  
Community (15 minutes)

*2045–2400: Music and Dance Session in the Bar*

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**TUESDAY, 9 AUGUST 2005**

*0730–0900: Breakfast*

Session 61A

**Greek Revitalizations**

Chair: **Kevin Dawe**, U.K.

**Aspasia Theodosiou**, Greece:

Tradition as “Technology” of Marginality: Reviving  
Polyphonic Singing on the Greek-Albanian  
Border

**Maria Papapavlou**, Greece:

Carnival Music in Greece: Reconstructing Imported  
Musical Traditions

**Irene Loutzaki**, Greece:

Communities Work to Revive Greek Traditions: The  
Yennicheri, a Carnival Custom of Folk  
Pageantry and Protest

Session 61B

**Panel: The Expression of Traditional Music within the Realm of  
Popular Music within Diverse Ethnic and Cultural  
Contexts**

**Donna Weston**, Australia:

**Pagan Metal and Basque Nationalism**

**Narelle McCoy**, Australia:

**Irish Keening in Contemporary Contexts**

**William Barton**, Australia:

**The Indigenous Composer in a Western Context**

Session 61C

**Religious Revivals I**

**Helen Black**, Australia:

A Psalm by Another Name Does Sound as Sweet

**Muriel E. Swijghuisen Reigersberg**, U.K.:

Reconstructing and Reviving a Choral Tradition in a  
Lutheran Aboriginal Community in Australia

**Jonathan Dueck**, U.S.A.:

Binding and Loosing in Song: Mennonite Music, Conflict,  
and Identity in Urban Canada

Session 61D

**Issues in Vietnamese Music**

Chair: **Tran Quang Hai**, France

**Nguyen Thi Minh Chau**, Vietnam:

*Ma* River Songs

**Le Toan**, Vietnam:

The Folk Performing Arts of *Tro Thiep* and *Mua Den* in  
*Thanh Hoa* Province

**Pham Minh Huong**, Vietnam:

The Restoration of *Trong Quan Duc Bac* Singing

Session 61E

**International Perspectives on Dance**

Chair: **Theresa Jill Buckland**, U.K.

**Lisa Gilman**, U.S.A.:

Bodies on the Line: Negotiating Military Service and  
Inequality through Dance

**Dioudonnat Edwige**, France:

Muslim Heritage in Kathak Dance

**Judith Olson**, U.S.A.:

Creativity in Revival for Hungarian Táncház Dancers and  
Musicians

*1030–1100: Tea and Coffee*

*1100–1230: Second Morning Sessions*

Session 62A

**Panel: Romani Music: What, How,...**

Organizer: **Speranța Rădulescu**, Romania

**Margaret Beissinger**, U.S.A.

**Christiane Fennesz-Juhasz**, Austria

**Ursula Hemetek**, Austria

**Zuzana Jurková**, Czech Republic

**Katalin Kovalcsik**, Hungary

**Bernard Lortat-Jacob**, France

**Svanibor Pettan**, Slovenia

**Speranța Rădulescu**, Romania

**Victor Stoichiță**, France

**Iren Kertesz Wilkinson**, U.K.

Session 62B

**Music/Dance as a Means to an End**

**Hanna Väättäinen**, Finland:

Doing Disability Politics through Dance

**Ingrid Bertleff**, Germany:

Ethnomusicology and Fair Trade

**Maureen Loughran**, U.S.A.:

Radio Vérité: The Radio Documentary as Applied  
Ethnomusicology

Session 62C

**Religious Revivals II**

**Guan Jie**, China:

The Performance Characteristics and Symbolic Values of  
Music for Worship and Ceremonies in Mei  
Zhou, Guangdong

**Marianne Bröcker**, Germany:

The Revitalization of an Old Folk Music Tradition in the  
Ukraine

**Essica Marks**, Israel:

The Revival of Jewish Hymn Singing in Israel Today

Session 62D

**Okinawa**

Chair: **David Hughes**, U.K.

**Kaneshiro Atsumi**, Japan:

Revival of Okinawan Court Music

**Tsukada Kenichi**, Japan:



Migration and Performing Arts: The Transplantations of  
*Eisa* in the Yaeyama Islands (Japan)

**Wang Yaohua**, China:

The Methodology of Research on the Restoration of  
Uzagakku

Session 62E

**Northern European Fiddling**

**Gaila Kirdienė**, Lithuania:

Lithuanian Folk Fiddle Music: Present Situation and  
Future Perspectives

**Karin Eriksson**, Sweden:

Instead of Polkas, Polskas: The Fiddlers' Association of  
Halland and the Folk Music of Halland

**Paul Davenport**, U.K.:

Fiddling for England

1300–1430: *Buffet Lunch*

1430–1630: *First Afternoon Sessions*

Session 63A

**Asian Movie Music**

**Yu Siu Wah**, China:

The Reception of Chinese Instrumental Music via Kungfu  
(Martial Arts) Movie Soundtracks in Twentieth-  
Century Hong Kong

**Ling Yancheng**, China:

Musically Not Chinese but Pop: A Study of Present-Day  
Hong Kong Film Music

**Bussakorn Sumrongthong**, Thailand:

Homrong (The Overture)

Session 63B

**Conflict Resolution**

**Oryema Justin Boswell**, Uganda:

Experimental Study of Music in Conflict Resolution: A  
Case Study in Acholi Music

**James Isabirye**, Uganda:

“Tamenha Ibuga” – Music and Dance of the Basoga: Is It  
Entertainment or Conflict Resolution?

**Ruth Davis**, U.K.:

Ethnomusicology and Peace: Exploring Palestine through  
Music in the 1930s and the Present Day

Session 63C

*Panel: Uncovering Layers of Memory: A Diachronic Approach to the  
Music of Central European Jews and Roma*  
Organizer: **Zuzana Jurková**, Czech Republic

**Zuzana Jurková**, Czech Republic:

Roma Music Research as our Mirror?

**Gerda Lechleitner**, Austria:

The Role of Archives: Early Collections as Documents of  
Memory

**Christiane Fennesz-Juhasz**, Austria:

Fieldwork as the Quest for Memory: Some Reflections

**Bożena Muszkalska**, Poland:

The Presence of the Past in Musical Life of Polish Jews  
after Resurgence

**Katalin Kovalcsik**, Hungary:

A Romani Approach to “Traditions” and “Memory”

**Veronika Seidlová**, Czech Republic:

The Oldest Historical Sources of the Synagogue Chant in  
the Czech Republic

Session 63D

**Dance Reconstruction**

**Dalia Urbanaviciene**, Lithuania:

Reconstruction and Revival of Choreographic *Sutartinės* in  
Lithuania: Individual Agencies and Main  
Tendencies

**Mark E. Perry**, U.S.A.:

The Sardana and the Invention of Tradition

**Barbara Alge**, Austria:

Reconstructing Tradition: The Case of the Pauliteiros De  
Miranda (Portugal)

Session 63E

**Individuals and Revival**

**Andrew Killick**, U.K.:

Biography as History in Microcosm: Traditional Music in  
the Republic of Korea through the Life and  
Work of Hwang Byungki

**Naka Mamiko**, Japan:

The Significance of Twentieth-Century Sound Culture in  
Twenty-First Century Music: Tan Dun’s Opera  
“Tea”

**Ivan Lešnik**, Slovenia:

What to Revive, How to Reconstruct, Why to Revitalize?  
A Case Study of a Musician in Slovene Istria

1600–1630: *Tea and Coffee*

1630–1830: *Second Afternoon Session*

Session 64

**Plenary Session: UNESCO, Intangible Cultural Heritage, and the  
ICTM**

Organizer: **Wim van Zanten**, The Netherlands

**Krister Malm**, Sweden

**Anthony Seeger**, U.S.A.

**Adrienne Kaeppler**, U.S.A.

**Wim van Zanten**, The Netherlands

1900: *Dinner (to be purchased outside)*

2100 – 2300:

**Films (Room C)**

**Tran Quang Hai**, France and **Luc Souvet**, France:

Le Chant diphonique (Overtone Singing) (27 minutes)

**Nicolas Magriel, U.K.:**

A Video Presentation Focusing on the Conceptualisation of  
Technique in the Music of the Rajasthani Langa  
and Manganiyar Communities

2045–2400: *Music and Dance Session in the Bar*

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**WEDNESDAY, 10 AUGUST 2005**

0730–0900: *Breakfast*

0900–1100: *First Morning Sessions*

Session 71A

**Media and War**

Chair: **Marcello Sorce Keller**, Switzerland

**Jane C. Sugarman**, U.S.A.:

“Awake Kosova”: Song and War in an Age of Global

Media

**Marina Roseman**, U.K./U.S.A.:

Laying Claim to Land through the Air: Radio Broadcasts  
and Imagined Aboriginal, Colonial, and  
National Communities during the Malaysian  
Emergency (1948-65) in the Aftermath of  
World War II

**Jennifer Sinnamon**, Ireland:

Songs for the Martyrs of Bethlehem: Media and Music in  
Palestinian Resistance

Session 71B

**Issues in Indigenous Musics**

Chair: **Anthony Seeger**, U.S.A.

**Chao Chi-Fang**, Taiwan:

Ethnomusicology, Ethnochoreology, and the Application  
of Ethnic Knowledge: The Study of Dance and  
Music of Indigenous People in Taiwan

**Miguel Angel García**, Argentina:

Religious Postulates, Ethnical Boundaries and Popular  
Music

**Stephen Wild**, Australia:

The Song Series: Aboriginal Australia’s Contribution to  
Ethnomusicological Theory?

Session 71C

**Panel: National Ethnomusicologies**

Organizer: **John Morgan O’Connell**, Ireland

Chair: **Salwa El-Shawan Castelo-Branco**, Portugal

Discussant: **Svanibor Pettan**, Slovenia

**Therese Smith**, Ireland:

Bosom Buddies or Rival Siblings: Ethnomusicology and  
Folklore

**Catherine Foley**, Ireland:

Ethnochoreology in Ireland: A Holistic Approach

**Aibhlin Dillane**, Ireland:

Othering the Self: The Challenge of Fieldwork in the  
Domain of Irish Traditional Music

**John Morgan O'Connell**, Ireland:

Nations Apart: Ethnomusicology in Ireland and Tajikistan,  
a Comparative Perspective

Session 71D

**Reviving Music Abroad**

Chair: **Regine Allgayer Kaufmann**, Austria

**Marie-Pierre Gibert**, France:

Yemenite Dance Tradition in the Process of Identity  
Building in Israel: The Most Jewish of Dances  
or a Yemenite Specificity?

**Nicholas Ng**, Australia:

Modern Traditions in the Music of Sydney's Chinese

**Henry Johnson**, New Zealand:

Transforming Diwali: Diaspora Ethnomusicology in an  
Aotearoa/New Zealand Context

**Pedro Roxo**, Portugal:

Music, Dance, and Multi-Referential Identity in the Hindu-  
Gujarati Community of the Lisbon Area

Session 71E

**Taiwan**

Chair: **Jonathan Stock**, U.K.

**Tan Hwee-San**, U.K.:

Reconstruction or Innovation? *Nanguan* Music and *Liyuan*  
Dance of Hantang Yuefu

**Chien Shang-Jen**, Taiwan:

Revitalization and Reconstruction of Taiwanese Folk  
Songs: *Hingcun Diau* as an Example

**Ho Li-Hua**, Taiwan:

From Tradition to Variation: Is Buddhist Music and Dance  
Revived or Reconstructed in Contemporary  
Taiwan?

**Lü Chui Kuan**, Taiwan:

Reviving a Nation's Artistically Valuable Musical  
Heritage: The Case of *Nanguan* Music in  
Taiwan

1100–1130: *Tea and Coffee*

Session 72A

**Closing Ceremony**

1300–1430: *Buffet Lunch*

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Please note that the conference program will be updated on the ICTM website in the section devoted to the World Conference 2005. Program updates are scheduled to be uploaded to the web on May 15<sup>th</sup> and July 1<sup>st</sup> 2005.

## **ICTM Executive Board Election 2005**

As announced by the Secretary General in the October 2004 *Bulletin*, the changes to the ICTM Rules are now in effect. They can be found on the ICTM website and in the *Bulletin* of April 2004 (pp. 20–25). The rules relevant to the terms of office of Executive Board members and to the election of Officers (President and Vice Presidents) and Ordinary Members to the Executive Board are 8(b–d, f) and 10(a–c).

Following rules 8(d) and 8(f), the retiring Officers and Ordinary Members of the Board are:

Krister Malm (President)  
Adrienne L. Kaeppler (Vice President)  
Stephen Wild (Vice President)

Egil Bakka (Ordinary Member)  
Svanibor Pettan (Ordinary Member)  
Tilman Seebass (Ordinary Member)  
To Ngoc Thanh (Ordinary Member)

Jonathan Stock (Co-opted Member)  
Wang Yaohua (Co-opted Member)

Hence, the vacant positions on the Board will be:

President  
2 Vice Presidents  
4 Ordinary Members

In accordance with rule 10(a), appointments were made to the Nomination Committee: Allan Marett and Don Niles were appointed by the Assembly of National and Regional Representatives, Marianne Bröcker by the Executive Board. Niles was subsequently made Convener of the Nomination Committee.

In the October 2004 *Bulletin*, in addition to announcing the Nomination Committee and the soon-to-be vacant positions on the Board, the Secretary General asked ICTM members for suggestions of colleagues to fill the vacancies. The following candidates have been nominated for these positions in accordance with rule 10(b):

President:  
Egil Bakka (Norway)  
Adrienne L. Kaeppler (USA)

2 Vice Presidents:  
Allan Marett (Australia)  
Tsao Penyeh (China)

Wim van Zanten (the Netherlands)

4 Ordinary Members:

Bernard Garaj (Slovakia)  
Jane Freeman Moulin (USA)  
John Morgan O'Connell (Ireland)  
Svanibor Pettan (Slovenia)  
Tilman Seebass (Austria)  
Jonathan Stock (United Kingdom)  
Tan Sooi Beng (Malaysia)  
Tran Quang Hai (France)  
Wang Yaohua (China)

Information about each nominee is included in this *Bulletin*. Rule 10(b) authorises the Nomination Committee to nominate two or three candidates for each vacant position. Regrettably, the Committee was unable to do so for the two Vice President positions. In part this was due to the short time available to the Committee, but also to the busy lives of the people nominated and approached, who felt they could not adequately assume such responsibilities if elected, and to the small number of nominations from the ICTM membership as a whole. Nevertheless, we feel the ballot as it exists is a good representation of our membership and offers voters excellent choices for every vacant position. The Nomination Committee thanks everyone who made nominations and, especially, those who have agreed to run in this election. Good luck to all the candidates!

**Ballot Instructions**

*Materials.* ICTM members have received the following additional material with this *Bulletin*:

1. a ballot with the names of each nominee
2. two envelopes: a small envelope labelled "ICTM BALLOT", and a larger envelope for mailing the ballot to:

ICTM Secretariat-ICTM Ballot 2005  
c/o Ms S. Krüger, ICTM Conference Assistant  
Department of Music  
University of Sheffield  
38 Taptonville Road  
Sheffield S10 5BR  
UNITED KINGDOM

*Voting Instructions.* On the ballot, the name of each vacant position on the Executive Board is followed by information concerning how many candidates to vote for. Therefore, for the President, you should mark one candidate; for Vice Presidents, mark two candidates; and for Ordinary Members, mark four candidates. If you mark too many candidates for a position, your votes for that position will not be counted. To indicate the candidates you would like to vote for,

put a check mark (✓) in ink (not pencil) in the box next to the appropriate names on the ballot.

Once you have completed the ballot, insert it into the small envelope labelled “ICTM BALLOT” and put this into the larger envelope addressed to “ICTM Secretariat-ICTM Ballot 2005”. In the upper left corner of the larger envelope, print your name and address. Underneath this, sign your name. Envelopes without your signature will mean that the ballots contained are invalid and will not be included in the counting.

*Deadline.* Ballots must reach the office in Sheffield by **Thursday, 4 August 2005 at 1700**. You can mail them or bring them to the conference, but they must be received by that date and time—any ballots received after then will not be counted. The ballot box will be at the ICTM desk at the conference site. Ballots brought to Sheffield should be prepared according to the instructions above and deposited in the ballot box.

*Note.* Only ICTM members who are paid up for the year 2005 are eligible to vote. If you are not paid up for 2005, invoices for membership dues have been sent to you separately. The ICTM Secretariat must receive your dues for 2005 by 4 August 2005 at 1700 in order for you to be eligible to vote.

### **Information about the Candidates**

Brief information about each of the candidates running for a position on the ICTM Executive Board is given below. Under each position, candidates are listed alphabetically by family name.

#### **CANDIDATES FOR PRESIDENT (vote for 1 candidate):**

**Egil Bakka** holds two positions: 1) professor of Ethnochoreology, Department for Music, Norwegian University of Science and Technology, Trondheim, where he is responsible for a program of dance studies with B.A. and M.A. courses and Ph.D. students; 2) director of The Norwegian Centre for Traditional Music and Dance, an institution for documentation and research with large collections of audio-visual materials servicing all levels of education, revitalisation, and revival organisations. He has conducted fieldwork in all Norwegian counties, in the Faroe Isles and Iceland, has published many books and articles, headed Norwegian and Nordic research projects, and organised international conferences, courses, and meetings. He has been a member of ICTM since 1969, has been particularly active within the Study Group for Ethnochoreology of which he is presently secretary of the sub-group on rounddances, and was elected to the Executive Board in 1999. If elected as President, he hopes to contribute to the work of the Board in the field of networking and funding of network activities, and to the strengthening of dance within ICTM. He hopes that his experience with study groups, networks, conferences, and courses, and his involvement with UNESCO projects and governmental bodies can be an asset to the Board.

**Adrienne L. Kaepler** is Curator of Oceanic Ethnology at the National Museum of Natural History, Smithsonian Institution, USA. Her research focuses on the relationships of social structure and the arts, especially music, dance, and the visual arts. She was formerly an Associate Editor of the *ICTM Yearbook*. She has been on the ICTM Board since the Hiroshima meeting (1999) and has served as Vice President of the ICTM Board since the meeting in Brazil (2001). Kaepler is a member of the Study Group for Music of Oceania and the Study Group for Ethnochoreology. She believes the most important benefits of ICTM membership are the annual *Yearbook* and the bi-annual international conferences. She will work to keep up the high standards of the *Yearbook* and conferences. Especially important to the society are the several study groups and sub-study groups, which are the lifeblood of the society. Kaepler will continue to encourage, support, and expand these study groups and their publications.

**CANDIDATES FOR VICE PRESIDENTS (vote for 2 candidates):**

**Allan Marett** is Professor of Musicology and Director of The Centre for Music Research at the University of Sydney, Australia. Marett served as a member of the Executive Board of the ICTM from 1998–2004 and was coordinator of ICTM Colloquia from 1999–2001. He is currently the Australian National Representative and Chair of the Australian National Committee of the ICTM. He has convened a number of symposia held in Australia under aegis of the ICTM of the Australian National Committee. He has twice delivered plenary papers at ICTM World Conferences (Canberra 1995 and Hiroshima 1999). Marett is known for his publications on Australian Aboriginal music, and on the music of Japan. His book *Songs Dreamings and Ghosts: The Wangga of North Australia* will be published by Wesleyan University Press in September 2005.

**Tsao Penyeh** was born and initially educated in Shanghai, later moving to Hong Kong, and immigrating to Canada, finishing his first two degrees at the University of British Columbia and teaching at Okanagan College. In 1979, he took up a senior administrative position with the Hong Kong Government Music Office, overseeing music promotion there. He joined the Chinese University of Hong Kong in 1982, where he continues today, and concurrently completed his Ph.D. at the University of Pittsburgh. His present research concerns ritual musics of China's belief systems. He has been a member of the ICTM since 1982, and has been Liaison Officer (1986–93), Executive Board member (1989–93), Chairperson of Local Organising Committees for World Conferences (1991, 2004), Programme Committee member (1991, 1997, 2004), and Co-Editor of the *Yearbook for Traditional Music* (2004). If elected, Tsao would support and work closely with the other Board members. With his bi-cultural background and experience, he believes he could contribute particularly to the area of strengthening bilateral scholarly dialogues between the West and East (theoretical concepts developed in the West and local (native) scholarly traditions of the East), which enhance an enriched discipline in the search for human values.

**Wim van Zanten** is staff member of the Department of Cultural Anthropology and Development Studies, Leiden University, the Netherlands. His present



research is mainly concerned with music and theatre of West Java and West Sumatra, Indonesia. From 1991-97 he was President of the Dutch Society for Ethnomusicology “Arnold Bake”, the National Committee of the ICTM, and in 1994-95 a member of the Coordinating Board of the European Seminar in Ethnomusicology (ESEM). Zanten was program chair of the 1995 seminar of the ESEM in Rotterdam, the Netherlands. Since 2002 he has been involved in matters concerning UNESCO’s Convention for the safeguarding of intangible cultural heritage. He believes that the work of the ICTM is very important and has been a member of the ICTM Executive Board since 1996. In 1997 he was program chair for the ICTM conference in Nitra, Slovakia, and was guest editor of the 1998 *Yearbook for Traditional Music*. Since January 2004, he has been ICTM editor for the UNESCO Collection of Traditional Music, and has been dealing with some other affairs concerning the relation of the ICTM with UNESCO.

#### **CANDIDATES FOR ORDINARY MEMBERS (vote for 4 candidates):**

**Bernard Garaj** obtained his Ph.D. in 1960 and is currently Associate Professor. He is affiliated with the Department of Ethnology and Ethnomusicology of the Constantine Philosopher in Nitra, Slovakia, and the Institute of Musicology of the Slovak Academy of Sciences in Bratislava. His areas of interest are Slovak folk music instruments, instrumental dance music in middle-European contexts, and changes in contemporary folk music tradition. Garaj is a member of the ICTM Study Group on Folk Musical Instruments, and was General Secretary of the 34th World Conference in Nitra. If elected he aims to: improve better cooperation between ethnomusicologists in Asia, Africa, America, and Europe; coordinate the education of ethnomusicologists in particular countries, trying to find a common concept in developing new trends and a young generation of research fellows; support interdisciplinary projects based on ethnomusicological, ethnological, anthropological, and historical music research; find a determining and specific disciplinary concept of research in ethnomusicology; give needed support to the further development of study groups within ICTM and renew some older study groups.

**Jane Freeman Moulin** is Professor of Ethnomusicology and Chair of Undergraduate Studies in Music at the University of Hawai‘i, USA. She is the author of *The Dance of Tahiti* and *Music of the Southern Marquesas Islands* in addition to encyclopaedia and journal articles concerning music and dance transmission, organology, cultural hegemony, interactions of musicians and dancers, word-based instrumental performance, and cultural borrowing in French Polynesia. Her current research includes a study of the aesthetics of sensuality in performance and an examination of the practices of hymn singing in relation to shifting power structures in the Marquesan archipelago. An active member of the Study Group on the Musics of Oceania, Moulin has presented papers at several ICTM conferences and organised panels for the Berlin (1993) and Sheffield (2005) meetings. Her articles appear in the *Yearbook*, including the most recent issue (2004). She welcomes service on the ICTM Executive Board as a way to support and encourage international dialogue on the issues surrounding the study, dissemination, and preservation of world musics.

**John Morgan O'Connell** is a Senior Lecturer in Ethnomusicology at the University of Limerick (Ireland), specialising in the musical traditions of the Middle East, Central Asia, and Western Europe. As a committed member of ICTM for over ten years, he has been actively involved in the society's international meetings and related activities. He has written articles, reports, and reviews for the society's main publications, the *Yearbook for Traditional Music* and the *Bulletin*. He has also contributed to the conference proceedings of different Study Groups, being particularly concerned with the development of the Music and Minorities Study Group. In September 2004, he hosted in Ireland the 15th ICTM Colloquium, the proceedings of which are to be published (*Music in Conflict*, eds. Salwa Castelo-Branco and John M. O'Connell). Finally, he has acted as Liaison Officer for the Republic of Ireland since 1997, being instrumental in the formation of an ICTM National Committee in Ireland (February 2005).

**Svanibor Pettan** has earned his degrees in Croatia (B.A.), Slovenia (M.A.), and the USA (Ph.D.). He has conducted research in and published on the musics of Europe, Africa, North America, and Australia. His principal interests concern Gypsy musicians in the Balkans, music related to politics and war, multicultural music education, and applied ethnomusicology. Pettan is the author or (co-)editor of six books, many articles, and several CDs, including a recent tetralogy on Rom musicians in Kosovo (book, picture exhibition, CD-ROM, film). He serves as Associate Professor in ethnomusicology at the University of Ljubljana, Slovenia. Pettan has been involved in ICTM since his student years, two decades ago. He was ICTM Liaison Officer for Croatia (1993-1998) and for Slovenia (1998-present). He was co-founder, vice president, and organiser of the first meeting of the Study Group for Music and Minorities. He is presently a member of the Executive Board and Program Chair for the 38th World Conference. If elected, he would further strengthen the ongoing efforts for global representation and engage in the establishment of a new study group focussed on applied ethnomusicology and education.

**Tilman Seebass** was born in Switzerland, with musicological training at the University of Basel. His academic career has been at Duke University, NC, USA and at Innsbruck University, where he is presently professor and chairman of the Institute of Musicology. His research and publications are in both European music history and ethnomusicology (based on fieldwork in Indonesia). Seebass is editor of *Imago Musicae*, *The International Yearbook of Musical Iconography* (now in its twenty-first year), has been Chairman of the Study Group on Musical Iconography since its inception, and a member of the Executive Board of the ICTM from 1999. He advocates an encompassing concept of our discipline that considers the historical, ethnic, sociological, and aesthetical dimension of music and remains aware of cultural differences in scholarly approaches.

**Jonathan Stock** is professor of ethnomusicology at the University of Sheffield in Britain, where he established the programme in ethnomusicology in 1998. A former chair of the British Forum for Ethnomusicology (the National Committee

of the ICTM in the United Kingdom), his research interests include music in East China and Taiwan, music education, and analytical approaches to world music. He also has a rising interest in English music and dance traditions. He is currently co-editor of the journal *The World of Music*. Stock has participated in the last four ICTM World Conferences, giving papers and chairing sessions, and served on the selection panel for papers for the meeting in Rio de Janeiro. He has also reviewed submissions to the *Yearbook for Traditional Music*. As local arrangements chair for the 2005 ICTM 38th World Conference, he has been a co-opted member of the ICTM Executive Board since January 2004. In standing for election to the Board at this time, he wishes to contribute personally to the development and continuation of the ICTM and, through the work of the ICTM, to the generation of an international environment that genuinely fosters academic research into music and dance from all around the world.

**Tan Sooi Beng** is Professor and Deputy Dean of Postgraduate Studies and Research at the School of Arts, Universiti Sains Malaysia. She is author of *Bangsawan: A Social and Stylistic History of Popular Malay Opera* (1993) and co-author of *Music of Malaysia: Classical, Folk and Syncretic Traditions* (2004). Her current research includes the study of Malay 78 rpm recordings, the development of popular music in Southeast Asia, and the comparison of Chinese music in Malaysia and Indonesia. Active in the development of the music curriculum for secondary schools, Tan is involved in training teachers and writing music textbooks in Malaysia. She is ICTM Liaison Officer for Malaysia, has made scholarly contributions at World Conferences, and is a member of the Program Committee for the 38th World Conference. If elected, Tan will be committed to representing Southeast Asia (and Asia), developing links between ICTM and the community of music scholars in the region. She hopes to create a forum where musicologists and musicians of the region can share and exchange common concerns and challenges regarding the conservation of music, research data, enhancing diversity within the context of globalisation, the rights of artists, as well as education and training.

**Tran Quang Hai** has been working for the National Center for Scientific Research (CNRS) in France, and has been attached to the Department of Ethnomusicology of the Musée de l'Homme (Paris) since 1968. The film *Le Chant des Harmoniques* (The Song of Harmonics) made by Hugo Zemp in 1989, and of which Tran was co-author, principal actor, and composer of the film music, won four awards at international scientific film festivals in Estonia (1990), France (1990), and Canada (1991). In 2004, he made a DVD, *Le Chant Diphonique*, for pedagogical purposes. As a musician, he has given more than 3000 concerts around the world and has participated in nearly 150 international music festivals in sixty countries. In 2002, he was made Chevalier de la Légion d'Honneur (Knight of the Legion of Honour), the highest distinction in France. As a member of the ICTM for more than thirty years, he has participated in many ICTM Conferences since 1977. He was ICTM Liaison Officer for France from 1993–2003. If elected as an Ordinary Member of the ICTM Executive Board, he hopes to contribute his professional experiences as a performer and a researcher to ICTM activities.

**Wang Yaohua** has taught at the Music Institute, Fujian Normal University, China, since 1961. His research interests include: comparative study of the music of Ryukyu and China, world music, Chinese traditional music, Fujian traditional music, and music pedagogy. He also works for many local and international professional societies. Wang received an Honorary Doctorate from Ryukyu University, Japan. He has served as Editor-in-Chief for two professional journals: *Comparative Study of Music* and *Music Research*. The recipient of numerous fellowships and grants, he is the author of twenty-four books and over a hundred articles. An ICTM member since 1991, Wang has presented papers at World Conferences. He is currently a co-opted member of the Board. In 2004, he organised the 37th World Conference, and was a Program Committee member and Local Arrangements Committee Chair. In June 2004, he founded the ICTM National Committee for China and became acting president. If elected, he will endeavour to: obey the rules of the ICTM, fulfil obligations, and exercise rights of the members of the Board; liaise between ICTM and academia concerning Chinese traditional music; encourage more ICTM members in China; organise translations of the research of Chinese and foreign scholars, and promote communication between them.

Compiled by Don Niles, Convener  
ICTM Nomination Committee

## ANNOUNCEMENTS

### **37th Ordinary Meeting of the ICTM General Assembly**

Members are herein given notice, in accordance with Rule 7 C., that the 37th Ordinary General Assembly of the International Council for Traditional Music will be held during the 38th World Conference of the ICTM. The General Assembly meeting will be held on Friday, 5 August, 2005 from 2:30 – 4:00p.m. (1430 – 1600) in Ranmoor House Hall, Sheffield, U.K.

### AGENDA

1. Apologies for Absence
2. President's Report
3. Minutes of the 36th General Assembly
4. Business Arising from the Minutes
5. Report of the Executive Board
6. Election of Officers and Members of the Board
7. Other Business (by leave)
8. Adjournment of the Meeting

Only members in good standing for 2005 are entitled to participate and to vote in the General Assembly.

Anthony Seeger

**8<sup>th</sup> Meeting of the ICTM Assembly of National & Regional Representatives**  
Chairs of ICTM National Committees and ICTM Liaison Officers are invited to participate in a meeting to be held during the 38<sup>th</sup> World Conference of the ICTM on Saturday, August 6<sup>th</sup> from 5:00 – 6:30 p.m. (17:00 – 18:30) in Room B.

Please read the new ICTM rule no. 9 “Assembly of National and Regional Representatives”. Especially note that no other member of the Executive Board or Administrative Officer than the President and the Secretary General may also be a member of the Assembly of National and Regional Representatives.

### **AGENDA**

1. Opening of the meeting.
2. Business arising from the Executive Board meeting preceding the Conference.
3. Business arising from letters received from National Representatives.
4. Report from the representatives of the Assembly in the Nomination Committee.
5. Appointment of two members of the Nomination Committee.
6. UNESCO Record Series and UNESCO Proclamation of Masterpieces of Oral and Intangible Heritage of Humanity.
7. News and announcements from National Representatives. (Regular reports from NCs and LOs should be sent to the Secretariat for publication in the ICTM Bulletin.)
8. Other business.
9. Closing of meeting.

Anthony Seeger / Krister Malm

### **Study Group on Folk Musical Instruments – Upcoming Meeting**

The Study Group on Folk Musical Instruments will hold its next meeting in Vilnius, Lithuania April 5-8 2006. Local arranger will be the Institute of Lithuanian Literature and Folklore (see [www.ilti.lt](http://www.ilti.lt)). The institute is situated just outside the beautiful old town of Vilnius, near the river Neris that divides the capital of this southern Baltic state.

Although this STG is the oldest within ICTM, founded in 1962 and continuously functioning since then, it has never before had a meeting in Lithuania. Vilnius will therefore be a suitable location, also because of the rich folk music traditions of Lithuania. The meeting will have following topics:

1. “Classical” instruments in folk music and folk musical instrument in “classical” music
2. Folk musical instruments as symbols
3. Folk musical instruments around the Baltic Sea

A detailed Call for Papers will be presented during spring 2005. For more information, please contact Dr. Rūta Žarskienė, The Institute of Lithuanian Literature and Folklore, Antakalnio str. 6, LT-10308 Vilnius-55, Lithuania, email: [ruta@ilti.lt](mailto:ruta@ilti.lt)

## **Study Group on Ethnochoreology – Upcoming Field Research**

### **Sub-Study Group on Fieldwork Theory and Methods**

Between 3 - 10 May 2005 a field research project will take place in Turkey in the city of Izmir, and in one or two villages of the surrounding area.

The research has three main themes:

1. The ethnography of the St. George ritual (Hıdırellez) event enacted by the Gypsies from a *mahalle* (quarter) of Izmir;
  2. The study of an ethnic community who immigrated from west Turkey and settled in İzmir, which keep its own culture while adapting it to the urban life;
  3. The study and documentation of a village dance repertoire.
- These themes offer the possibility of experimenting (new) modalities of collecting relevant information and elicit the local people's knowledge about their own tradition, and for constructing a visual text (film, photos) that could capture the transient reality and 're-present' it as close and illustrative as possible. The fieldwork is involved with dance transmission and reception, as well as with recording and analysis of the dances 'on the spot'.

For details on the program, travel and accommodation, please refer to the Study Group website or contact:

Yard. Doç. Dr. Mehmet Ocal Ozbilgin (local organizer)

email: ocal@bornova.ege.edu.tr; phone: +90 532 578 91 78

Ege University State Turkish Music Conservatory

Turkish Folk Dance Department

Bornova Izmir Turkey

and

Anca Giurchescu (secretary of the Sub-Study Group on Fieldwork Theory and Methods) email: giurchescu@email.dk; phone: +45 32 57 52 17

## **Study Group on Ethnochoreology – Upcoming Meeting**

### **Sub-Study Group on Round Dances**

The next meeting of the sub-study group on Round Dances - 19th Century derived couple dances will be held in Budapest 2 to 5 of June, hosted by dr. László Felföldi at the Institute for Musicology of the Hungarian Academy of Sciences. The arrival is Thursday, work will start Friday at 0900 and will end Sunday at 1400. For more information contact the secretary of the substudygroup Egil Bakka, email: egil.bakka@hf.ntnu.no

## **Study Group on Music and Minorities – New Publication**

Ursula Hemetek/Gerda Lechleitner/Inna Naroditskaya/Anna Czekanowska (eds.):  
Manifold Identities: Studies on Music and Minorities.

Cambridge Scholars Press, London 2004

ISBN: 1-904 303-37-4

The volume “Manifold Identities: Studies on Music and Minorities” presents the papers of the second Study Group meeting, which was held in Lublin/Poland, August 25-31, 2002. It is now available from:

Cambridge Scholars Press

119 Station Road

Amersham HP7 0AH

Bucks, UK

Fax: + 44 191 274 72 24

e-mail: [vnercessian@cambridgescholarspress.com](mailto:vnercessian@cambridgescholarspress.com)

[www.cambridgescholarspress.com](http://www.cambridgescholarspress.com)

The meeting was open to all scholars interested in the topic Music and Minorities, but mainly ethnomusicologists responded to the call for papers. So the publication is to be seen clearly in the tradition of ethnomusicology. A widening of the geographical areas is to be noticed, compared to the Ljubljana conference (see Pettan/Reyes/Komavec 2001), due to the fact that the phenomenon of minorities is international and ethnomusicologists tend to become aware of it more and more. But the approaches to the topic are quite differentiated. Not only different national research traditions come to the fore, but also different positions of “in- and outsiders” as well as methodological differences. So the broad variety in our discipline is also mirrored in this volume.

There were four themes for the conference:

1. Theory and method in the study of music and minorities, definitely essentials for a young study group
2. Interethnic problems of borderlands are discussed from different points of view: general historical considerations, case studies of distinct regions, problems in borderlands characterised by cultural survival crisis and assimilation aspects and boundaries in the widest sense as state, ethnic and musical boundaries representing a specific cultural heritage
3. The role of music for migrant societies is presented by two quite different case studies dealing with a French minority in France and Turkish youth migrants in Germany.
4. Representing minorities in music covers a wide range of meanings, including self-representation, public presence in media, as well as “camouflage” of minority musics.
5. A fifth one appeared unintentionally, but its impact seemed so strong in seven of the papers, that we decided to make up a whole section of it: Minority music and religious identity. Focusing on different religions (Jewish, Protestant, Catholic, Greek rite, Karaim and Islamic) in different states (Poland, Bulgaria, Lithuania, Italy, Sumatra and Azerbaijan) the papers highlight different situations of these religious minorities in the way they see themselves.

The audio examples provided by some of the authors can be found on the accompanying CD. Due to the fact that much of the editing work was done in Vienna and that the connection between the Study Group and the *Universität für*

*Musik und darstellende Kunst Wien* has been close from the beginning, there is a German section to be found in this book.

The volume includes: JOHN MORGAN O'CONNELL (U.K.) Sustaining Difference: Theorising Minority Music in Badakhshan; ANNA CZEKANOWSKA (Poland) Neighbours – Foreigners – Visitors: Towards a Contemporary Concept of Identity. Studying Musical Culture of the Border Area; GERDA LECHLEITNER (Austria) Early Phonographic Research and Minority Studies; URSULA HEMETEK (Austria) Music and Minorities: A Challenge to our Discipline. Some Theoretical and Methodological Considerations from the *Roma* in Austria; ARDIAN AHMEDAJA (Austria/Albania) On the Question of Methods for Studying Ethnic Minorities' Music in the Case of Greece's Arvanites and Alvanoi; CHENG SHUI-CHENG (France/Taiwan) Some Personal Reflections on Applied Musicology; JAN STĘSZEWSKI (Poland) History of Ethnomusicological Research on Minorities in Poland: Circumstances and Motivations; PIOTR DAHLIG (Poland) Territorial Identity: Counterpoint or Stimulus for Ethnic Boundaries: The Example of Spisz in the Carpathian Mountains; MARTA KALINOWSKA (Poland) Music Life of the Belorussian Minority in Poland - an Insider's Point of View; ROBERT CARL METIL (USA) Rusnak Song, Tattoos on Concrete, the Lethal Function of Narrative, and the Metaphor of Skin for Identity in Eastern Slovakia; MAŠA KOMAVEC (Slovenia) State Boundaries, Ethnic Boundaries and Musical Boundaries; MARIANNE BRÖCKER (Germany) A French Minority in Paris; DORIT KLEBE (Germany) Kanak Attak in Germany: A Multiethnic Network of Youths Employing Musical Forms of Expression; MÜNIR NURETTIN BEKEN (USA/Turkey) Ethnicity and Identity in Music – a Case Study: Professional Musicians in Istanbul; NAILA CERIBAŠIĆ (Croatia) The Production of Peculiarity and Dignity: A Short Overview of the Public Practice of National Minorities' Folk Music and Dance in Croatia; ROSMARY STATELOVA (Bulgaria) The Contemporary Sorbian Choral Movement: Horizons of Meaning by Singing Sorbian Songs; GISA JÄHNICHEN (Germany) Wild Africa: Understanding and Presentation of Maasai Musical Culture; JUNIPER HILL (USA) Musical Ironies in the Andes: Borrowing from the Other to Define the Self; KATRIN LENGWINAT (Venezuela) Cultural Minorities in Venezuela Camouflage with Viagra and the Twin Towers; BOŽENA MUSZKALSKA (Poland) Expression of the Jewish Identity in the Contemporary Synagogue Chant in Poland; ARLETA NAWROCKA-WYSOCKA (Poland) Protestant Songs in Mazury: The Repertoire of a Borderland; WERONIKA GROZDEW (Poland) National Identity and the Distinctiveness of the Musical Culture among the Bulgarian Catholic Minority; KARINA FIRKAVIČIŪTĖ (Lithuania) Karaim Minority in Lithuania: Recent Research about Ancient Music; GIROLAMO GAROFALO (Italy) Music and Identity of Albanians in Sicily: Liturgical-Byzantine Chant and Devotional Musical Tradition; YOSHIKO OKAZAKI (Japan) An Ethnic Liturgical Expression in a Multiethnic Congregation; INNA NARODITSKAYA (USA) Dervishes in Modern Azerbaijan.

Ursula Hemetek



## REPORTS

### **15<sup>th</sup> ICTM Colloquium:**

#### **“Discord: Identifying Conflict in Music, Resolving Conflict through Music.” Limerick, Ireland - September 2<sup>nd</sup>- 6<sup>th</sup> 2004**

The 15<sup>th</sup> ICTM Colloquium was convened in Limerick, September 2<sup>nd</sup>-6<sup>th</sup> (2004). Attracting 26 international specialists, the Colloquium concerned the place of ethnomusicology in global peace initiatives. Emerging from a recent academic interest in the subject, the Colloquium attempted to formulate theoretical and practical solutions to the problem of conflict resolution in divided territories. In this respect, Ireland provided an ideal location for the event. Responding to the ongoing Northern Ireland Peace Process, the country has promoted projects that nurture tolerance both within and outside the Island. Following this precedent, the Colloquium was structured to honour the academic and the applied dimensions of the topic, where the titles ‘Identifying Conflict within Music’ and ‘Resolving Conflict through Music’ corresponded to the reflective and the proactive categories respectively. As a forum for discussion, the Colloquium fostered intellectual discourse, papers being circulated in advance and speakers being asked to provide short summaries of their work. As a scholarly gathering, the Colloquium was restricted in size and setting, the invited scholars exchanging ideas within the intimate surrounds of the Hunt Museum. However, outside involvement was welcomed in the workshops and the concerts associated with the event.

The opening session was held at the University of Limerick. Following a reception hosted by the President of the University (Roger Downer), Anthony Seeger (UCLA) welcomed the participants to the event, noting the unique character of ICTM colloquia and the success of recent ICTM colloquia. Salwa El-Shawan Castelo-Branco (Universidade Nova de Lisboa), in her capacity as Colloquium Chair, outlined the program structure. She encouraged participants to adhere to the Colloquium guidelines, observing in particular the distinction between the colloquium session as a forum for academic debate and the colloquium panel as a forum for information acquisition. As the Colloquium Organiser, John Morgan O’Connell (University of Limerick) provided a brief overview of conflict resolution in ethnomusicology, noting the ways in which Ireland operated as a prism for interrogating relevant issues and accounting for the organisation of panels devoted to Irish topics. Summarising the Colloquium papers, he suggested that the following themes were recurrent: ‘music in conflict’, ‘music as advocacy’, ‘music and identity’. He argued that these issues underpinned the session format of the Colloquium program, providing a locus for current discussions and a focus for future publications.

In Session 1, the place of music in the Irish conflict was discussed. David Cooper (University of Leeds) investigated the strategic use of traditional music by Ulster Protestants, where music provided a context for articulating old religious antimonies and for imagining new cultural identities. Thérèse Smith (University College Dublin) looked at the role of discord in Irish music. Focusing upon Irish

rebel songs, she noted the semantic distinction between content and delivery, arguing that meaning was contingent upon the use of rhetorical devices in performance. Tony Langlois (University of Ulster) presented a comparative study of music in the Irish and Algerian conflicts. He suggested that the postcolonial situation in both countries had resulted in the polarisation of expressive culture and in the formation of a 'cultural apartheid' among musicians. In Panel 1, the role of music in Irish peace initiatives was discussed. Featuring informal presentations by Eddie Moxon-Browne (University of Limerick), George Holmes (Ulster Scots Agency) and Desi Wilkinson (University of Limerick), the panel examined the significance of music for promoting conflict resolution in academic, cultural and arts programs respectively.

In Session 2, the significance of music across boundaries was addressed. Stephen Blum (CUNY) examined musical conflict in the USA, developing a model for identifying conflict musically and suggesting how music might transcend cultural divisions. Keith Howard (SOAS) examined music across the DMZ in Korea. He argued that music had been employed to mark political space, leading historically to the unequal development of cultural production but promoting recently cross-border co-operation in the arts. Edwin Seroussi (Hebrew University, Jerusalem) examined the redemptive potential of music to nurture intercultural understanding in the Arab-Israeli conflict. Critical of relevant projects to date, he suggested that music was a double-edged sword that could be both used and abused. On a related theme, Session 3 dealt with music and pluralism. Ruth Davis (Cambridge University) showed how Robert Lachmann attempted to foster human understanding in British Mandate Palestine by broadcasting radio programs reflective of cultural diversity there. William Beeman (Brown University) noted the significance of marginal groups in Iran for continuing musical practices in the face of difficult political and religious circumstances. Ann Rasmussen (William and Mary) demonstrated how religious expression in Indonesia was commodified, revealing distinctive cultural positions and political affiliations.

In Session 4, the application of music in conflict resolution was considered. Svanibor Pettan (University of Ljubljana) examined the ways in which music was used both to advance war and to foster peace in S.F.R. Yugoslavia. With reference to two relevant examples from both within and outside the region, he showed how ethnomusicologists might develop models that nurture tolerance in divided communities. Britta Sweers (Hochschule für Musik, Rostock) explored the role of ethnomusicologists as mediators in tense inter-ethnic circumstances. Drawing upon her experiences in Rostock (Germany), she demonstrated how ethnomusicologists might enhance cultural awareness by contributing productively to policies in the educational and the artistic realms. Kjell Skyllstad (University of Oslo) discussed the place of music education and music therapy in conflict resolution, showing how ensemble practice in musical performance among Bosnian refugees in Norway encouraged group participation and individual empowerment. In a similar vein, Panel 2 considered the application of music in peace studies. Jane Edwards (University of Limerick), Candida Connolly (Bhavan Centre) and Tony Langlois (University of Ulster) presented individual overviews

of the role of music in combating trauma, in promoting inter-cultural education and in developing community relations respectively.

In Session 5, the ability of music to mobilise was discussed. Jane Sugarman (SUNY Stony Brook) examined the role of music in promoting myths of national identity, investigating the trans-national circulation of war videos and critiquing the local production of peace videos among Albanians. James Makubuya (Wabash College) looked at the ways in which music was used to articulate popular dissent and to foster national unity in Uganda. Andrée Grau (Roehampton University) showed how Mallika Sarabhai used dance to advance her political activism and to question the authoritarian rule of the ruling party in India. In Session 6, participants discussed the capacity of music to embody conflict. Adelaida Reyes (New Jersey City University) looked at conflict as an expression of asymmetrical power relations. With reference to Uganda, she showed how church music helped clarify divergent conceptions of displacement amongst Sudanese refugees. Inna Naroditskaya (Northwestern University) examined different renditions of *Qarabaq Shiketsi*, an oratorio that represented at once the Azeri-Armenian conflict and the composite character of Azeri identity. Gage Averill (University of Toronto) concluded with an exploration of music and violence in Haiti, arguing that similar musical texts might proffer dissimilar readings in post-traumatic societies.

The Colloquium featured a number of related activities. Consistent with the main theme, 2 concerts were arranged to show the place of conflict resolution in Irish music. First, Jimmy O'Brien-Moran provided a lecture-recital on the uilleann pipes. Second, representatives of Irish traditional music, the Ulster-Scots community and the Irish Traveller tradition gave a concert entitled 'Peace through Music'. A reception was also organised in the Irish Harp Centre where members of the Irish Harp Orchestra (Director, Dr. Janet Harbison) entertained the delegates. In addition, an outing was undertaken to the Burren, an area of outstanding natural beauty. The Colloquium concluded with a keynote statement by Svanibor Pettan (University of Ljubljana). Summarising the discussion, he attempted to explore a number of continua where music was implicated in violent and non-violent discord, in inter and intra-communal disputes, in creative and destructive disharmony. Following the address, it was agreed that Salwa El-Shawan Castelo-Branco (Universidade Nova de Lisboa) and John Morgan O'Connell (University of Limerick) would edit the proceedings of the Colloquium, a publication that was to be entitled *Music in Conflict*. Anthony Seeger (UCLA) closed the event with a communication from the ICTM President, Krister Malm.

John Morgan O'Connell

### **National Committee Report: Canada**

The Canadian Society for Traditional Music-Société Canadienne pour les Traditions Musicales - had its annual meeting October 29-31, 2004, in Toronto, at York University. Sessions at the meeting included the following papers, as well as a keynote talk by Dr Sheldon Posen of the Canadian Museum of Civilization in

Ottawa: Jeanette Panagapka & Laszlo Vikar, "Songs of the North Woods as sung by O. J. Abbott and collected by Edith Fowke"; David Gregory, "The songs of the people for me: Rediscovering"; Sandria P. Bouliane, "Old time music – The role of Anglo-Americans' recordings of French-Canadian folk music"; Sherry Johnson, "Fiddling Around with Old Time"; Kim Morris, "Going the Distance: Silk and Bamboo in the Shade of the Maple Leaf"; Norman Stanfield, "Authenticity and Representation in a Canadian Military Band"; Benjamin Stein, "The Use of Un Canadien Errant in Kate and Anna McGarrigle's Jacques et Gilles, a Punch in the Nose to Canadian Folk Song"; Judith Cohen, "Lost, disappearing, and revived traditional music of Ibiza and Formentera"; Tamar Cohen Adams & Josué García Martín, "Discotheque, Hippie Market and other New Musical Worlds in Ibiza and Formentera"; Janice Esther Tulk & Gillian Turnbull, "Defining the Parameters of WorldBeat and Roots Music in Community Radio"; Marcia Ostashewski, "Shumka's Cinderella: "Ukrainian dance will never be the same again"; Heather Sparling, "From Gaelic Song to Celtic Pop: Negotiating the Traditional - Commercial Dialectic (I: Socio-Cultural Analysis)"; Chris McDonald, "From Gaelic Song to Celtic Pop: Negotiating the Traditional - Commercial Dialectic (II: Musical Analysis)"; Jon Bartlett & Rika Ruebsaat, "Songs of West Coast Loggers" (Workshop). A concert and open mike were also popular aspects of the meeting.

The Journal (peer-reviewed), Bulletin and Mail Order Service continue to function regularly, and a listserv has been set up. The CSTM/SCTM's website is now <http://www.yorku.ca/cstm>. The 2005 AGM will be held in New Westminster (outside Vancouver), British Columbia.

Judith R Cohen

### **National Committee Report: Turkey**

The latest developments in the area of traditional music and dance can perhaps best be described based on three trends that emerged in the last five years in Turkey. There is no doubt that the political, social and cultural conjecture played a crucial role in the emergence of these trends. But this report aims primarily to describe those trends without a comprehensive analysis of political, social and cultural conjecture. These trends can be explained at three levels:

(1) There are a large number of folklore institutions, academic departments and student clubs, which continue to do ethnographic research in folk dance and music, and collect folklore material to form anthologies (folk stories, folk poetry...). Their activities are both research and performance oriented. Young folklorists associated with these clubs and institutions organize field trips and publish the results in their periodicals. Among such institutions Boğaziçi University Folklore Club still preserves its significant role and place, continuing to publish *Folkloru Dođru*. Turkish Folklore Club of Middle East Technical University continues its studies and publishes them in its journal, *Halkbilimi*. Also there are many articles about folklore and anthropology that are published in the Ankara-based independent journal *Folklor ve Edebiyat*. On the performance-

oriented side, many folklore clubs train their new members in folk music and folk dance. Folk dance competitions are still held by private and public institutions. There are also folk music concerts in universities or in conservatories.

(2) There is an increased interest in the production and consumption of mega folk dance and music shows. These productions undoubtedly benefit from all the possibilities of technology, which include stage design, sound and lighting systems. Following the model of Irish dance groups like *The Lord of the Dance*, *the Sultans of the Dance* captivated Turkish audiences with their very well rehearsed choreography and technical competence of the dancers. Other productions, like *Ney Dance Show*, boomed as supporting performances in Turkish tourism, and sponsored by grand chain hotels. Interestingly, these performances and the performances of the *State Opera and Ballet* shared similar movement systems, mixing ballet steps with folk dance motifs. In *Folklorama* by the *State Opera and Ballet*, ballet dancers performed folk dance-based ballet and opera singers performed folk music-based opera. While tourism-based dance shows foreshadow the past multi-ethnic heritage of Turkey, *State Opera and Ballet* preferred to present *Folklorama* as the “Turkish Charm.” This new trend does not represent a total rupture from the traditionalist approach or new studies in that area. There is an ongoing interaction between them, they are influencing and inspiring each other. However, it requires the use of high technology and thus a large budget, which undoubtedly limits its audience profile to upper-middle class

(3) There are also new institutions, academic departments in particular. In Istanbul Technical University the newly opened department of MIAM launched a different vision in ethnomusicology. The Cultural Studies program of Istanbul Bilgi University is another example, which lately offered seminars on Bela Bartok’s research and impact on Turkish folk song tradition. Also in Yıldız Technical University a new program on performing arts was opened with particular focus on modern dance and classical music performance. Private universities such as Yeditepe and Beykent universities also began programs in performing arts.

Those three trends in Turkish dance and music circles are certainly not mutually exclusive. They are interacting and feeding off one another. There is a need to make a comprehensive analysis on those trends and their relation with the political, social and cultural conjuncture.

Boğaziçi University Folklore Club / Özlem Aslan and Firat Bozçalı

### **National Committee Report: Japan**

*Obituary:* Dr. Shigeo Kishibe died on 4 January, 2005 at the age of 92. He was Japan’s pioneer in the field of Japanese and Asian music history and ethnomusicology. He was one of the first musicologists in Japan who applied rigid historical methods to music research. Dr. Kishibe was particularly known for his *A Historical Study of the Music of the Tang Dynasty* (1960), for which he received the Japan Academy Award, the most honorable prize for scholars in Japan. He

enjoyed an international reputation as a specialist of Japanese and Asian music. Besides teaching as professor at Tokyo University, he taught at a number of major universities abroad, including UCLA, Harvard University, Stanford University, and the University of Washington. He was formerly President of the Society for Research in Asiatic Music (Tôyô Ongaku Gakkai), a member of the Executive Board of the International Folk Music Council and the International Musicological Society. His academic spirit remained active until his eighties and at the age of 88 he was awarded the Tanabe Hisao Prize for his *Tales of Qin Players of the Edo Period* (2000).

The 55<sup>th</sup> annual conference of Tôyô Ongaku Gakkai (The Society for Research in Asiatic Music, serving as the ICTM National Committee of Japan) took place at Ochanomizu University and National Research Institute for Cultural Properties in Tokyo on October 23-24, 2004 (on the first day at the University and on the second at the Institute). The program included two public lectures by Atsuko Sawada and Jô Kondô, a composer on “Traditional and Modern Asian Music,” followed by a piano performance featuring contemporary pieces based on Javanese and Chinese materials, a panel organized by Tôru Endô on “Reexamination of *utaukoto* (chanting and singing) with reference to the ancient and medieval cases in Japan,” and paper sessions. Eleven papers were presented and most of the topics were concerned with Japanese classic music from a historical perspective, except for three papers, which focused on China, Korea and, remarkably, South Africa. At the general assembly during the conference, new executive board members were elected with Kenichi Tsukada as the new president of the society and new chair of the ICTM National Committee of Japan. The 2004 Tanabe Prize of the Society was awarded to Izumi Takakuwa for her book titled *Noh no hayashi to enshutu* (The music and stage production of *noh* drama).

The latest issue (no.69) of *Tôyô Ongaku Kenkyû* (the annual journal of the society) published in August, 2004, includes four articles, along with research notes and book review forum: “The basic structure of the *tôgaku* modes: Based on analysis of *Sango Yôroku*” by Tôru Endô, “The musical structure of the *launeddas* dance music: Concept of *iskala*” by Mariko Kanemitsu, “Prescription and freedom in Balinese *mocapat* singing: A study of *pepeson* singing in *arja*” by Ako Mashino, and “The use of foreign secular melodies in Hebrew hymns in the Middle-Eastern Jewish musical tradition in Jerusalem” by Kumiko Yayama.

Kenichi Tsukada

### **National Committee Report: Uganda**

First I would like, on behalf of the ICTM members from Uganda and those who intend to join, to extend our appreciation to the ICTM Executive Board for considering the Uganda National Committee. Uganda is endowed with over 60 vibrant music traditions, which we celebrate in different places at different times but have not been fully documented and we hope to do so vigorously. It is sad that some of our folk musical arts have gone with the passing away of the past

generations without documentation. Our first obligation therefore, is to unite and work as fast as possible to promote and document some of those surviving glories of the world and develop them to contribute to World Music and Uganda's Social Existence. The number of ICTM members in Uganda has grown from two in 2003 to eight in 2005. More members have been informed about the ICTM activities and have expressed interest to joining.

September 2<sup>nd</sup> – 5<sup>th</sup> 2004, we celebrated the diversity of Uganda's energetic musical arts in Mbarara town, 500 km west of Kampala, in a festival that attracted over 20 performing groups. The host Mr. Twine Matsiko and Mbaco troupe members did a great job.

We continue to thank Dr. Krister Malm, Prof. Dan Lundberg, Prof. Patricia Opondo and the Inkusasa Lethu performers from South Africa for their humbling attendance of that event and for their very active participation in the performances. Thank you very much for coming. The meetings, which we had with the group leaders planted new inspirations and the future of folk and other genres of music performance is bright. That interaction also changed Uganda's musical landscape and activities to further improve on music education. Thanks to Dr. Krister Malm for the initiative.

We hope to work harder to increase the interest of our society in the musical arts through deliberate programs intended to achieve this. We will have a major meeting on 16<sup>th</sup> July 2005, at Greenhill Academy, Kampala to address the issues of: Documentation of Folk music; and the Development for and transmission of Uganda's Musical arts to the world Community.  
James Isabirye.

### **Upcoming Events in Uganda:**

The East African Folklore Conference and Festival (EAFF) shall take place at Agip Motel, Mbarara from 25<sup>th</sup> August to 28<sup>th</sup> August 2005

Theme: " Music and Dance: The Backbone of Society"

Papers and performance presentations are welcome. Interested members can send abstracts to: Geoffrey Twine Matsiko by email: mbacotroupe@yahoo.com.

National Council of Folklorists of Uganda (NACOFU) "**Ngini Ngini Coka**"  
Festival: at Gulu, Northern Uganda, 1<sup>st</sup> – 3<sup>rd</sup> October 2005

*Ngini Ngini Coka* Festival is intended to encourage and renew hope for the Acholi people who have lived in protected camps for the two decades of insurgency in Northern Uganda, their homeland. They will have opportunity to recapture joy, their identity, self-esteem and relate with life again. Members of ICTM who may be interested in participating and also witnessing the energetic culture reflected in Uganda's arts are encouraged to contact: Justin Oryema by email: lameletheatre@yahoo.com

### **Liaison Officer Report: Papua New Guinea**

This is an overview of activities since the last report in the April 1998 *Bulletin of the ICTM*. The Music Department of the Institute of Papua New Guinea Studies (IPNGS) remains the only organisation for music and dance research in Papua New Guinea (PNG). The staff presently consists of Don Niles (head), Naomi Faik Simet (dance ethnologist), Vincent Palie (archivist), and Balthazar Moriguba (technician). One position remains vacant.

In spite of fears that music studies at the University of Papua New Guinea (UPNG) would be ending, it has managed to survive, although only barely. Taking advantage of the degree programme offered there, Naomi Faik Simet completed her B.A. Honours thesis in 2004 with a thesis entitled “Women’s Roles in Performance in PNG”. While still an IPNGS staff member, Julie To’Liman-Turalir received her B.A. in music from UPNG in 2002, culminating in the contemporary musical production *Aliu Na Kaia*, based on the theme “Spirits of the Volcano”. She is presently teaching at Kabaleo Teachers College. At the beginning of 2005, Moriguba was accepted for the B.A. programme in music and Niles for the Ph.D. programme in anthropology, all at UPNG.

Lack of money for publications and research has made the work of IPNGS particularly difficult. Indeed, IPNGS is seldom able to keep electricity, water, telephones, fax, and email operating, much less undertake any research activities. In spite of these ongoing problems, however, there are accomplishments to report.

**Publications.** IPNGS has published three new monographs in the series *Apwitihiire: Studies in Papua New Guinea Musics*, nos. 6–8. Two of these books concern Christian music, a subject which has previously received little attention in the country, although the vast majority of Papua New Guineans identify themselves as Christian. *The Value of Indigenous Music in the Life and Ministry of the Church: The United Church in the Duke of York Islands* by Andrew Midian (1999) and *The Theory and Practice of the Music in the Seventh-day Adventist Church in Papua New Guinea* by Jennifer J. Jones (2004) both concern the music of churches which have been particularly conservative in their attitudes towards indigenisation. Rev. Midian’s death in 2004 has deprived the country of a devoted researcher. Jones’s book was published in collaboration with Pacific Adventist University.

*Na Kkai Taku: Taku’s Musical Fables* by Richard M. Moyle (2003) is a bilingual edition of traditional stories containing short songs from a Polynesian Outlier. Recordings of the stories are also available on compact discs. *Guitar Styles, Opening Tunings, and Stringband Music in Papua New Guinea* by Denis Crowdy and *Re-counting Knowledge in Song: Change Reflected in Kaulong Music* by Birgit Drüppel are ready to be printed once funds are secured.



In 1998, Yamada Yoichi received the fifteenth Tanabe Hisao Prize from The Society for Research in Asiatic Music (Toyo Ongaku Gakkai), for the IPNGS publication of his book *Songs of Spirits: An Ethnography of Sounds in a Papua New Guinea Society* (1997). Yamada will also be the recipient of the sixteenth Koizumi Fumio Music Award on 25 April 2005. This is a wonderful honour for him, acknowledging his great contribution to ethnomusicology, beginning with his work in PNG.

In addition to this monograph series, the third volume of the IPNGS journal, *Kulele: Occasional Papers on Pacific Music and Dance* appeared in 2001, with articles and reviews by: Don Niles, Julie To'Limán-Turalir, & Michael Webb; Anton Krähenheide; Philip Gibbs; Elizabeth Mackinlay; Esther Lakia; Denis Crowdy & Philip Hayward; Justin Tonti-Filippini; and Gunter Senft. The fourth issue, containing an English translation of Hugo Zemp and Christian Kaufmann's classic article on slit-drum communication is finalised, but also awaiting funds for printing.

The proceedings of a 1997 conference were published by IPNGS in conjunction with the UPNG in *Papers from Ivilikou: Papua New Guinea Music Conference and Festival (1997)*, edited by Don Niles and Denis Crowdy (2000).

Financial assistance from the government of Austria enabled Niles to research early recordings of PNG music, housed in the Phonogrammarchiv in Vienna. Three complete collections of recordings on CDs with an accompanying booklet were published by the Phonogrammarchiv in 2000: *Papua New Guinea (1904–1909): The Collections of Rudolf Pöch, Wilhelm Schmidt, and Josef Winthuis*. Initial work has also been undertaken on Pöch's photographic collection.

A number of theses focusing on Papua New Guinea musics were completed during the period under consideration. In Australia, Denis Crowdy completed a Master's thesis on stringband music (2001) and a Ph.D. dissertation on the experimental band Sanguma (2004), and Jennifer Jones wrote on Seventh-day Adventist music for her Master's (2002). In the USA, Robert Reigle completed his Ph.D. dissertation on the sacred music of Serieng village (2001). In Japan, Suwa Jun'ichirô wrote his Ph.D. dissertation on contemporary guitar band music in Madang (1999). And, in Papua New Guinea, Fr. Spencer Kombega wrote his Bachelor of Divinity thesis on the use of traditional instruments in the Anglican Church (2000).

**Research.** IPNGS staff undertook short fieldtrips to East New Britain and Western Highlands provinces. Additionally, interviews were conducted in Sydney, Australia, with the first government employee concerned with music research, Ray Sheridan, now deceased.

Research requiring little or no travel funds continues on historical recordings of PNG musics, the commercial recording industry, the national anthem, Christian

music, the importance of regional festivals, and all types of traditional music/dance.

Beginning in 2002, the IPNGS became involved as a Partner Investigator in the “Chanted Tales Cultural Heritage Project”, funded by the Australian Research Council. This project, also involving researchers from UPNG, University of Goroka, Australian National University, and University of Queensland, focuses on types of poetic narrative told in parts of the Highlands which are presented in a sonically distinctive way. A preliminary workshop on the topic was held in Goroka in February 2004, with assistance from Cultura Senza Frontiere (Italy).

Overseas researchers also continue to come to PNG, including, Kirsty Gillespie (Australia), Richard Moyle (New Zealand), Paul Wolfram (New Zealand), and Yamada Yoichi (Japan).

Other major collections received by the IPNGS Music Archive include those by Steven Feld from the Bosavi area (Southern Highlands), Hans Fischer in Wampar (Morobe), Maria Iseke of Lutheran Church music in different parts of the country, Robert Reigle in Nekgini (Madang), and Alan Rumsey in Ku Waru (Western Highlands). IPNGS has also benefited from the efforts of the Australian PARADISEC (Pacific and Regional Archive for Digital Sources in Endangered Cultures) project, involving the digitisation of collections and their repatriation. Niles and Palie participated in their workshop in 2003.

With the assistance of a grant obtained from The Metropolitan Museum of Art in New York and the cooperation of the Peabody Museum of Archeology and Ethnology and Harvard University, digital copies of disc recordings made on the short-lived Crane-Peabody Museum New Guinea Expedition (1937) were made for IPNGS. Because there is little documentation of these recordings, IPNGS staff are working to identify as much as possible. Additionally, IPNGS continues its close cooperation with the Berlin Phonogramm-Archiv in their digitisation of PNG recordings, their documentation, and repatriation.

**Copyright law.** The Copyright and Neighbouring Rights Act was passed by the government in 2000. In spite of numerous workshops and seminars, the implications of this Act, its affect on the music industry or archival recordings, and its monitoring remain unclear.

**Local music industry.** Although there are numerous local recording studios, for two decades the popular music industry has been dominated by just two studios. With the recent demise of Pacific Gold Studios, their rival, Chin H. Meen Supersound Studios (CHM), almost has a monopoly, with smaller studios arranging with CHM for distribution of their products. Additionally, CHM hosts numerous music video programmes on the sole television station and music programmes on radio stations. In February 2005, a new studio opened in Lae, but it remains to be seen whether they can truly be compete with CHM.

Limited financial resources mean little music/dance research can be undertaken by PNG institutions. A near monopoly by a recording studio means bands are often made to conform to particular models in order to have their cassettes released. Nevertheless, Papua New Guinea continues to offer tremendous potential for researchers interested in all kinds of music and dance.

Don Niles

### **Liaison Officer Report: Vanuatu**

The musical highlight of the year 2004 was the edition of the music festival, *Fes Napuan*, which took place from Thursday 21 to Sunday 24 October. *Fes Napuan* (*Fes* for Festival; *Napuan* = term for a traditional event of dancing and singing in a language of the island of Tanna) started as a purely pop and reggae festival. In the last few years *Fes Nap* (= popular term for *Fes Napuan*) became a three-day event, which brings together several styles of music and thus various audiences. Purely string band music was the theme of the first day. String bands are very famous in Vanuatu. When the first string bands were established, around the 1970, their main purpose was to entertain tourists. Today the local population, young and old, enjoy string band music. Friday and Saturday was reserved for the pillar of *Fes Napuan*: local and invited bands performed one after the other on the same stage. Vanuatu local pop music is strongly based on reggae, but most bands take care to add their 'personal touch' to it. Among the most famous bands of Vanuatu are: Naio (Tanna), Huarere (Pentecost), Korsrod (Aneityum), Alme System (Pentecost), Brothers Vibratiron (mixed), XX-Squad (mixed). The internationally renowned, young and talented singer Vanessa Quai equally performed at *Fes Napuan* 04. In the international list were four bands, OMD-One Million Dollars (a jazz/funk band from New Zealand), Koomurri Dance Troupe (an Aboriginal dance group from Australia), Native Stoneage (a reggae band from Solomon Islands), and Pacific Fusion (a band combining Australian and Vanuatu musicians). On Sunday morning and early afternoon the *Festival of Praise* took place. Several churches presented their choirs and some churches presented their Christian pop bands.

For the first time since the *Fes Napuan* was born in 1996, Radio Australia relayed the event to the rest of the region live. Another indication that the first festival *Fes Napuan* has become one of the most famous and appreciated musical festivals in the Pacific.

Raymond Ammann

### **Liaison Officer Report: Ireland**

The first meeting of 'ICTM Ireland' was convened at the University of Limerick, February 19<sup>th</sup> (2005). At the 15<sup>th</sup> ICTM Colloquium in Ireland (September 2004), a steering group was appointed to organise the first meeting of ICTM's National Committee in Ireland. Coming together in University College Dublin at the invitation of Dr. Thérèse Smith (November 26<sup>th</sup>, 2004), the steering group finalised the agenda for and the invitations to this event, postponing the original

published date for the meeting to include prospective members from Northern Ireland. Receiving a very positive response from participants on both sides of the border, the meeting was attended by 21 ethnomusicologists, representing most of the main relevant programs and institutions on the Island. In addition, 16 apologies were received from prospective members who were unable to attend the meeting but who expressed a genuine interest in the activities of the group. Hosted by the Irish World Music Centre, the first meeting of ICTM Ireland was organised into three sessions, addressing the academic aims and the organisational structure of the new committee but also allowing sufficient time for individual discussion and group consensus.

In Session 1, members of the steering group made presentations concerning the aims and activities of ICTM Ireland. Providing the welcome address, Professor Mícheál O Súilleabháin (UL) acknowledged the exemplary representation of Irish ethnomusicologists at the meeting. Dr. Thérèse Smith (UCD) presented a brief history of ICTM to the group and emphasised that ICTM Ireland was an interdisciplinary forum, operating in apposition rather than opposition to existing organisations in Ireland. Dr. John Morgan O'Connell (UL) explained the logistics behind the organisation of the first meeting of ICTM Ireland, noting the important role played by the steering group in this matter. Ms. Aileen Dillane (UCC) talked about the meetings and the seminars of the new organisation. She stated that the group needed to consider its identity in the Irish context, recognising in particular the role of performers. Mr. Fintan Vallely (DKIT) provided an overview of possible publishing activities, emphasising the need for editing conference proceedings and for writing to meet the educational needs of Irish students. Finally, Ms. Susan Motherway (ITT) explored the possibilities of institutional exchange from a financial and educational perspective.

In Session 2, the presentations described above were discussed. The group examined the place of ethnomusicology in Ireland, particularly the interdisciplinary character of the field, enabling it to articulate distinctive Irish identities. The group expressed its wish to forge productive relations with existing organisations in Ireland. The group considered the educational responsibilities of ICTM Ireland, recognising the need for developing better links between existing institutions especially in terms of academic and performance exchange. In addition to the established pathways in publishing, the group explored the place of publication as a didactic tool and as a forum for graduate students. The group recognised the significance of ethnochoreology in Ireland, noting also the established profile of the field in ICTM. In addition, individual members provided the following observations. Professor Mícheál O Súilleabháin (UL), Professor Hormoz Farhat (TCD) and Dr. Sara Lanier (QUB) reminded the group of past ICTM involvement in Ireland. Mr. Nicholas Carolan (ITMA) and Mr. Harry Bradshaw (RTÉ) mentioned the significance of archival work and media technology respectively. Dr. Catherine Foley (UL) and Ms. Nollaig O Fiongháile (UU) noted the importance of websites for enhancing the profile of the group.

In Session 3, members of the steering group made individual presentations about relevant organisational matter. Dr. John Morgan O'Connell (UL) explained to the group ICTM regulations concerning society membership and committee formation. Dr. Thérèse Smith (UCD) discussed the possible organisational structure of ICTM Ireland, suggesting the election of 6 officers, three of whom would be appointed to more senior positions. Mr. Fintan Valley examined different types of membership by proposing three categories: namely, institutional, ordinary and student types. Based upon their experience organising scholarly organisations in dance (DRFI) and anthropology (AAI), Dr. Catherine Foley (UL) and Dr. Steve Coleman (NUIM) suggested appropriate fees for each category: namely, €75, €25 and €10 respectively. Ms. Aileen Dillane (UCC) discussed the possible names for the group. Since the term 'National Committee' was problematic in the Irish context, she suggested the following, 'The Ireland Chapter of ICTM' and 'ICTM Ireland'. During this session, a number of items were agreed:

#### Agreed Items:

- 3.1 The group agreed to call itself provisionally 'ICTM Ireland'.
- 3.2 The group agreed to appoint a steering committee to act on its behalf.
- 3.3 The group agreed to nominate three officers to this committee:
  - Ms. Aileen Dillane (UCC)
  - Dr. John Morgan O'Connell (UL)
  - Dr. Thérèse Smith (UCD).
- 3.4 The group agreed to hold elections in September 2005, following approval by ICTM.
- 3.5 The group agreed to organise a Business Meeting at the ICTM Conference in Sheffield.
- 3.6 The group agreed to publish a Newsletter and possibly a refereed Journal or Bulletin.

In his closing address, Dr. John Morgan O'Connell (UL) acknowledged the importance of this meeting for the development of ethnomusicology and ethnochoreology in Ireland. Given the dramatic increase of relevant programs on the Island, he was very pleased to welcome representatives from different institutions not only to form a new scholarly body but also to encourage academic exchange. He expressed his gratitude to the steering group that had devoted considerable energy to the organisation of this event. He also wished to thank Professor Harry White (UCD) and Professor Mícheál O Súilleabháin (UL) for providing refreshments for the respective meetings in Dublin and Limerick. Finally, he recognised the contribution of the invited participants who had made this historic occasion both memorable and successful.

John Morgan O'Connell and Thérèse Smith

### **Liaison Officer report: Mexico**

This, the first Mexico Liaison Officer report, covers a brief historical overview of ethnomusicology in this country, and some significant events that have been happening lately. Ethnomusicology in Mexico has had a particularly idiosyncratic development, which is hard to represent in a short text. Despite that, a few words can be said.

In a similar way to the history of some other countries, a profound sense of romantic-nationalist ideology spread in all branches of social sciences and humanities after the Revolution (1910-1920). In the musical field, this was reflected strongly by researchers and composers as well. The vast work of Vicente T. Mendoza, the Folklore Society of Mexico (Sociedad Folklórica de México) and other scholars and institutions, led to the development of a disciplinary branch of Folklore (called Musical Folklore), which is now understood as the main background of ethnomusicology in Mexico. In that period, the training of scholars was mostly personalized supervised by influential researchers or training was received at institutions such as the National Conservatory of Music or the National School of Music (Escuela Nacional de Música/UNAM). A lot of descriptive publications thus emerged, mainly oriented to what was then conceptualized as mestizo and indigenous music. Since then, a sharp gap between historical musicologists and ethnomusicologists has prevailed.

Later on, in the early 1970s, the term ethnomusicology was progressively generalized among researchers, who gradually ceased to use the term Musical Folklore. Several coincidences in this period allowed for the institutional funding of a few Sound Archives (Fonotecas), generally understood as centers oriented to studying, preserving and divulging musical traditions. These departments were developed in music research centers such as CENIDIM (National Center for Music Research, Information and Documentation), anthropological institutions like INAH (National Institute for Anthropology and History), INI (National Indigenist Institute) or DGAP (General Direction for Popular Art), and choreographic oriented institutions such as FONADAN (National Funding for Dance). Since then, and in spite of several private efforts, the general activity in ethnomusicology has been linked to governmental institutions, mainly in Mexico City. Diverse published materials and collections have appeared from these entities, but few of them have been reissued (books) or remastered (LPs) in digital format.

Despite the funding of these centers, a lack of attention prevailed in the training of researchers, and a very small number of scholars were trained in postgraduate programs (mainly in the US, Europe, and Venezuela) during the 1980s. Continuous efforts were made which aimed at establishing an academic dialogue. Two important events, among others, may be cited: the First Round Table on Ethnomusicology and Folklore (Primera Mesa Redonda de Etnomusicología y Folklore), held in Michoacan state, and the annual academic events focused on ethnomusicology and anthropology of music, organized by the National School of Anthropology and History (ENAH) and maintained from the mid-1980s until the

late 1990s. In 1984, a great effort was made among governmental institutions (concerning popular music) seeking to systematically coordinate activities. Out of these activities the ephemeral Mexican Popular Music Council (Consejo de la Música Popular Mexicana) emerged, which lasted only a few years.

In 1986, the National School of Music opened a seven-year undergraduate degree (BA) in Ethnomusicology, which increased attention to the training of scholars. Almost a dozen ethnomusicologists have graduated from this school since 1993. In the mid-1990s, the National School of Anthropology and History organized a four month diploma program in ethnomusicology with several guest scholars and researchers. At the same time, the First Ethnomusicology International Meeting took place in Guadalajara, which was organized by prominent ethnomusicologist Dr. Arturo Chamorro, who, six years later, opened, along with other scholars, an M.A. degree in music with a focus in ethnomusicology at the University of Guadalajara.

In recent years, some other relevant activities have taken place. In 2002, the whole INAH collection of traditional music records named "Musical Testimony of Mexico" (Testimonio Musical de México) was fully reissued in digital format. In September 2004, the National School of Music (ENM/UNAM) began to offer graduate programs (MA and PhD) in music, with a focus on Ethnomusicology and Historical Musicology. That same year, CENIDIM organized a National Forum on Musical Research in Mexico (35 papers, 3 lectures, and one concert made up this academic meeting). In addition, the National School of Music and other institutions organized a forum called "Death in the Music and Dance of the Indigenous Peoples" (*La muerte en la música y la danza de los pueblos indígenas*), the event consisted of 23 papers and two concerts. Other programs, seminars, and workshops concerning topics of ethnomusicology still exist or have emerged in several places in the country, like CDI (the newly renamed INI) radio stations, Universidad Veracruzana (in Xalapa, Veracruz), Conservatorio de las Rosas (Michoacan), Universidad Autónoma de Sonora, El Colegio de Michoacán, and others.

Ethnomusicology in Mexico has grown a lot from the days of nationalism and musical folklore to the critique and deconstruction of both assumptions, struggling for a more consolidated field in tune with contemporary life. In spite of ongoing collective efforts and the continuing relationship of the discipline to governmental institutions, the orientations and personal views of a reduced group of researchers have influenced the study of ethnomusicology in Mexico. Perhaps a limited dialogue, not only with historical musicologists, but also with the various branches of the social sciences, has unfortunately characterized the discipline since it's beginning. Today it seems like this narrow focus has been gradually changing as a result of the improved training of researchers leading to a better understanding of what we do and why we do it.

Carlos Ruiz Rodríguez

## **Report from the ICTM Study Group on Music and Minorities**

Third Meeting of the Study Group in Roč, Croatia

August 27 - September 2, 2004

The ancient town of Roč, Croatia was the site for the third meeting of the ICTM Study group on Music and Minorities on August 27 to September 2, 2004. High in the hills of Istria, with reminders of its rich history very much in evidence, Roč was an idyllic location conducive to scholarly exchange in formal venues such as the meeting room, and in informal get-togethers in and around the town plazas. Local arrangements were a collaboration between the Institute of Ethnology and Folklore Research in Zagreb represented by Naila Ceribašić, who coordinated activities with the Cultural and Art Society "Istarski Željezničar" in Roč. The close town-and-gown collaboration allowed a number of meeting participants to live among the townspeople in homes rented out for the occasion and to enjoy performances of music and dance from the region in one of the main plazas.

The Programme Committee chaired by Ursula Hemetek (Vienna) consisted of Naila Ceribašić (Zagreb), Anca Giurchescu (Copenhagen), Erica Haskell (Providence, Rhode Island), and Svanibor Pettan (Ljubljana). The themes addressed by the participants were regional as well as geographically and ethnically more general. Theoretical and methodological issues focused on multiple identities expressed in secular as well as religious forms, and on etic/emic approaches to studies of music and minorities. The more pragmatic uses of studies on music and minorities were explored in a session on applied ethnomusicology.

Ursula Hemetek and Gerda Lechleitner formally opened the conference with the presentation of *Multiple Identities*, the recently published proceedings of the second Study Group meeting which took place in Lublin, Poland in 2002. A session on the minorities of the former Yugoslavia followed immediately. Papers were offered by Naila Ceribašić and Vido Bagur (an overview of national minorities in Croatia), Jerko Bezić (on Croatians of Zadar performing Italian and West Istrian songs), Ruža Bonifačić (on Italians and Croats in Krk, Croatia), and Ana Hofman and Aleksandra Marković (on *Bunjevci* in Serbia).

The issue of multiple identities runs through virtually all cases of minority musical life. Accordingly, the presentations as a whole dealt with the issue, differing mainly in emphasis--on the location of the minority groups, on their ethnicity, on the forms used to exemplify the issue, on the theoretical framework used for the study, and on the practical application of insights gained. Focusing on the Roma were papers by Speranta Radulescu (in Romania), Victor Stoichita (in Romania), and Katalin Kovalcsik (in Hungary). Using the music of minorities to demonstrate etic/emic approaches were papers by Sachiko Takiguchi (on the Lovara in Austria), Dorit Klebe (on forms of Ottoman Turkish rhythmic modes), and Rosemary Statelova (on the Sorb minorities in Germany). Papers exploring the application of music and minority studies directly to social and political issues on the ground were presented by Maria Escribano (on Txalaparta, an ancient Basque musical tradition, and its role in the search for lasting peace in Northern Ireland



and the Basque region in Spain), Alessandra Ciucci (on the gender relations implicit in the music and dance performances of the Moroccan *shikhât*, female singers and dancers marginalized by Moroccan society at large), and Erika Haskell (on the potential of ethnomusicology to contribute to cultural policy through a study of music in the context of identity definition in contemporary Bosnian culture).

The issue of multiple identities was central to papers by: Piotr Dahlig (migrant populations in Austria-Hungary and Poland); Philip V. Bohlman (a Montenegrin American *guslar* in Chicago); Ivan Lešnik (on Slavo Batista, a Slovenian musician and maker of innovative musical instruments); Daniel Winfree Papuga (on bagpipe (*tulum*) music in Northeastern Turkey); Hande Sağlam (on ethnic groups in Sivas, Central Anatolia, Turkey); Wolf Dietrich (on the music of the *karamouza* in Central Greece); Gisa Jähnichen (on the Laotian minority called Pray people); Thede Kahl (the Aromanians or Vlachs in Central Greece); and Elena M. Shishkina (the Russian Germans in the Low Volga Region).

A special session entitled "Practical examples from research" included two presentations, one by Anita Forlani (on musical and dance traditions of Italians in Istria), and the other by Shui-Cheng Cheng (on field work experiences in China and Japan).

Groups marked by religious affiliation and corresponding forms of expression were the specific concern of papers by Zuzana Jurkova (Pentecostal Movement of Czech Roma), Bożena Muszkalska (the religious chant of East European Jews), Jacek Piech (the Turkish dervishes of the Mevleviye Brotherhood), Yea-Tyng Chang (French-African Christian songs in Vienna), Alma Bejtullahu (the emigrant Albanian Kosovar Catholics), and Jakša Primorac (the church-singing of Croatian and Bosnian Greek Catholics).

A welcome feature that synthesized the proceedings and allowed participants to pursue points that could not be discussed during the paper sessions was the Final Discussion at the end of each "working" day. In the evenings, the participants joined the townspeople at one of the public squares to enjoy performances of music and dance from the region. Other complements to the scholarly activities were a guided tour of the town of Roč, an all-day excursion through Istria capped by a music performance by the Italian community in Rovinj, and as a surprise to the participants, a dramatic hailstorm that swept through the town in the middle of lunch one day.

The organizers of the meeting deserve the heartiest congratulations for the smooth functioning of all arrangements from transportation to accommodations to technical support for presentations, and to all facets of scheduling.

The next meeting of the Music and Minorities Study Group will be held in Varna, Bulgaria, in 2006.

Adelaida Reyes

## ICTM MEETING CALENDAR

- 2005  
May  
3 – 10  
**Study Group on Ethnochoreology – Field Research**  
**Sub-Study Group on Fieldwork Theory and Methods**  
Izmir, Turkey  
(please see page 52 of this bulletin for details)
- 2005  
June  
2 – 5  
**Study Group on Ethnochoreology**  
**Sub-Study Group on Round Dances**  
Budapest, Hungary  
(please see page 52 of this bulletin for details)
- 2005  
August  
3 – 10  
**38<sup>th</sup> World Conference of the ICTM**  
Sheffield, U.K.  
(please see pages 9 – 42 of this bulletin for details)
- 2006  
April  
5 – 8  
**Study Group on Folk Musical Instruments**  
Vilnius, Lithuania  
(please see page 51 of this bulletin for details)
- 2006  
**Study Group on Music and Minorities**  
Varna, Bulgaria

## MEETINGS OF RELATED ORGANIZATIONS

### **The 10th Meeting of CHIME: Exploring China's Musical Past**

6-9 October 2005, Amsterdam, The Netherlands

Call for papers - Two themes: 1) Exploring China's musical past 2) Audiovisual materials of recent fieldwork on (any kind of) music in China or among Chinese-speaking communities. The meeting will be held at the KIT Theater (the Royal Tropical Institute), and is organized in co-operation with the Music Department of the University of Amsterdam and the International Institute for Asian Studies (IIAS). Abstracts must have reached us by 15 April 2005. More news on the meeting and on possibilities for pre-registration and booking of accommodation is available on the CHIME website at <http://home.wxs.nl/~chime>  
Email: [chime@wxs.nl](mailto:chime@wxs.nl), fax: +31-71-5123.183.

### **The 50<sup>th</sup> Annual Conference of the Society for Ethnomusicology (SEM)**

17 – 20 November, 2005, Atlanta, Georgia, USA

For information please refer to the SEM website: <http://ethnomusicology.org>

### **The 9<sup>th</sup> International Conference on Music Perception & Cognition (ICMPC9)**

22<sup>nd</sup>-26<sup>th</sup>, August, 2006, Alma Mater Studiorum University of Bologna, Italy

The focus of the ICMPC9 conference is interdisciplinary discussion and dissemination of new, unpublished research relating to the field of music perception, cognition and education. The conference will have relevance for those working in psychology, music theory and composition, psychophysics, music performance and education, music therapy and music medicine, neurophysiology, ethnomusicology, developmental psychology, linguistics, artificial intelligence, and computer technology. Conference Organizers are: Mario Baroni, Anna Rita Addessi, Roberto Caterina, Marco Costa. Call for papers will be June 1<sup>st</sup>, 2005. The deadline for submissions to the ICMPC9 Conference is **December 31<sup>st</sup>, 2005**. Details of submission format, procedure, and deadlines will be found on the Conference web site ([www.icmpc2006.org](http://www.icmpc2006.org)).

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To be a member in good standing, entitled to participate in the activities of the Council, to vote, and to receive the Council's publications, you must have paid your membership fee for the current year (and any preceding year since you became a member). Yearbook, Bulletins and Directory will be mailed only to paid-up members. Institutional subscriptions do not include voting rights or the Directory (Yearbook and Bulletins only).

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\* new appointments

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