

**BULLETIN**  
of the  
**INTERNATIONAL COUNCIL**  
for  
**TRADITIONAL MUSIC**

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No. XCIV

April 1999

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With  
Preliminary Program  
HIROSHIMA 1999 CONFERENCE



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



# THE INTERNATIONAL COUNCIL FOR TRADITIONAL MUSIC

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

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FROM THE ICTM SECRETARIAT, NEW YORK

SUBMISSIONS FOR THE YEARBOOK FOR TRADITIONAL MUSIC (YTM)

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

SUBMISSIONS FOR YTM REVIEWS

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

ICTM Book Review Editor: Prof. Gage Averill

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

ICTM Record Review Editor: Cynthia P. Wong. Submissions should be sent to:

Att.: YTM RR Editor; address same as for YTM submissions; e-mail: cpw9@columbia.edu

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

PLEASE DO NOT SEND NEW PUBLICATIONS/RECORDS/CDs TO THE ADDRESS OF THE ICTM SECRETARIAT IN NEW YORK. We cannot, as a rule, forward materials received at the Secretariat.

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

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

Deadlines for submissions to the Bulletin

April Bulletin: 1st of March

October Bulletin: 1st of September

All submissions should be sent, whenever possible, by e-mail or on an IBM compatible disk. Material will be edited, where necessary, without notification. Address same as for YTM submissions.

UNESCO RECORDS (Editor: Dieter Christensen)

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

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

MAILING SCHEDULES FOR ICTM PUBLICATIONS

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

April Bulletin: Beginning of April

October Bulletin: October and/or mid-December

YTM: Mid-December

Directories: In December of uneven years.

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

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

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35th WORLD CONFERENCE OF THE  
INTERNATIONAL COUNCIL FOR TRADITIONAL MUSIC  
HIROSHIMA, August 19 - 25, 1999

PRELIMINARY PROGRAM

Status of 3/22/99 7:24 PM - subject to changes

WEDNESDAY, August 18, 1999

13:00 - 18:00 P.M. Registration at ANA Hotel

Informal get-together in the Tea Lounge, ANA Hotel

THURSDAY, August 19, 1999

10:00 A.M.

Session 1A OPENING CEREMONY Chair: Anthony Seeger

Session 2A Chair: Anthony Seeger.

Opening Lecture by Professor AKASHI Yasushi, Former President of the Hiroshima Peace Institute, Hiroshima City University: "Culture and Peace Studies" (provisional)

1:30 P.M.

Session 3C Panel. Chair: Tsuge Gen'ichi

Joseph S.C. LAM, USA: "Writing biographies of Asian musicians: Issues of data, methodology and interpretations"

Robert C. PROVINE, U.K.: "Investigating an historical biography in Korea: The music theorist Pak Yon (1378-1458)"

Bell YUNG, USA/Hong Kong: "A life of work and music: The egg vendor and his songs"

Discussant: TSUGE Gen'ichi

Session 3D Chair: Veit Erlmann

KAWADA Junzo, Japan: "The two complexes of "sound culture" in West Africa: The Mande complex and the Hausa complex"

TSUKADA Kenichi, Japan: "Social forces and music among the Fanti of Ghana"

Hasse HUSS, Sweden: "Versions": Jamaican expressions of global pop"

Session 3E Chair: Barbara Smith

Adrienne L. KAEPLER, USA: "Patrons, composers, performers, and beholders of music and dance in Tonga"

KUROKAWA Yoko, USA: "Hawaiian Hula in contemporary Japan"

Bruce E. KOEPKE, Australia: "Dance traditions in northern Afghanistan: Performance, religion and politics"

Special Session 3F Chair: Dieter Christensen

"The UNESCO COLLECTION and the FIESTA PROJECT"

With Noriko Aikawa (UNESCO, Paris), Samuel Araujo (Brazil), Susana Asensio (Spain), Salwa El-Shawan Castelo-Branco (Portugal), and Josep

Marti (Spain). The concept, and audio-visual work in progress.

3:30 P.M.

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**Session 4C Panel (cont.). Chair: Joseph Lam**

Silvain GUIGNARD, Japan: "Modern times - A traditional Japanese artist in the cultural machinery of the late 20th century"

Peter MICIC, Australia: "Li Shutong: A pioneer of modern Chinese music"

Shingil PARK, Korea ROK: "Lingering between past and present: the life of an old drum-dancer in the City of Seoul"

**Session 4D Panel. Chair: Dan Lundberg**

"We never could have made it without music"

Dan LUNDBERG, Krister MALM, Owe RONSTROEM, Sweden

**Session 4E Chair: Yamaguti Osamu**

Don NILES, Papua New Guinea: "From the exotic and erotic to the patriotic and nostalgic: Changing Japanese images of the Pacific in popular song"

KONISHI Junko, Japan: "Everything is teempraa: Yapese dance and music in the 1990s"

Matthew ALLEN, USA: "Musicians crossing over at the millennium: Re-negotiating the space between popular cinema music and art music in South India"

**Session 4G Special Meeting. Chair: Tilman Seebass**

Chairs of ICTM Study Groups

17:30-18:30 Reception on campus

FRIDAY, August 20, 1999

9.00 A.M.

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**Session 5C Panel. Chair: Wim van Zanten**

"Contextualizing creativity in music and dance in Indonesia and Malaysia"

Margaret SARKISSIAN, USA: "Living tradition / tradition for a living: Individual performers and the invention of tradition"

ENDO Suanda, Indonesia: "Cirebonese village arts: The confused tradition in the national and global context"

SUMARSAM, USA: "Some thoughts on the music and dance of a contemporary 'Javanese Maestro'"

**Session 5D Chair: Lee Byong Won**

Heather A. WILLOUGHBY, USA: "The sound of Han: Timbre and the Korean ethos of pain and suffering"

LEE Yong-Shik, Korea ROK: "Speech of God"

CHUN In-pyong, Korea ROK: "Rolmo logarhythmic structure in Korean music"

**Session 5E Chair: Olive Lewin**

SUZUKI Hiroyuki, Japan: "Rasta in Africa: Reggae adapted by street boys in Abidjan, Ivory Coast"

Susana ASENSIO LLAMAS, Spain: "Dance music, DJs and neotribalization of youth"

**Session 5F Chair: Krister Malm**

Molly ADKINS, Japan: "Reconsidering the challenge of bi-musicality"

Sverker HYLTE-CAVALLIUS, Sweden: "'Our generation is knocking at the door' -Age and identity in popular music among Swedish pensioners"

Samuel Mello ARAUJO Jr., Brazil: "Bolero and the ethics of conviction in Brazilian popular music"

11:00 A.M.

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**Session 6B Plenary Session. Chair: Robert Garfias**

Jose MACEDA, Philippines: "The structure of court musics in East and Southeast Asia and its implications"

1:30 P.M.

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**Session 7C Chair: Robert Garfias**

Steven LOZA, USA: "The musical group Hiroshima"

Brenda M. ROMERO, USA: "World shakuhachi festival '98 and the expanding universe of shakuhachi"

SEYAMA Toru, Japan: "From Zen to pop?: Modernization, globalization and re-contextualization of the shakuhachi (syakuhati) in Japan"

**Session 7D Chair: Lawrence Witzleben**

Bart BARENDREGT, Netherlands: "The Tunngu Tubang dance: An ode to matriarchy in a South Sumatran Muslim society"

IWASAWA Takako, Japan: "Thai Nora performance: The linking of an imaginary animal, ancestors, and magic through dance-drama"

MASHINO Ako, Japan: "Why the musicians change their musical style - A study of changes in the style of Gender Wayang music of Sukawati village in Bali"

**Session 7E Panel**

Bobby LEA, USA, with Elise LUDWIG and James MAKUBUYA, USA: "Video as a means of musical communication"

**Session 7F Chair: Artur Simon**

Timothy RICE, USA: "Interpreting the meaning of Bulgarian Music"

Barbara Rose LANGE, USA: "Stylistic autonomy in the 'Believers' Songs' of Hungarian Roma"

Ines WEINRICH, Germany: "Writing on music: the Arab musical heritage in discussion"

Session 7G Chair: Krister Malm  
Meeting of ICTM National Representatives

3:30 P.M.

Session 8C Chair: Tokumaru Yosihiko

Ury EPPSTEIN, Israel: "From exoticism to appreciation - Changing Western attitudes toward Japanese music"

A. Kimi COALDRAKE, Australia: "Minoru Miki's vision for Japanese music"

NAGAHARA Keizo, Japan: "Genesis of being-together in music performing places with reference to Sibata Minao's choral works"

Session 8D Chair: Gretel Schwoerer-Kohl

John Lawrence WITZLEBEN, Hong Kong: "Structural expansion in Javanese gamelan and Chinese jiangnan sizhu"

Neil SORRELL, U.K., with Bussakorn SUMRONGTHONG: "Logic and paradox in the musics of Southeast Asia, with reference to the Thai pi-phat and Javanese gamelan"

Bussakorn SUMRONGTHONG, Thailand: "Learning Thai music (includes performance of Thai music ensemble performed by Japanese)"

Session 8E Chair: Samuel Araujo

Anne Dhu MCLUCAS, USA: "Popular transformation of Native American ceremonial music"

Nanako S.T. DECHICCHIS, Japan: "Sound and sorrow: pito and arpa music in a Maya town"

Matthias STOECKLI, Guatemala: "One kind of time organization in traditional Guatemalan music"

Session 8G Chair: Krister Malm

Meeting of ICTM National Representatives (cont.)

19:00-21:00 Concert "An Evening of Japanese Music" Aster Plaza, City Center

SATURDAY, August 21, 1999

9:00 A.M.

Session 9C Panel. Chair: David Hughes

"Ideology in the learning process and the formation of performance style"  
Hugh B. de FERRANTI, USA: "Transmission and transgression in biwa practice"

FUJITA Takanori, Japan: "Noh as entertainment and disciplinary training: Two historical factors in the transmission of utai chanting"

SIMEDA Takasi, Japan: "What should be transmitted? A Penan case study"

Session 9D Chair: Higa Etsuko

KANESHIRO Atsumi, Japan: "Change of singing style in its social context

in Okinawan folksong"

WANG Yao Hua, China: "Wuzagaku in Ryukyu and Chinese music"

Alice Lumi SATOMI, Brazil: "The raindrops of the roof: Music and ethnicity of Okinawans in Sao Paulo"

Session 9E Chair: Matthew Allen

TERADA Yoshitaka, Japan: "Music, caste and language: Music organizations as sites of historical representation"

Selina THIELEMANN, India: "Research on devotional music in the Vraja region of Northern India"

TANAKA Takako, Japan: "A musical system as well as religious system to hand the tradition to the next generation: Samaja-gayan (religious group singing) tradition in Northern India"

Session 9F Chair: Tokumaru Yosihiko

TRAN Quang Hai, France: "Music among the Vietnam diaspora since 1975"

Gretel SCHWOERER-KOHL, Germany: "Famous composers and compilers of Mahagita song collections in Myanmar, Burma"

Ju-Hua WEI, USA: "Who is the conductor? An examination of leadership in Beijing opera music"

Session 9G Chair: Anca Giurchescu

Informal Meeting for Dance Scholars (Ethnochoreologists)

11:00 A.M.

Plenary Session 10B Panel. Chair: Don Niles

Allan MARETT, Australia: "The passing of the Rainbow and the emergence of the Bat: Regeneration and reconciliation through the performance of wangga in contemporary Australian contexts"

Stephen WILD, Australia: "Music, dance, and reconciliation in Australia"

Linda BARWICK, Australia: "Maggio as symbol, metaphor and enactment of reconciliation"

1:30 P.M.

Session 11C Chair: Ohtani Kimiko

Janos KARPATI, Hungary: "Typology of musical structures in the Japanese Shinto ritual 'kagura'"

Terence LANCASHIRE, Japan: "Ritual or entertainment - adaptational change in Iwami kagura (a Japanese folk performing art)"

KAIHARAZUKA Tomomi, Japan: "The function of Kakegoe, the call of encouragement in Sawarabayashi"

Session 11D Chair: Timothy Rice

WASEDA Minako, USA: "Music in Japanese American concentration camps"



Moira LAFFRANCHINI, Switzerland: "Timbila: war music, peace music"

Frederick LAU, USA: "'Friendship Singing Clubs' in Bangkok: A Case study of Chinese music in the diaspora"

**Session 11E Chair: Jane Moulin**

Amy K. STILLMAN, USA: "Learning skills, mastering knowledge: modeling performance competence and expertise in Hawaiian Hula"

Dusadee SWANGVIBOONPONG, U.K.: "Learners of Thai music in the U.K.: The observations of a Thai teacher"

Christopher BLASDEL, Japan: "The transmission and teaching of traditional music in Thailand"

**Session 11F Chair: N.N.**

Aaron FOX, USA: "Other countries: 'Country' as anti-world music"

Kajsa PAULSSON, Sweden: "Children's songs - between orality and technological mediation"

SUWA Jun'ichiro, Japan: "Listening habit and poetics of multilingual song texts in the guitar band music of Madang, Papua New Guinea"

3:30 - 5:00 P.M.

**Session 12A**

**34th Ordinary GENERAL ASSEMBLY of the ICTM**

Auditorium of Hiroshima City University

(ICTM members in good standing for 1999 only)

17:30-19:00 Japanese Folk Drum Ensembles (on campus)

21:30- ?? Social Evening at a discotheque, City Center

**SUNDAY, August 22, 1999**

**EXCURSIONS**

19:00-21:00 Banquet

**MONDAY, August 23, 1999**

9.00 A.M.

**Session 13C PANEL. Chair: Ury Eppstein**

OKU Shinobu, Japan: "Musical structure and the national identity of music. Japanese elements in Western music performance"

TSUKAHARA Yasuko, Japan: "The relationship between 'Japanese music' and the 'national music' in the early Meiji era"

Hermann GOTTSCHESKI, Germany: "Issues between nursery/elementary music and the formation of 'national music'"

LIU Lin-Yu, Japan: "On the relationship between the theory of 'wayosecchu' and the introduction of musical education in colonial Taiwan"

**Session 13D Chair: Tsukada Kenichi**

ODAKA Akiko, Japan: "Structure and sound-symbolism of aural mnemonics in Chinese percussion music. A case study of percussion ensemble in Liyuanxi, a local opera of southern China"

SO In-hwa, Korea: "Process and historical change in learning komun'go (six-stringed zither)"

David W. HUGHES, U.K.: "Common elements in East Asian oral mnemonic systems"

**Session 13E Chair: Salwa El-Shawan Castelo-Branco**

KUMIKO Yayama, Israel: "The learning of maqam in the Oriental Jewish community in Jerusalem"

Talila ELIRAM, Israel: "Towards a musical analysis of the 'Songs of the Land of Israel'"

Uri SHARVIT, Israel: "Cultivation of traditional music as an educational aim in an immigrant society"

**Session 13F Chair: N.N.**

R.J. MENEZES BASTOS, Brazil: "Music in Lowland South America: State of the art"

William C. REYNOLDS, Denmark: "Universals in human movement"

YUHI Kuniko, Japan: "The role of small cymbals and/or bells in the ensembles of dance accompaniment in ancient Java"

11:00 A.M.

**Plenary Session 14B Panel. Chair: Lumkile Lalendle**

"Learning music and dance, teaching music and dance from Eastern and Southern Africa"

Lois Ann ANDERSON, USA: "Learning xylophone music, teaching xylophone music; aural, kinetic and visual aspects"

Patricia A. OPONDO, South Africa: "Zulu dance, teaching Zulu dance"

James K. MAKUBUYA, USA: "New learning and instructional insights for the Endingidi"

1:30 P.M.

**Session 15C Panel. Chair: Owe Ronström**

"Cultural diversity, multiculturalism and national policies. In the aftermath of the Visby Colloquium."

Krister MALM, Dan LUNDBERG, Owe RONSTROM, Hasse HUSS, Salwa El-Shawan CASTELO-BRANCO, Dieter CHRISTENSEN

**Session 15D Chair: Bell Yung**

LEE Tong Soon, U.K.: "[Per]formance aesthetics and the concept of culture: Chinese street opera in Singapore"

Schu-Chi LEE, Germany: "The survival of Chinese Nanyin Sia (South Music Associations) in Philippine society"

Ying-Fen WANG, Taiwan ROC: "Music research in Taiwan: A historical overview"

**Session 15E Chair: Robert Provine**

HWANG Jun-yon, Korea ROK: "The music of the literati sonbi of the Late Chonson period"

OKAZAKI Yoshiko, Japan: "Maintaining a tradition: The role of a young successor of the Japanese one-string zither tradition"

Hubertus DREYER, Japan: "Kurokami and Wittgenstein's Nuts"

**Session 15G Chair: Anca Giurchescu**

ICTM Study Group on Ethnochoreology. Business Meeting

3:30 P.M.

**Session 16C Chair: N.N.**

Henry M. JOHNSON, New Zealand: "Japanese museums of traditional musical instruments: presentation and representation"

Annette ERLER, Denmark: "A historical collection of Mongolian music and instruments"

Artur SIMON, Germany: "The oldest Edison-cylinders of traditional music at the Berlin Phonogramm-Archiv"

**Session 16D Workshop**

David M. KAMMERER, with WONG Hae, huqin, and Dallin MUTI, slack key guitar: "Lotus Blossoms and Sweet Ginger Leis: Blending traditions of melodic lyricism from China and Hawaii"

**Session 16E Chair: Joseph Lam**

Joshua D. PILZER, USA: "'The Stone Road': Northwest Korean lyric singers in South Korea in pursuit of national reunification"

SAKAI Masako, Japan: "Rethinking the lamentation genre of the Ryukyu Islands in southwestern Japan - with special reference to the formation of native song genres"

TAN Hwee-san, U.K.: "Requiem for the dead: Hymn singing styles in the Buddhist Rite of Merits in Fujian, China"

**Session 16H Chair: Ursula Hemetek**

ICTM Study Group on Music and Minorities. Business Meeting

17:30-19:30

Workshop of Yassa Odori (on campus)

**TUESDAY, August 24, 1999**

9.00 A.M.

**Session 17C Panel. Chair: Aaron Fox**

"The nostalgic power of music"

Gage AVERILL, USA: "'That Old Gang of Mine': Barbershop harmony, nostalgia, and ideology"

Mercedes M. DUJUNCO, USA: "'Longing for the Past' in post-war Vietnam: The transformation and transnationalization of Vong Co"

**Session 17D Chair: Tsao Poonyeh**

Rachel HARRIS, U.K.: "Local pop and ethnic nationalism in Xinjiang, China"

XUE Luo Jun, Japan: "The pipa songs of the Dong people, Tong dao Dong zu Autonomous Prefecture, Hunan Province, China" Cheng Shui-cheng, France: "Current political event songs of today in China"

**Session 17E Chair: Tilman Seebass**

Wim VAN ZANTEN, Netherlands: "The role of Uking Sukri in Cianjuran music"

FUKUOKA Madoka, Japan: "Succession of the skill: A case study of Cirebonese mask dance"

FUKUOKA Shota, Japan: "The 'modern' in traditional music: Sundanese music in radio broadcasting, 1930s-1950s"

**Session 17F Chair: Amy Stillman**

Jane Freeman MOULIN, USA: "Learning music, learning dance: Traditional Tahitian performing arts in the conservatory"

NAKAMURA Minako and INAGAKI Norio, Japan: "Some aspects of transmission of Natsume-odori, a peasant dance in Tokunoshima Island in Japan. A contextual and structural approach"

Morimoto RIE, Japan: "Children and the Gion-Matsuri in Hoshino village"

11:00 A.M.

**Plenary Session 18B Panel. Chair: Bruno Nettl**

"The State of Music Research in East Asia"

TSUGE Gen'ichi, Japan: "Music research in Japan"

TSAO Poonyeh, Hong Kong: "Current research of Daoist ritual music in China: The Ritual Music in China research program"

LEE Byong Won, USA: "The current state of ethnomusicological research in Korea"

1:30 P.M.

**Session 19C Chair: Dieter Christensen**

Alexander DJUMAEV, Uzbekistan: "The social status of musicians in Central Asia: The past and the present"

Saule Utegalieva, Kazakhstan: "Development of popular music in Kazakhstan"

TODA Noriko, Japan: "Kazakh music education: New methods and the fetters of academicism"

**Session 19D Chair: Shubha Chaudhuri**

KOBAYASHI Eriko, USA: "Collective representations and personal life stories: Interpreting the institutionalization of Hindustani music"

KOBINATA Hidetoshi, Japan: "Musics of Indian subcontinent and English researchers in the late 18th through early 19th centuries - Activities in Asiatic Society in India"

Amelia MACISZEWSKI, USA: "Mahilen Ka Parampara: Musical women teaching women (and sometimes men) in Hindustani music"

**Session 19E Chair: N.N.**

TOKUMARU Yoshihiko, Japan: "The role of musicologists reconsidered"

Jonathan P.J. STOCK, U.K.: "Ethnomusicology and the individual: Some thoughts on biography and ethnography"

David HARNISH, USA: "A hermeneutic arc in the life of Balinese musician, I Made Lebah"

**Session 19F Video Session**

Laurent VENOT, France: "Trance and music in Maranhao - Civilizing the gods"

**Session 19G Workshop**

Thomas C. MARSHALL, with Hugh DE FERRANTI and FUMON Yoshinori: "An introduction to the satsuma biwa and its traditional music theory"

**Session 19H Chair: Tilman Seebass**

ICTM Study Group on Iconography. Business Meeting

3:30 P.M.

**Session 20C Chair: Morita Minoru**

Razia SULTANOVA, U.K.: "The Dutar in the female musical tradition of Uzbekistan"

Khalfan al-BARWANI, Oman: "Bedouin songs and modern life in the Batinah of Oman"

**Session 20D Chair: Marianne Broecker**

Catherine FOLEY, Ireland: "Transmission processes in the Irish step dance"

Mats NILSSON, Sweden: "The only 'real' dance school is the dance floor"

INAGAKI Norio, Japan: "A Study of Rumanian traditional dance in the cross-cultural zone between Transylvania and Oltenia - Analysis of acculturation of dance structure"

**Session 20E Performance**

T.M. HOFFMAN, with HAYASHIDANI Yuko and OKAMOTO Ake-mine on koto; tabla and tambura accompanist: "A perspective on intra-Asian classical crossover: Learning Indian classical music through traditional Japanese media"

**Session 20H Chair: Barbara Smith**

ICTM Study Group on the Music of Oceania. Business Meeting

**WEDNESDAY, August 25, 1999**

9.00 A.M.

**Session 21C Panel. Chair: To Ngoc Thanh**

"Music research in Vietnam as team work"

Gisa JAEHNICHEN, Germany: "Can we save the tradition of Hat A Dao?"

OSHIO Satomi, Japan: "Court music in modern society: A report of the project to revitalize Vietnamese court music in Hue"

KIEU Tan, Viet Nam: "Report on the project: Preservation of the South Vietnamese 'Music of the Talented'"

**Session 21D Chair: Allan Marett**

GAMO Mitsuko, Japan: "On the oral tradition of shoga for training in the wind instruments of gagaku"

ENDO Toru, Japan: "The reconstruction of 14th century melodies of gagaku"

TERAUCHI-KUMADA Naoko, Japan: "Imperial court musician's consciousness of their musical tradition: Endeavours to notate gagaku in Western full ensemble scores"

**Session 21E Chair: Kimi Coaldrake**

Helen M. P. REES, USA: "Relearning music: The revival of Chinese ritual tradition"

HIROI Eiko, Japan: "The impact of musumegidayu in early modern Japanese music"

Mi-Hwa MIN, USA: "New exoticism of Japan: Wamono of Takarazuka Revue Company"

**Session 21F Chair: N.N.**

TAN Sooi-Beng, Malaysia: "'World music' in Malaysia: Local transformation of global pop"

Michiyo Yoneno REYES, Philippines: "The cognition gap of Salidummay between the Indigenous People and the Urban Singers: Folk song and inter-ethnic identity in Philippine society"

11:00 A.M.

**Session 22B**

**CLOSING CEREMONY**

*For questions concerning the Program, please write to the Program Chair, Professor Gerard Behague (fax: 512/471-2333; <gbehague@mail.utexas.edu>), or to the ICTM Secretariat (fax: 212/678-2513; <ictm@compuserve.com>)*



## CONFERENCE UPDATE ( 25 MARCH 1999)

As previously announced, the 35th World Conference will be held from 19-25 August 1999 in Hiroshima, Japan, upon invitation from the Japanese National Committee of the ICTM, The Society for Research in Asiatic Music, Toyo Ongaku Gakkai, in cooperation with Hiroshima City University, Hiroshima University, and the Elizabeth Music College. Venue will be the Faculty of International Studies, Hiroshima City University.

### Organizing Committee

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

#### Members:

Prof. Harada Hiroshi, Hiroshima University;  
Prof. Ohtani Kimiko, Kochi University;  
Prof. Tsukada Kenichi,  
Prof. Katagiri Isao, Elizabeth University of Music;  
Prof. Yamada Yoichi, Hiroshima University.

### Program Committee

Chair: Prof. Gerard Behague, U.S.A.

#### Members:

Prof. Dieter Christensen, U.S.A.;  
Dr. David Hughes, U.K.;  
Dr. Allan Marett, Australia;  
Prof. Tsuge Gen'ichi, Japan;  
Prof. Bell Yung, Hong Kong, China;  
Dr. Judy Van Zile, U.S.A.

### Themes of the Conference

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

### Audio/Visual Program

Members are invited to present, with short commentary, video recordings and films. Write to the Conference Secretariat in Hiroshima (Intergroup Corporation) about your proposal. Please note: The video system used in Japan is NTSC. Participants are requested to bring their video materials in accordance with that standard, and already transferred if necessary.

### Informal Meetings

Space will be available to members for informal meetings. Groups wishing to reserve a room should write to the Conference Secretariat (Intergroup Corporation) specifying the purpose, space and equipment requirements.

### Exhibits

There will be an exhibit of books and CDs. Members wishing to have books or other pertinent items displayed should bring the materials with them to Hiroshima. Exhibits will be set up after the Opening Ceremony.

### Conference Registration

All participants, including those giving papers or chairing sessions, must register for the conference and pay the appropriate registration fee. Registration fees should be prepaid in US dollars by postal money order

or by credit card (Japanese participants may pay in yen). The fee covers a copy of the Program, abstracts of papers, a list of participants, the Opening Reception, morning and afternoon teas, several concerts, and a half-day sight-seeing tour on Sunday, August 22nd.

To register at the reduced rate for members, participants have to be ICTM members in good standing for 1999. Membership fees may be paid in US dollars or yen at the Registration Desk.

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

**Registration and Information Desks** will be located and staffed at the ANA Hotel on Wednesday, 18 August from 1:00 to 6:00p.m., and thereafter everyday of the conference at Hiroshima City University from 8:00 am to 5:00p.m.

### Pre-Registration & Reservation

Please complete the enclosed Registration Form and return it with your payment, to the address below:

ICTM World Conference, Intergroup Corporation  
Nihon Tobacco Bldg., 4-25, Ebisu-cho, Naka-Ku  
Hiroshima 730-0021, Japan.  
Telephone +81-82-246-5955; Facsimile +81-82-246-5956  
<hiroshima@intergroup.co.jp>

### Cancellations and Refunds

Those who need to cancel registration and/or accommodation must inform the Conference Secretariat (Intergroup) in writing by 10 July 1999 to obtain a full refund. After that date, a cancellation fee will be charged.

### Currency Exchange:

The currency in Japan is the yen ¥, and foreign currencies are usually not accepted by shops. Change cash or travellers' cheques at a bank or at a large hotel. As of March 5, 1999, currency exchange rates were:  
US\$1= ¥120.35; UK1 = ¥188.46; DM1= ¥64.41; FF1= ¥17.78;  
HK\$1= ¥13.99; Singapore\$1= ¥66.31; Australian \$1= ¥68.94.

### Credit Cards:

In Japan credit cards such as Amex, Diners, MasterCard, and Visa are commonly accepted for shopping at hotels and restaurants.

### Consumer Taxes:

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

### Electricity:

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

### Video Systems:

The Japanese video system uses the American NTSC standard.

### Driving Licences:

In order to drive automobiles in Japan, you will need an international driving permit backed up by your own national licence. Driving in Japan

is on the left.

### Travel Information

Please note: Useful and up-to-date information on Hiroshima and environment, and on Miyajima, a World Cultural Heritage site, is readily available from the World Wide Web. The most important Web sites can be reached as follows:

Hiroshima City: <http://www.city/hiroshima.jp/City/1-A-b.html>

Hiroshima Convention Bureau: <http://www.hiroshima-cdas.or.jp/hcb/titlee.html>

Miyajima: <http://www.hiroshima-cdas.or.jp/miyajima/english/top2.htm>

Conference participants should plan to arrive in Hiroshima on Wednesday, 18 August, as the Opening Ceremony will be held on Thursday morning. The Conference will close at noon, Wednesday, August 25, 1999.

**Special Advice:** When travelling to Hiroshima from overseas, it is much easier and less expensive to fly directly into Hiroshima International Airport (or into Kansai International Airport and then take a JR train Shinkansen from Shin-Osaka) than to fly via Narita International Airport in Tokyo. Direct flights are made into Hiroshima International Airport by Japan Airlines and Asiana Airlines (via Seoul), by Singapore Airlines (via Singapore), by Dragonair (via Hong Kong), by All Nippon Airways (via Guam), and by China Northwest Airlines (via Shanghai or Xian). When flying from Europe, Africa, the Americas, or from other parts of the Asian continent (such as India), it is recommended to change planes in Hong Kong, Seoul or Singapore and find connecting flights directly to Hiroshima.

### Visa Requirements:

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

### Climate & Health:

The climate of Hiroshima is generally warm and humid. In late August, it tends to be still hot, sometimes with temperatures above 30 degrees Celsius. It is recommended that each person take out travel insurance before arriving in Japan. If necessary, medical services are available through your hotel.

### Accommodation

Accommodation has been reserved for participants at the hotels ANA Hotel, Hotel Sunroute, Hotel Okurand, Hotel Hokke Club listed on the Registration Form with their daily rates. Prices do not include meals. Accommodation cannot be guaranteed unless reserved in advance. All reservations for accommodation should be made as early as possible. The cost of accommodation can be significantly reduced by sharing a twin room. Please indicate on the Registration Form the name of the person you wish to share with.

Requests for accommodation must be accompanied by a deposit of one night's charge per room, which should be paid in US dollars on a postal money order. The balance becomes due upon arrival in Japanese yen or in US dollar at the exchange rate of the day at the Registration Desk.

All hotels listed are located near the beautiful Peace Memorial Park in the city center. Shuttle bus service will be provided from the hotels to the venue every day during the conference. Though there are a variety of restaurants and bars in the hotels, food and drink are available at reasonable prices in the shopping center about five minutes' walk from the hotels. On the days that the Conference is in session, the campus cafeteria will offer a range of lunch choices at very reasonable prices.

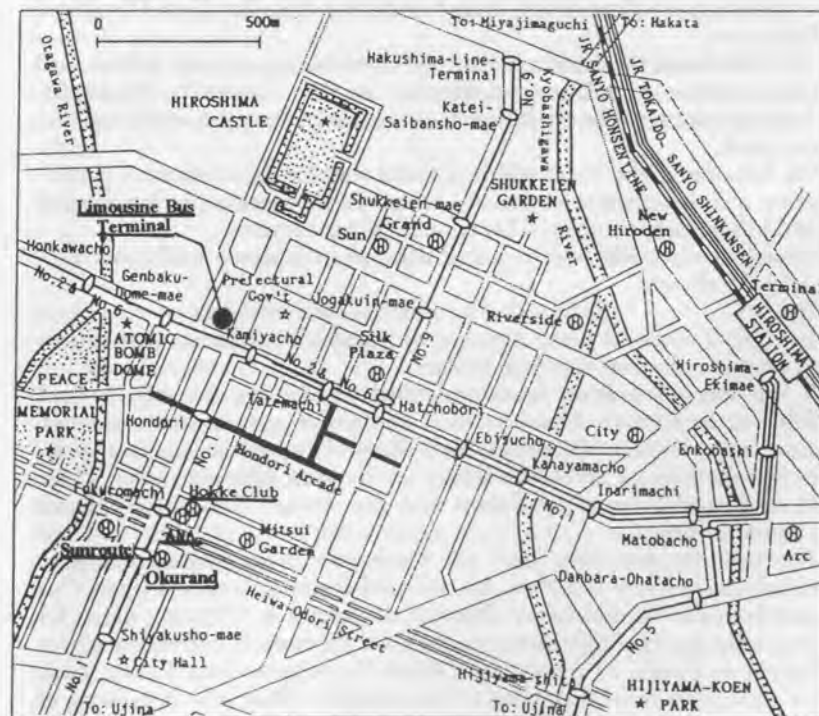
ANA Hotel may be equivalent to "4-star" hotel by international standard. Hotel Hokke Club at the discounted price requires at least a four-night stay.

### How to Get to Your Hotel?

From Hiroshima International (or Domestic) Airport:

Take a limousine bus to the city center. The limousine runs every ten or fifteen minutes. It takes about one hour and there will be a charge of 1,300 Yen (ca. US\$10). A taxi cab will cost you US\$100 or more. To go to a hotel from the bus terminal in the city center, there are two choices: 1) The bus terminal is on the third floor of the building. Go down to the ground floor and take a taxi. It takes less than five minutes and the charge will be ca. US\$5.00. 2) Walk from the terminal in the direction opposite to Hiroshima Castle (see map). It takes less than fifteen minutes to reach the hotel areas.

From Hiroshima (Train) Station: Take a taxi to go to your hotel. It will cost you about US\$7.00.



MAP Hiroshima



## ENTERTAINMENT AND SOCIAL PROGRAMS

### Special Events

- 18 August (Wednesday) 13:00-18:00  
Registration at ANA Hotel  
Informal get-together at the Tea Lounge (ANA Hotel)
- 19 August (Thursday) 17:30-18:30  
Reception (Campus, Hiroshima City University)
- 20 August (Friday) 19:00-21:00  
Concert "An Evening of Japanese Music" (at Aster Plaza, City Center)
- 21 August (Saturday) 17:30-19:00  
Japanese Folk Drum Ensembles (Campus, Hiroshima City Univ.)  
21:30-?? Social Evening at a Discotheque (City Center)
- 22 August (Sunday) 8:30-13:30  
City Tour (Miyajima and Peace Memorial Park)  
19:00-21:00 Banquet
- 23 August (Monday) 17:30-19:30  
Workshop of Yassa Odori (Campus, Hiroshima City University)
- Participants will be entertained with a lecture/concert of Heikyoku (the classical narrative with the biwa) of medieval Japan, a concert of *Gagaku* (court music) and its modern adaptation by Hideki Togi, a performance/workshop of Hiroshima folk drum ensembles (Jidaiko), and a workshop of *Yassa Odori*, the well-known folk dance of Hiroshima Prefecture.

The Hiroshima World Music Festival "*August in Hiroshima*" will be held in cooperation with Unesco at the time of the conference. Free or discounted tickets will be available for conference participants at the registration desk.

On Saturday night, there will be a social evening for conference participants at a discotheque in the city center. Participants are encouraged to bring their cassette tapes, CDs or musical instruments.

Sunday evening will have a special banquet in Japanese traditional style (US\$ 25 charge).

### Tours

Two major tours are being arranged to introduce conference participants to unique aspects of Japanese culture.

A half day sight-seeing tour is planned for Sunday, 22 August from 8:30a.m. to 1:30pm. This tour takes conference participants to the two most famous sites in Hiroshima, both World Heritages: *Itsukushima Shrine* on Miyajima Island in the Seto Inland Sea National Park, one of the "Three Most Beautiful Spots" of Japan; and the *Atomic Dome* in the Peace Memorial Park.

The two day excursion after the conference takes participants from Hiroshima to Kyoto and Nara, the two most traditional cities of Japan. This tour begins in Hiroshima on Thursday, 26 August at 9:55a.m., allows for four or five hours of sight-seeing in Nara and Kyoto each, and ends at Kyoto Station on Friday, 27 August at 2:30p.m. Participants should make plans for subsequent travel according to this schedule. There will be a charge of US\$357 per person, which covers transportation, four meals, accommo-

dation at a Japanese inn, insurance, and commission. If the number of participants is under fifteen, the tour will be canceled.

## THE HOST CITY OF HIROSHIMA

The beginnings of Hiroshima - the "City on the Water" - reach back approximately 400 years to the times of turbulent civil strife in Japan when a warlord named Terumoto Mori ordered the construction of Hiroshima Castle at this strategically important location on the delta of the Ota River. As a result of the first-ever dropping of an atomic bomb on a populated area, the urban areas of the city were reduced to smoldering ruins in but a moment on August 6, 1945. Following the war, however, the city arose from its destruction to rebuild itself as the City of Peace. Hiroshima, with a population of approximately 1,100,000, continues to evolve as a city of water, greenery and culture that aims to make significant contributions to peace throughout the world.

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

The internet homepage of the ICTM has direct links to Hiroshima City, Miyajima, the Convention Bureau, and Hiroshima City University, which provide more detailed information <<http://www.music.columbia.edu/~ictm>>

## Welcome to Hiroshima!

TSUGE Gen'ichi  
TSUKADA Kenichi

Inquiries concerning the local organization should be directed to:

Prof. Tsuge Gen'ichi  
Chair, Local Organizing Committee  
Department of Musicology  
Tokyo National Univ. of Fine Arts & Music  
12-8 Ueno Koen, Taito-ku  
Tokyo 110-8714  
Fax: 81 3/ 5685-7784 (o); +/ 3717-9187 (h)  
<[tsuge@ms.geidai.ac.jp](mailto:tsuge@ms.geidai.ac.jp)>

Prof. Tsukada Kenichi  
Faculty of International Studies  
Hiroshima City University  
Hiroshima 731-3194  
Tel.: 81 82/ 830-1532; fax: +/871-6523  
<[tsukada@intl.hiroshima-cu.ac.jp](mailto:tsukada@intl.hiroshima-cu.ac.jp)>

## ANNOUNCEMENTS

### 34<sup>th</sup> ORDINARY MEETING OF THE GENERAL ASSEMBLY

Members are herewith given notice, in accordance with Rule 7c, that the 34<sup>th</sup> Ordinary Meeting of the General Assembly of The International Council for Traditional Music shall be held on Saturday, 21 August, 1999, 3:30 - 5:00p.m. (15:30 - 17:00) in the Auditorium of Hiroshima City University, Hiroshima, Japan.

#### AGENDA

1. Apologies for Absence
2. President's Report
3. Minutes of the 33<sup>rd</sup> General Assembly
4. Business Arising from the Minutes
5. Report of the Executive Board
6. Election of Board Officers and Members of the Board
7. Other Business (by leave).
8. Closing of the Meeting

Members in good standing for 1999 are entitled to participate and to vote in the General Assembly.

### NOMINATIONS OF OFFICERS AND MEMBERS OF THE BOARD

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

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

President: Dr. Krister Malm, Sweden

Vice President: Prof. Salwa El-Shawan Castelo-Branco, Portugal

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

The retiring Ordinary Members of the Executive Board are Dr. Shubha Chaudhuri, India, Dr. David Hughes, U.K., Dr. Lisbet Torp, Denmark. An additional Ordinary Board membership had being filled temporarily by appointment since Dr. Anthony Seeger's resignation as Ordinary Board Member upon election to the presidency in Nitra.

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

Ordinary Members    Dr. Egil Bakka, Norway  
                            Prof. Tilman Seebass, Austria  
                            Dr. Anthony Seeger, U.S.A.  
                            Prof. Tô Ngọc Thanh, Vietnam.

Other nominations were not received by the Secretariat.

Dieter Christensen  
Secretary General

### FIFTH MEETING OF ICTM NATIONAL REPRESENTATIVES

Chairs of ICTM National Committees and ICTM Liaison Officers are invited to participate in a meeting to be held Friday, August 20, 1999 from 1:30pm to 3:00 p.m. and from 3:30pm to 5:00pm. The meeting will be in Room G. At its Washington meeting 1998, the Executive Board of the ICTM resolved to attend this meeting of its National Representatives.

#### AGENDA

1. Opening of the meeting.
2. Business arising from the Executive Board meeting preceding the Conference.
3. UNESCO records series.
4. Nominations of candidates for ICTM elections of officers: How can the membership become more active in nominating candidates? Consideration of the role of National Committees, Liaison Officers and the Executive Board in the nomination process.
5. Business arising from letters received from National Representatives.
6. News and announcements from National Representatives. (Regular reports from NCs and LOs should be sent to the Executive Secretary for publication in the ICTM Bulletin.)
7. Other business.
8. Closing of the meeting.

Krister Malm

### NEW ICTM LIAISON OFFICERS

#### Brazil

Maria Elizabeth Lucas received her Ph.D. in Ethnomusicology from the University of Texas, Austin in 1990 and is currently Professor of the Graduate Programme in Social Anthropology and head of the Graduate Programme in Music of the Federal University of Rio Grande do Sul (UFRGS), Brazil. Her research interests and publications center on Brazilian popular music, music regionalism and on historical ethnomusicology.

Address: Curso de Pos-Graduacao em Música/UFRGS, Annes Dias 112, 90.020-090 Porto Alegre, RS. Tel/fax: 55-51-226-87-72; <elucas@plug-in.com.br>

#### Croatia

Naila Čeribasić (b. 1964), ethnomusicologist, received her Ph.D. at the University of Zagreb in 1998 with a dissertation on "Folklore Music Practice and Cultural Policy. The Paradigm of Folklore Festivals in Croatia". Since 1990 she has been assistant at the Institute of Ethnology and Folklore Research in Zagreb. Her research area is Croatia. The subjects of her published articles (about ten) are music at weddings, relationship between norm and individuation, music in the context of war and political changes, music and gender issue, folklore festivals, Croatian ethnomusicology.

Address: Dr. Naila Čeribasić Institute of Ethnology and Folklore Research, Kralja Zvonimira 17/IV, HR-10000 Zagreb, Croatia. Tel. (385) 1 4553 632; fax. (385) 1 4553 649; <naila@maief.ief.hr>



## Russia

Evgenija D. Andreeva heads the Department of Applied Studies for Traditional Culture, at the Russian Institute for Cultural and Natural Heritage, Russian Academy of Science in Moscow. Her interests focus on sociological aspects of traditional music in cities. She did sociological research in Moscow and in the Kaluga region.

Address: Preobrazhenskaja ul. d.5/7, kv.98, 107075 Moscow; t: +7 095/286 13 19 (o); f: +286 13 24 (10am-6pm Moscow time only)

## TILMAN SEEBASS APPOINTED STG COORDINATOR

Professor Tilman Seebass (Institute of Musicology, University of Innsbruck, Karl-Schönherr-Str. 3, A-6020 Innsbruck, Austria; fax: +43 512/507-2992; <tilman.seebass@uibk.ac.at>), the Chairman of the ICTM Study Group on Music Iconography, has accepted the Board's invitation to serve as Coordinator of ICTM Study Groups. He will work with the chairs of individual Study Groups on common concerns, function as a liaison between the Study Groups and the Board, and facilitate communication among the Study Groups and between Study Groups and the membership at large. As a first important step, Prof. Seebass has established a much expanded web page for ICTM Study Groups which carries information on all groups and their current plans and activities. The Study Group web page (<http://www.music.columbia.edu/~ictm/> and click on Study Groups) is being maintained by webmaster Herwig Huber at the Institute of Musicology, University of Innsbruck, email <ictm-studygroups@uibk.ac.at>.

## BUSINESS REPORTS, MEETINGS, CONFERENCES OF ICTM GROUPS

### ICTM Colloquium Spain

An ICTM Colloquium on "Musics in and from Spain: Identities and Transcultural Processes" will be held 16-19 December, 1999, in Asturias, Spain, by invitation of the Universidad de Oviedo. Thematically, this colloquium connects with the ICTM Colloquium of 1986 in Lisbon which explored "Portugal and the World. The Encounter of Cultures in Music" (see the volume edited under this title by Salwa El-Shawan Castelo-Branco, Lisboa: Dom Quixote, 1997).

The Organizing Committee consists of Prof. Ángel Medina, Universidad de Oviedo, and Dras Susana Asensio and Marta Cureses. The Programme Committee is chaired by Dr. Josep Martí, Spain, and further includes Dra. Asensio, Prof. D. Christensen (USA), Prof. Salwa El-Shawan Castelo-Branco (Portugal), and Prof. Medina.

### Study Groups

**Study Group on Historical Sources of Traditional Music** is planning to hold its 13<sup>th</sup> meeting April or May 2000 in Austria. Contact address: Doris Stockmann, Claudius-Str. 12, D-10557 Berlin; t: +49 30/392 82 55.

**Study Group on Ethnochoreology** New chairman of the Sub-Study Group on Dance Revival is Mats Nilsson, Linneplatsen 3, SE-413 10

Göteborg, Sweden. Contact address: t: +46 31/773 1972; f: +138 030; <mats.nilsson@ethnology.gu.se>

The sub-group will hold its next meeting in conjunction with the Danube Folkore Festival, also known as the "Kalocsa" festival (organized by CIOFF's Hungarian Section), 12-18 July 1999, in Szekszard, Hungary, upon invitation from the Hungarian Institute of Culture, the European Centre for Traditional Culture, and the Institute of Musicology of the Hungarian Academy of Sciences. Main topic: "Authenticity - Whose Tradition Is It?". Contact address: Federation of Folklore Festivals in Hungary, CIOFF Hungarian Section, Corvin ter 8, H-1011 Budapest. Fax: +36 1201 5164. <folkfest@mail.datanet.hu>

Publications:

*Dance, Style, Youth, Identities*. Proceedings of the 19<sup>th</sup> Symposium of the ICTM Study Group on Ethnochoreology, August 5-11, 1996. Trest, Czech Republic. Theresa Buckland and Georgiana Gore, editors. 1998. 225 pp. With illustr., photographs, Kinetography Laban. ISBN: 80-86156-15-X. Order address: Institute of Folk Culture, 696 62 Straznice, Czech Republic. T: +420 (631) 332 132; f: +332 101. <ulk@brn.pvt.net.cz>. Price: US\$10.00 + Postage.

*ICTM Dance Newsletter's* No 19, Fall 1998, ed. by William C. Reynolds. Contact: t/f: 45 75 55 19 22; <reynolds.stg.ec@post.tele.dk>

**Study Group on Oceania** will meet in Hiroshima, 26-27 August, immediately following the ICTM World Conference. This will be the first official meeting since 1995 that followed the ICTM World Conference in Canberra. Since that 1995 meeting, study group members have been remarkably productive in individual research, publication and other projects, and more than thirty members contributed articles to the *Australia and the Pacific Islands* volume of *The Garland Encyclopedia of World Music* co-edited by a member. This volume, by far the most comprehensive work ever published in the field of our interest, will be a base for consideration of the study group's agenda for the future - the first theme of the forthcoming meeting. In addition to discussion of the announced themes, there will be several special presentations. The study group's business meeting will be held during the World Conference (see Conference Preliminary Program in this Bulletin). Scholars and students with special interest in Oceania who are joining ICTM in 1999 in order to participate in the World Conference are encouraged to also join the study group and participate in its forthcoming meetings. Further information on meeting content is being distributed directly to the study group membership.

Publication:

*Circular*, No. 39, 13 March 1999, ed. by Barbara Smith. Contact: Barbara Smith, Music Dept, Univ. of Hawaii, 2411 Dole St., Honolulu, HI 96822; fax: +808/956-9657; <barbaras@hawaii.edu>

Barbara B. Smith

**Study Group on Computer Aided Research** The next conference will be a two-part meeting, to be held 14-19 September 1999 in Warsaw and Cracow. The organizing committee includes Dr. Ewa Dahlig, Dr. Wojciech Marchwica and Dr. Zbigniew Przerembski.

Topics of the conference:

- Multimedia in (Ethno-) Musicology. Presentations of new CDs
  - Databases: Material, Software, Analysis
  - Current research in Computer-Aided Ethnomusicology
  - EsAC-workshop (as a separate session at the beginning of the conference)
- Limited financial support for participants with currency problems will be provided. Applications should be sent to <eda@plearn.edu.pl>.

Ewa Dahlig

**Music and Gender** The next meeting will take place in Toronto, Canada (or a nearby location to be announced) on August 5-6, 2000. The program chair is Beverley Diamond, Music Department, York University, 4700 Keele St., Toronto, Ontario, Canada, M3J 1P3. <bdiamond@yorku.ca>; fax: 416-736-5321).

The theme for this meeting is "Music, Gender, and the Body" with the subthemes "Integrating Music, Gender, and Dance" and "Gender and the Voice." Papers on other topics relating to gender and music are also welcome. In order to be considered for a travel subsidy, abstracts must reach the Program Chair by December 1, 1999.

Pirkko Moisala

**New Date/Place for STG Music of the Arab World Meeting** The 3<sup>rd</sup> meeting of the STG will be held 20-24 October, 2000 in Aleppo, Syria. For information, please contact Scheherazade Hassan, 21, rue Béranger, F-75003 Paris, France; t: 33 1/42 74 49 60, <cornut@openminds.org>

#### ICTM Affiliated Groups

##### Ethno 99

The 10<sup>th</sup> annual international folk music camp will take place July 8-15 as usual in Falun, Sweden. Ethno is based on workshops where the participants teach each other. Ethno is not based on performances, but the participants have opportunities to present their music and what they have learnt at the Falun Folkmusic Festival starting July 15. Ethno welcomes all instruments including vocal traditions.

Ethno is arranged by Falun Folkmusic Festival, Svenska Rikskonserter, and supported by Fédération Internationale des Jeunesses Musicales and ICTM. Ethno 99 information folders have been sent to ICTM national committees and liaison officers by the organizers.

More information from Ethno, Box 387, SE-791 28 Falun, Sweden, ph.: +46 23 830 90, fax: +46 23 633 99.

Krister Malm

#### ICTM PUBLICATIONS

##### ICTM Directory 1999

A questionnaire to update the 1997 edition of the Directory of Traditional Music will be mailed with this Bulletin. The new edition will include ICTM members/institutions paid-up for 1998 and 1999. Publication is planned for November/December 1999.

**IMPORTANT:** Please observe the following:

- print your entry. If handwritten questionnaires are returned the correct transfer to print cannot be guaranteed
- give clear directions for changes to be made in your file. Point out what

you want to delete, correct, insert in your old entry

-update telephone, fax and email - important!

-list the address which will be in use for your mail from the end of 1999 on

-be aware of the length of your text for each field. If we receive too much text we have to shorten, edit. Most often there will be no time to check back with the sender before going to press

-please observe the deadline.

We apologize for omission of diacritical signs. Please disregard all \*s and most apostrophes in the text which help us to generate the index.

#### MEETINGS OF OTHER ORGANIZATIONS

The *College Music Society* will hold its international conference 28 June - 1 July, 1999 in Kyoto, Japan with an optional three-day pre-conference 25-27 June. Contact address: CMS, 202 West Spruce Street, Missoula, MT 59802, USA. <cms@music.org>; <http://www.music.org/activity.html>

*Music in Cities, Music in Villages: East-Asian Music Traditions in Transition.* 5<sup>th</sup> Annual CHIME Conference (European Foundation for Chinese Music Research) 15 (arrival) to 19 September 1999, Prague, Czech Republic. Contact: Dr. Lucie Olivova or Sankja Fulle, International Sinological Center, Charles University, Celetna 20, 116 42 Praha 1. Fax: +420 2/24 227 803; <cck-isc@ff.cuni.cz>

*Fourth International Asian Music Conference (IAMC).* The Asian Music Research Institute of Seoul National University (SNU) in Seoul, Korea, will hold the fourth International Asian Music Conference (IAMC) on October 6-9, 1999 at the main auditorium of Seoul National University Museum. The program committee invites papers concerning current research on Asian music. Individual paper presentations are 20 minutes long (an equivalent of 8-9 double-spaced typed paper) and will be followed by 10 minutes of discussion. A selected group of papers will be published in the journal of Asian Music Research Institute of SNU, entitled *Tongyang Umak* soon after the conference. The official language of the conference is English. Please submit a hard copy of the abstract (250 words maximum) written in English via mail. The deadline for submission is May 31, 1999.

Postal Address for submissions: 4th IAMC Program Committee, Asian Music Research Institute, Seoul National University, Kwanak-gu, Shillim-dong, San 56-1, Seoul 151-742, Korea. Tel. 822-880-7907; Fax. 822-884-9427

For further information, contact Dr. Jun-yon Hwang <jhwang@snu.ac.kr>, director of the Asian Music Research Institute, or Dr. Hyun Kyung Chae, secretary general of the program committee; Tel: 82-2-332-2447; Fax: 82-2-325-0945; <hkchae@plaza1.snu.ac.kr>.



## REPORTS

### UNESCO CONFERENCE *Power of Culture* Stockholm 30 March - 2 April 1998

The intergovernmental Power of Culture conference on cultural policies for development was a conference at ministerial level. It brought together some 2400 participants representing 149 governments, 23 international inter-governmental organizations, some 135 non-governmental organizations, foundations and other civil society entities as well as many individual artists, scholars and experts. The point of departure for the conference was the report "Our Creative Diversity" by the World Commission on Culture and Development. At the end of the conference the participating governments agreed on an Action Plan on Cultural Policies for Development. This plan specifies actions within five policy objectives:

1. To make cultural policy one of the key components of development strategy.
2. Promote creativity and participation in cultural life.
3. Reinforce policy and practice to safeguard and enhance the cultural heritage, tangible and intangible, movable and immovable, and to promote cultural industries.
4. Promote cultural and linguistic diversity in and for the information society.
5. Make more human and financial resources available for cultural development.

The plan also has a number of recommendations to the Director-General of UNESCO, among them that he should "Take the present Action Plan into account when preparing UNESCO's future program" and "Elaborate a comprehensive strategy for practical follow-up to this Conference including the possibility of not to organize a World summit on culture and development".

At the conference ICTM through its Swedish National Committee organized two so called Agora sessions in cooperation with the Royal Swedish Academy of Music and its research project Music - Media - Multiculture. The subject matter of the sessions was different aspects on diversity in music and music life, especially in traditional music. The sessions were well attended.

In each session presentations by the members of a panel were mixed with periods of general discussions. The panelists/presenters were ICTM members Dan Lundberg (Sweden), Krister Malm (Sweden), Owe Ronström (Sweden), Anthony Seeger (USA) and Ricardo Trimillos (Philippines). At the session a printed document was distributed to all participants. This document contained three key papers:

1. A. Seeger, Ethnomusicologists, archives, professional organizations and the shifting ethics of intellectual property.

2. K. Malm, Copyright and the protection of intellectual property in traditional music. A summary of international efforts.
  3. D. Lundberg, Virtual Community. Assyrian music, nationalism and Internet.
- (This document can be ordered from the Swedish NC.)

Session Tuesday, March 31, 10.00 - 13.00

### MUSICAL DIVERSITY AND RIGHTS

The fact that music now at an increasing pace moves across boundaries and borders reveals both profound common factors in human behavior and a number of totally different notions around music. The session focused on the huge variety of notions on creation, ownership, use etc. of music.

The panelists gave some examples of cases where the traditional notions of ownership are quite different from those manifested in the international copyright conventions and thus have come into conflict with the latter. The cases were traditional Hawaiian music (Trimillos), the Suya Indians of the Amazons (Seeger) and traditional fiddlers in Scandinavia (Lundberg/Ronström). Malm gave a survey of efforts to deal with the conflict between the current concept of "public domain" in international copyright legislation and traditional concepts of ownership.

The discussion centered on questions such as:

How can we deal on the national and international level with this diversity? What are the implications of multiculturalism?

Can we solve the tensions resulting from the clash of values between international copyright legislation and non-Western and folk musical traditions?

Is it possible to stop appropriation and exploitation?

Can an international agenda be designed that takes into account the huge variety in thinking around music?

Are there universal principles that could serve as a foundation for international cultural policies?

There was a general consensus that WIPO in cooperation with other organizations should start regional consultations in line with the so called Phuket Plan of Action in order to find ways to amend the Berne Convention to better accommodate different notions of ownership. The representative of WIPO present at the session not only agreed to convey this message to his organization but also announced that WIPO was prepared to arrange such regional consultations. For the ICTM this was of course a pleasant outcome of the session.

Session Tuesday, March 31, 15.00-18.00

### DIVERSITY IN MUSICAL TRADITIONS - CURRENT SETTING AND TRENDS

The aim of this session was to introduce and discuss some of the recent scholarly findings on the impact of technology, commerce, international legislation, political frameworks and other similar factors on the patterns of change in musical traditions. The session dealt with musical aspects of

homogenization, diversification, globalization, localization, voluntary and involuntary migration, purification, commercialization, cultural rights, property rights etc. The introductions were mainly based on the knowledge compiled within the International Council for Traditional Music and the research project "Music - Media - Multiculture" at the Royal Swedish Academy of Music.

As an introduction Malm was mapping the fields of musical interactions. Identification of focal sectors and spheres of tension was followed by an outline of current interaction between music and technology. This included descriptions of how the application of new technologies in production and dissemination of music has fundamentally changed the music scene during the past decades, a short historical sketch on development of music media technology, the concepts mediation and mediaization and the move from broadcasting towards narrowcasting and networking.

Lundberg presented the case of a virtual nation, i.e. the Assyrians on the World Wide Web.

Seeger presented some aspects of music and migration, media and business including different kinds of gatekeeping and cultural domination.

Trimillos talked about music and social stratification and the new networks.

Lundberg and Ronström gave an account of the experiences of the Swedish band Orientexpressen (The Orient Express) under the heading "Playing the music of the others". They did this together with two of their fellow musicians in this band, Ismet Lolic and Hans Hurtig. Their account of the changing interpretations and labeling by the society at large of the band's activities since it started in the 1970s revealed a lot about the changing conceptions around music. In the seventies the band was labeled as a band that played "Balkan music", then in the eighties it became a band playing "immigrant music" and today is labeled "a multicultural band", while it in fact has played the same music all through these years.

In the concluding discussion the following important current trends in the changing international scene of music were pointed out:

1. The use of music increases everywhere. Music has become a constant part of human soundscapes as never before.
2. There is a growing importance and power of multinational music corporations on the one hand. On the other the multinational music industry is rapidly losing its monopoly of the global distribution of music due to the developments in reproduction and communication technologies.
3. An increasing objectification of music leads to a divorcing of musical styles from local meaning and constraints.
4. A growing number of musical styles and forms, live and mediated, have become globally available. Besides the international popular music, local and regional forms and styles also become globally available.
5. Through the technology of global networks new formations emerge of

affinity groups, centering around certain musical forms.

6. There is a growing use of music as identity marker, due to growing possibilities of displaying ever more nuanced messages of affinities and identities, through the increasing number of available musics.

These trends have to be further investigated and taken into account when implementing the "Action plan on cultural policies for development" and generally when designing cultural policies for music.

Krister Malm

## WORLD CONFERENCE ON MUSIC AND CENSORSHIP

The 1st World Conference on Music and Censorship was held November 20-22, 1998 in Copenhagen. The conference was attended by representatives of musicians, composers, lyricists, researchers, media, international and other organizations.

The participants brought forward solid documentation showing that numerous governments and political and religious groups in the World Community are, in the field of music, violating the rights of freedom of expression as specified in the UN Universal Declaration of Human Rights. These violations include censorship, banning, physical and mental abuse, imprisonment and even assassination. Long term effects of censorship include lack of access for millions of people to their cultural heritage. Svanibor Pettan, Lisbet Torp, Krister Malm and other ICTM members were active in the conference.

As a result of the Conference preparations are made to form an organization along the lines of the author's PEN to support jailed and banned music makers. An interim steering committee has been set up with Krister Malm as one of its members. In February 1999 an Action Plan was published. This work is based at the Danish Center for Human Rights, which also organized the conference. For further information contact: Marie Korpe, Project coordinator, The Music and Censorship Project, The Danish Centre for Human Rights, Studiestræde 38, DK-1455 Copenhagen K, Denmark. <mak@humanrights.dk> - tel.: +45 333 088 89.

Krister Malm

## The Role of Music in "Emerging Multicultural" Countries ICTM Colloquium, January 9 - 12, 1999, Visby, Sweden

This colloquium organized by the Swedish National Committee gathered 14 scholars in the mediaeval town Visby on the Swedish island Gotland in the Baltic Sea. The aim was to penetrate issues related to the processes and factors causing the transition of a number of societies that formerly were perceived by their members as culturally fairly "homogeneous" into



societies perceived as "multicultural", stratified in groups in one way or the other based on cultural affinity.

The topic was discussed in six 3-4 hour sessions, each with a theme introduced by some of the participants. The themes were:

1. "Music and the production of identity: classification and genesis" introduced by Krister Malm and Beverly Diamond.
2. "Music and the production of identity: expressions and activities" introduced by John Baily and Dan Lundberg.
3. "Hegemonies - stratification - power structures" introduced by Eva Fock, Pirkko Moisala and Josep Martí.
4. "The multicultural individual" introduced by Pieter Remes and Dan Lundberg.
5. "Methods and tools" introduced by Mark Slobin and Owe Ronström.
6. "Conclusions" introduced by Dieter Christensen and Salwa El-Shawan Castelo-Branco.

There was plenty of time for the quite lively discussions. The general feeling among the participants was that the introductions and discussions had put some intriguing questions and yielded some quite rewarding results. The comparison of developments in different countries and regions revealed similarities and differences. There was a general consensus that the terms "multicultural" and "multiculture" were administrative and political concepts and should be used as such in analytical discourse.

All the sessions were tape recorded. The discussions have been transcribed by Dan Lundberg and Krister Malm, and a report from the conference will be published.

Krister Malm

#### STUDY GROUP: Folk Musical Instruments - 13th Meeting

The 13th meeting of the Study Group on Folk Musical Instruments, Sept. 19-24, 1998, was hosted by the Musikhistorisk Museum og Carl Claudius Samling in Copenhagen by invitation from its curator, Dr. Lisbet Torp. The conference was generously sponsored by the Danish Council of Museums, the Danish Research Council for the Humanities and Musikhistorisk Museum. Due to this fact the conference was open for participants from countries with currency problems.

The meeting was opened by Prof. Erich Stockmann, the chair of the Study Group, and Dr. Lisbet Torp. Sessions concentrated around two main topics: *Traditional Instruments: Collecting, Preserving, Researching and Presenting* and *The Revival of Folk Music Instruments*.

Mette Müller (Copenhagen, *Some Policies in Collecting, Preserving, Researching and Presenting "The Real Thing"*), the former curator of the Musikhistorisk Museum, shared with participants some remarks on the importance of instruments as material traces of culture as well as her experiences in all the activities on which the museum work is based. The

paper gave also an overview of the history of the Musikhistorisk Museum og Carl Claudius Samling.

Andreas Michel (Leipzig, *European Folk Music Instruments in the Musikinstrumenten-Museum of the Leipzig University: History of Collection and Concept of Presentation*) pointed at several concepts in arranging folk music instruments' exhibitions, like evolution (traditional instruments shown as preliminary stages of development), system of classification (i.e. in respective groups of art instruments), design (purely aesthetic arrangement), and others.

Brigitte Bachmann-Geiser (Bern, *Von der Alp ins Museum. Die Sammlung Traditioneller Musikinstrumente der Schweiz im Kornhaus Burgdorf*) presented the history, profile and broad activities of the Swiss folk music instruments museum which she had created. As a part of the project, an attractive interactive CD program on traditional Swiss instruments was presented as well.

Annette Erler (Copenhagen, *A Historical Collection of Mongolian Instruments*) concentrated her presentation on the collection of Mongolian instruments in the National Museum in Copenhagen. The collection comes from Henning Haslund-Christensen's expeditions in the thirties.

Oskár Elschek (Bratislava, *Cooperation Between Different Types of Musicological Institutions*) stressed the importance of cooperation between scientific and cultural institutions dealing with folk music instruments, such as music museums, societies of makers and researchers of instruments, publishing houses, departments of instrument making, competitions, iconography groups, record companies etc.

Tamila Djani-Zade (Moscow, *The Collection of Musical Instruments by August Eichhorn as a Historical-Ethnographic Document for a Study of the Middle Asia People's Culture in the 19th C.*) presented a history and the rich photographic documentation of the collection of Turkestan music instruments by the Saxonian researcher.

Bjørn Aksdal (Trondheim, *The Early History of the Hardanger Fiddle - A Norwegian Registration, Dating and Researching Project*) represented a four-person team that led an extensive project aimed at the dating of available Hardanger fiddles. The paper gave an overview of methods and results.

Ewa Dahlig (Warsaw, *From Museum to Stage: Folk Musical Instruments Revived*) discussed some aspects of reconstructing vanished traditional chordophones in Poland: from the instrument and playing technique to the repertoire.

Ihor Macijewski (St. Petersburg, *Traditional Instruments of Podlasye: On the Polish-Ukrainian-Belorussian Ethnic Borders*) gave a survey of folk music instruments of the borderland with rich sound and iconographic docu-

mentation.

Rimantas Sliužinskas' (Klaipeda, *The Bagpipe in Lithuanian Traditional Instrumental Music*) paper on Lithuanian bagpipe was read in the absence of the author.

Hans Hinrich Thedens (Oslo, *The Nineties: A New Day for the Jews Harp in Norway*) presented a surprising revival of the Jews harp in Norway after the death of the last maker (1976). New tendencies include experiments with both playing technique and the instrument's form as well.

Gunnar Ternhag and Mathias Boström (Falun, *The Dissemination of the Nyckelharpa The Ethnic and Non-Ethnic Way*) successfully continue Jan Ling's research on the nyckelharpa which is the emblematic instrument for Swedish folk culture. They traced ethnic and non-ethnic ways of its revival in Sweden and abroad.

Manfred Bartmann (Salzburg, *Die Irische Bouzouki: Ursprünge, Stimmungen, Spielpraktiken*) gave a paper on the introduction of bouzouki to Irish music, starting with first experiments in 1966 till today. The presentation was attractively accompanied by a live performance.

Julijan Strajnar (Ljubljana, *Quelques Aspects de l'Ethnomusicologie: Instruments et Musique Populaire*) suggested a division of music instruments into three groups: (1) simple, known in different cultures and used in similar way, (2) regarded as typical for the region or ethnic group and (3) known in several regions but used in different ways.

Drago Kunej (Ljubljana, *Die Panflöten in Slowenien: Von der Herstellung bis zur Spielart*) not only spoke about Pan flute in Slovenia, but also made a pipe and played on it showing special techniques.

Irene Zinkiv (Lvov, *The Bandura in the 20th C.: Revival and Reconstruction*) made an attempt to reconstruct the history of the bandura from archaeological sources and the 16th-18th C. iconography. She presented also the construction, terminology and repertoire.

Wolf Dietrich (Sulzheim, *A Gajda Revival in Greek Macedonia*) discussed criteria of folk music instruments' revival using the Greek bagpipe as an example of an unsuccessful attempt.

Piotr Dahlig (Warsaw, *The Wooden Horn "Ligawka": New Examples of Invigoration 1995-97*) introduced a term 'invigoration' to make a difference between instruments that are still in practice (invigoration) and those that vanished (revival).

Marianne Bröcker (Bamberg, *The Hurdy Gurdy: A New Instrument for Traditional Music - An Old Instrument for New Music*) pointed at different aspects of the hurdy-gurdy revival in France, including experiments with

amelioration and amplification of the instrument. Also the music for the hurdy-gurdy is subject to changes, and new techniques of playing result in astonishing music, far removed from tradition.

Gisa Jähnichen's (Berlin, *Rekonstruktion traditioneller Musikensembles in Vietnam*) detailed paper on the reconstruction of Vietnamese music ensembles was illustrated by marvellous diagrams with instruments' sketches - this example will certainly find followers.

Sylvie Douce de la Salle (Montluçon, *The Electrification of Traditional Musical Instruments*) draw our attention to instruments that do not belong to any tradition yet, but are important as a phenomenon of our days. The museum in Montluçon collects, among others, electrified music instruments and amplifiers.

In the final discussions, led by Erich Stockmann, participants suggested themes for the next conference which Andreas Michel invited to be held 2001 in Markneukirchen, Germany.

Apart from intensive sessions, the organizers offered a full-day excursion to North Zeeland, including a visit to Louisiana (the magnificent Museum of Modern Art), and to the Hamlet's castle Kronborg in Elsinore. A small book exhibition accompanied the meeting with publications brought by participants. The farewell dinner completed this extremely fruitful and perfectly organized conference.

Ewa Dahlig

#### STUDY GROUP: Music and Gender - Finnish Meeting

In a scenic retreat in Järvenpää, Finland, the Study Group on Music and Gender met for three days, January 21-23, 1999, of papers and discussions on the theme "Gendered Images of Music and Musicians." Approximately twenty participants from seven countries heard and discussed presentations concerning identities of village "courtesans" in India; music and disability identity; the attitudes and stereotypes of student listeners; the role of women in the early musical history of Israel; Parsifal's Kundry as abject; gender, technology, and the voice of Australian modernity; the changing functions of women in Lithuanian and Polish music cultures; gender images of music and musicians in the Glagolitic tradition of Croatia; images of love, hope, and remembrance in the oral tradition of two Ethiopian composers; women, media and the 1995 Sibelius violin competition; and Fanny Hensel's musical roles.

The conference also included workshop sessions on "Qualitative Methodology, Ethnomusicology, and Gender" led by Helmi Järviluoma and Pirkko Moisala who guided participants through exercises on interpreting life stories of music and gender. Other highlights included a field research



excursion to a Finnish tango restaurant for some participant-observation and interpretation of Finnish performance of gender relations and a performance/discussion by Finnish folk singer Sanna Kurki-Suonio on "Intuitive Re-creation of Kalevala Rune-Singing."

At the conference business meeting, members elected Carol Babiracki and Pirkko Moisala as co-chairs of the Study Group. They also elected as members of a new Publications Committee Cynthia Tse Kimberlin and Gorana Doliner, with Beverley Diamond as advisory member. It was agreed that the next meeting will take place in Canada in August 2000 (see Bulletin announcements). Poland, Italy, and Mexico were discussed as possible sites for future meetings.

The Study Group is seeking a volunteer from its membership to act as Secretary for a term of two years, taking responsibility for updating the website, establishing an email list, and keeping the mailing list. Interested members are encouraged to contact co-chair Pirkko Moisala at <pmoisala@mail.abo.fi>.

The anthology *Music and Gender: Negotiating Shifting World*, edited by Beverley Diamond and Pirkko Moisala will be published this year by the University of Illinois Press. The volume includes a number of articles written by Study Group members.

The co-chairs of the Study Group encourage all members to contact them with ideas for developing the Study Group or for sites of future meetings. Carol Babiracki, through June '99: <babirack@fas.harvard.edu> Pirkko Moisala: <pmoisala@abo.fi>

Pirkko Moisala

#### STUDY GROUP: Maqâm - 4<sup>th</sup> Meeting

Upon invitation from the Istanbul Technical University the "maqâm" group could hold its fourth meeting October 18-24, 1998 in Istanbul. After two meetings in Germany (Berlin and Gosen) and a third in Finland (Tampere) the Study Group was now at a stage where it could ensue the actual area of its interest. The local organizer of the conference was Professor Yalçın Tura, composer and Director of the ITU/State Conservatoire of Turkish Music, whose enthusiasm won the support of Professor Gülsün Sağlam, Rector-mistress of the Technical University.

The interest of musical orientalists and maqâm specialists in the meeting was very high but in view of pecuniary problems a good many researchers were unable to join the group. Nevertheless, two dozen scholars from eleven countries, some as guests, participated in the meeting. Countries represented were Turkey, Uzbekistan, Turkmenistan, Iran, Israel, Greece, England, France, Germany, Russia and the U.S.A. As especially important should be regarded the fact that eight researchers, most of them by support of the host, represented the Caucasian and Middle Asian traditions.

Main topic of the meeting was "The maqâm traditions of the Turkic peoples" treated under the four aspects "Regional traditions of maqâm", "Theory and concept of maqâm", "History of maqâm" and "Turkish influences on regional maqâm traditions". The many very interesting papers transmitted new knowledge of the multifarious regional and local phenomena of maqâm bound or maqâm-like musical production and the various layers and impulses of its history. Contributions provoked lively discussions, sometimes extensive and even exhaustive.

Papers of the conference will be published by the host.

The fifth conference of the STG is planned for June 2000 in Bukhara, Uzbekistan. At the final session of the Istanbul meeting the following topics were proposed: "Intercultural comparison of maqâm phenomena", "Regional traditions", "Maqâm and related phenomena" and "Theory and practice of maqâm".

The hosts of the meeting invited participants to two concerts, one with the fascinating traditional Turkish fasıl Eviç, the other one comprising a series of traditional songs from the 18<sup>th</sup> century onwards sometimes introduced by soloistic instrumental improvisation. A city tour which took participants to the glorious ancient part of Istanbul with Hagia Sophia, Blue Mosque and Topkapı Palace concluded this lovely conference which throughout was held in a frank and friendly atmosphere.

Jürgen Elsner

#### STUDY GROUP: Anthropology of Music in Mediterranean Cultures

The ICTM Study Group on the "Anthropology of Music in Mediterranean Cultures" met the 11-13 June 1998 at the "Fondazione Ugo e Olga Levi per gli studi musicali" in Venice. The topic of the meeting was "Music as Representation of Gender in Mediterranean Culture". It included fourteen presentations in five sessions and a closing discussion.

The approach to the issue of gender in the meeting went far beyond the more common questions of musical research related to this subject, such as the exploration of female repertoires which were traditionally neglected by scholars in the past. Basic issues on the agenda were the fundamental role of music in representing the roles of gender and the relations between genders in different social groups, ethnic or religious, in Mediterranean countries from the past and the present. Emphasis was put on the musical event as a locus for the public construction and representation of the relationships between genders. The meeting intended to contribute musical considerations to be compared with results from investigations on the issue of gender within the fields of Mediterranean social and cultural anthropology.

The presentations covered a wide variety of Mediterranean cultures, musical genres and styles and historical periods. The meeting opened with Tullia Magrini's "Women 'work of pain' in Christian Mediterranean Europe". Magrini's contention is that women in the Christian Mediterranean world, living in a male-dominated society, resorted to symbolic means to express their identity. They found it in religious and ritual behavior as the sanctioned emotional and expressive outlets available to them in public contexts. The expression and elaboration of suffering is one of the chief contexts where women acted meaningfully on their own behalf and on behalf of their community. An association between femininity and suffering became common in the Mediterranean Christian societies examined. This association stems from the bond between human and sacred femininity which is found in the parallelism between the mother's suffering expressed in religious practices and the prominence of the Madonna as the main female figure of Christianity. Organically following this presentation, Iain Fenlon's paper on "Music, ceremony and female piety in Renaissance Venice" treated the invisibility of Venetian women in the public life of the city in the Renaissance period, a tradition which restricted vocational choice of women to the palace or the convent. He links this aspect of social life to a central aspect of the rhetoric of Venetian official historiography in which the city is presented as a pure, uncorrupted virgin state, a city not violated by outside forces. Marian devotion and the designation of Venice as a special protectorate of the Virgin completed the notion of uniqueness and perfection which lies at the heart of the 'Myth of Venice'. This concept was publicly expressed in the great civic celebrations of the Republic. In musical terms this idea was reflected in the wide range of Marian composition written by the composers working in Venice.

Two other papers treated gender in Western art music traditions. Martha Feldman in "The absent mother in opera seria" stressed as her point of departure the close relation between experience and message in opera seria. Discontinuous listening was possible in settecento Italian theaters because insuperable patriarchy was a foregone conclusion of the plots. Other signs in opera seria listening habits and contents, however, suggested fractures in the patriarchal relations that ruled the old regime. She focused on the crisis of two key gendered social institutions: marriage, represented by the absence of husbands from their theater boxes and their substitution by *cecisbei*, and motherhood, observed in the resurrection of mother figures in the late eighteenth-century which had been all but suppressed in early-eighteenth century opera seria. Michela Garda's "Re-telling and revising our musical past: feminine voices of the male music" posed the following question: Is the patriarchal gender paradigm inscribed in Western classical music language and form, or can we suppose that music was sometimes and somewhere a space to develop a dialectic between the discourse of gender? The first approach leads us to explain the concern of musicology with women composers as a compensatory one dedicated to save women's unheard voices which remained on the margins of the canon as well as from academic musicology. The second approach suggests that women's music is not the immediate expression of a personal subjectivity of a privileged

inferiority nor the expression of the collective soul of women, of the "femininity". It is rather a complex dialectics between social construction and personal achievement.

Several papers addressed the issue of gender and music in the Arabic countries of North Africa. Karin van Nieuwerk in her paper "An hour for God and an hour for the heart: Islam gender and female entertainment in Egypt" discussed the effect of the growing influence of religious fundamentalism on public entertainment, and particularly on music, singing and dancing in the Islamicist strongholds in the south of Egypt. She discussed this phenomenon in the framework of the relationship between the religious discourse on music and entertainment and the religious discourse on gender. Tony Langlois addressed similar issues in his paper "Invisible but audible: women's religious music in Morocco". He focused on the gatherings of the A'issawa, a social practice which includes the loss of self control to emotions during dancing and chanting to music played by women for women, in the city of Oudja in eastern Morocco. The viewpoint used to interpret this practice is that ecstatic religious practices are typically resorted to by those without the political voice to express grievances in any other way. Although the segregation of women in these closed events perpetuates the established gulf between gender discourses in Islam, the gatherings also mark a degree of independence from, and resistance to, the normative Islamic ideology. A similar issue was tackled in Antonio Baldassarre's presentation on "Women's sacred songs in Fes (Morocco): Documentation and reflection" where he treated female religiosity among the black religious brotherhood known as Gnawa in the ceremonial and traditional context in which it is expressed. He focused on the pre-nuptial celebration (*henna*) and in the ritual practices of the *haddarat*, the ecstatic rituals, in Fes. His study represents a departure from the common accepted view of male exclusiveness in the transmission of religious musical repertoires in North Africa. Marie Virolle's paper on "Women and *Rai*; roles and representations" went beyond the field of women and their expression of Islamic religiosity, into the field of popular music. Women played an important role in the elaboration and diffusion of traditional and modern *Rai*. She perceives women artists in this genre as more undisciplined and spontaneous than their male counterparts. They are exploited among the exploited, even more outcasts because they are transgressive women. But female performers are also catalysts of emotions, as we have seen in the Christian Mediterranean too. Because of their precarious position they are also the most iconoclast in relation to the classical popular poetry and musical innovation which has been overall the province of men.

Martin Stokes in his presentation on "Hypergender and Mediterraneanism" challenged the view of the authoritarian gendered and sexual binarisms embedded in the structuralist concerns of early Mediterranean anthropology and still found in the ethnomusicological literature on Mediterranean music. He argues that while Mediterranean popular urban genres have been identified with subversive forms of gendered and sexual



identity, the performances of Turkish popular artists such as ultra macho Ibrahim Tatlıses and the gay icon Zeki Müren shape a decidedly contemporary experience which he defines as the "impossibility of gender". In this type of gender, the signifiers of an old gendered and sexual order (particularly those related to masculinity) are depicted as comically or tragically inadequate in the face of contemporary cultural realities. Stokes carried his hypothesis even further by arguing that it is the nature of the nation-state which problematizes gender roles rather than Turkish Islam. Nationalism in Turkey remains a thoroughly gendered affair. The redefinition of gender in contemporary Turkish popular music are thus part of the redefinition of Turkishness itself. He linked the idea of "hypergender", i.e. constructions of gender and sexuality which point to their inadequacy as models of contemporary behavior, and the collapse of national politics.

Two papers treated Mediterranean Jewish cultures. Philip Bohlman's "*Schechinah*, or the female sacre in music of the Jewish Mediterranean" departs from the assumption that Jewish images of the sacred are overwhelming masculine and therefore sacred musical practices draw sharp gender distinctions between the masculine and the feminine. However, at a deeper level there is a powerful feminine presence in Jewish sacred musics, the figurative imagery of *shechinah*, the feminine presence of God. Bohlman contends that an increased awareness of the feminine sacred can lead us to chart entirely new paths for Jewish history across the Mediterranean. Edwin Seroussi in "Degendering Jewish music: the survival of the Judeo-Spanish folk song revisited" examined the social strategies of Sephardi Jewish women in the Ottoman Empire which ensured the survival of their traditional repertoire of songs, including ballads on subjects such as incest, in spite of the opposition of the rabbis.

Two presentations were concerned with gypsy communities in Europe. Joaquina Labajo discussed in "Body and voice, the construction of gender in flamenco" the evolution of the construction of the myth of the masculine "gypsy girl" and the archetypal low and broken voices in "deep" flamenco. She started by arguing that stereotyped images constructed about flamenco were made by non-Spanish writers and male artists and that therefore the understanding of flamenco stereotypes cannot exclude the active and conditioning foreign presence that has been the most demanding factor as an exotic language of gestures and attitudes. She showed as an example of this issue the evolution of the stereotype of the "gypsy girl" in the Hollywood movie industry. This image, however, is endorsed by men devoted to domestic or foreign tourists. Another image of flamenco, more complex and rich, arises from the role of women in social and musical expressions in the Romany Gypsy community in Spain and in general, in Spanish society. Moreover, old recordings show that popular voices of flamenco dating from early in this century showed preference for the refined image of degendered operatic virtuoso style of men and classically educated female voices. Svanibor Pettan called in his presentation "'Male' and 'female' in culture and music of the Gypsies in Kosovo" for a reevaluation of the binary gender division in Mediterranean

musical studies by stressing the role of the third gender, homosexuals. His study focused on the gypsy population of Kosovo, the Roma, and a musical practice of their women known as *talava*. He started by stressing that sexual segregation in Kosovo is related to ethnic and religious affiliation as well as to the rural/urban distinction and regional and local folkways. This segregation can be found in the stylistic features and musical instruments of each gender's music. An exception to this traditional pattern of sexual segregation was noticed among the Roma, in relation to the *talava* in its amplified version, which was transformed from female indoor music performed by women for female audiences to the outdoor music performed by men for the general audience. The agents leading this transformation were homosexuals.

The meeting concluded with a session chaired by Bruno Nettl. Nettl congratulated the participants for three features which characterized this encounter: the contestation of paradigms (e.g. the cultural homogeneity of the Mediterranean); the balance between theory and data; and the absence of a political agenda (e.g. the advancement of feminist or gay/lesbian interests). He then summarized the themes treated in the meeting: the use of music as a guide of distinction among genders; the role of women in the performance of music in religious systems; gender identity in public spectacles; music as a masking device; the use of anthropological theory in studies of elite Western music; the unity vs diversity of the Mediterranean as a cultural area; and finally, Mediterraneanism as a destabilizing force of cultural homogeneity.

Edwin Seroussi

#### NATIONAL COMMITTEE: Lithuania

The Department of Ethnomusicology at the Lithuanian Academy of Music and the Section of Ethnomusicology at the Institute of Musicology held a joined conference on "Improvisation in Folklore", December 5-6, 1998. The conference was devoted to the memory of the famous ethnomusicologist Prof. Jadvyga Čiurlionytė (1899-1992). Ass. Prof. Dr. Rimantas Astrauskas, vice-president of the ICTM Lithuanian National Committee, chaired the organizing committee. Lithuanian ethnomusicologists and guest from Sweden, Poland, Denmark, Russia, Germany and Finland presented 18 papers.

Main research objects for this conference were problems of *improvisation* and related general problems of *stability* and *mobility* in folklore.

Session 1. Chairs: A. Czekanowska, R. Astrauskas.

Rimantas Šliužinskas (University of Klaipėda, Lithuania) The Terminology Concerning 'Improvisation', 'Stability' and 'Mobility' in the Writings of Lithuanian Ethnomusicologists (1st Part of 20th Century).

Timo Leisiö (University of Tampere, Finland): "Is it Possible to Resist the Change in an Oral Tradition" [paper read in absentia]

Risto Blomster (UTA, Finland) Two Songs on the Move:

Modernisation Process in the Finnish Old Gypsy Song Style [paper read in absentia].

Session 2. Chairs: T. Leisiö, R. Sliužinskas.

Rimantas Astrauskas (Lithuanian Academy of Music [LAM], Vilnius, Lithuania) Constructional Features of Lithuanian Calendar Tunes as a 'Rigid Style' Improvisation in a Frame of Tradition

Liuda Surkienė (Vytautas Magnus University, Kaunas, Lithuania) Whitsunday and Shepherds' 'Oliavimai': Improvisation as a Structure

Aušra Žičkienė (Institute of Lithuanian Literature and Folklore [ILLF], Vilnius) The Constancy and the Amplitude of Variability in the Melodies of Lamentations

Rasa Norinkevičiūtė (LAM, Vilnius) Traditional Lamentation Songs and Environment

Dalia Vaitenavičienė (ILLF, Vilnius) Improvisation in the Sung Insertions of Lithuanian Folk Tales

Session 3. Chairs: M. Hauser, D. Vyčiniene.

Dalia Urbanavičienė (LAM, Vilnius) Relation Between Improvisation and Function in Lithuanian Ethnochoreography

Raimondas Garsonas (LAM, Vilnius) Variation Problem when Performing Lithuanian Folk Polkas

Gaila Kirdienė (LAM, Vilnius) Identification of Melody Type and on Some Ways of its Varying in Lithuanian Folk Fiddle Music

Esbjörn Hogmark (The Eric Sahlström Institute, Sweden) The Swedish Nyckelharpa: an Example of Improvisation in Folk Music Instrument Manufacturing

Session 4. Chairs: R. Astrauskas, E. Hogmark

Michael Hauser (R. Academy of Music, Copenhagen, Denmark) Organised Improvisation Among Inuit (Eskimos) in North Greenland

Elena Smirnova (University of Kazan, Tatarstan, Russia) and Ildar Kharissov (Free University, Berlin, Germany) Towards Stability and Mobility in the Melodies of the Tartar 'Ozon koj'

Eirimas Velička (Institute of Pedagogics, Vilnius) The Rhythm Cycles in Northern Indian Classical Music

Session 5. Chairs: L. Burksaitiene, R. Blomster

Ruta Gaidamavičiūtė (LAM, Vilnius) Improvisation in Traditional and Professional Creative Works

Anna Czekanowska (University of Warsaw, Poland) Four Questions to Zygmunt Krauze: How to Experiment with Folk Music

Dainius Valionis (LAM, Vilnius) Shape of Diamond in Music and Ornamentics: the Movement of Improvisation.

The full text of conference materials will be published in the near future.

The following events were scheduled during the meeting: presentation of video materials. Esbjörn Hogmark (Sweden): Swedish folk music seminar;

Åsa Södergren and Esbjörn Hogmark (Sweden) Swedish folk music concert; Lithuanian folk music concert by Folklore Studies students of LAM Department of Ethnomusicology; folklore improvisation evening in Lieponys village with local country meals, etc.

The next annual conference in Vilnius will be held December 1999, devoted to the 100 year anniversary of Prof. J. Čiurlionytė.

The 1<sup>st</sup> traditional International Scientific Conference, "The Music Around the Baltic: Past and Present" was held at the Institute of Musicology of Klaipėda, Lithuania, April 24-25, 1998. The organizing committee was chaired by Dr. Rimantas Sliužinskas.

The following papers were read in the Ethnomusicological Section:

Rimantas Sliužinskas (University of Klaipėda, Lithuania) the History of Lithuania-Minor Ethnic Region Folk Songs: Past and Present

Alfonsas Motuzas (Klaipėda) Religious Music from Žemaitija (Lithuania) and Zebrzydowska (Poland): Connections and Differences

Ingrid Gjertsen (University of Bergen, Norway) The Lutheran Psalms and their Folk Singing Tradition in Norway

Rigmor Eidem (Oslo, Norway) Vocal and Instrumental Folk Music in the Northern Part of Norway, among the Norwegians and the Lapp population.

Materials from this conference were already published in no 3 and 4 (1998) of "Tiltai" [The Bridges], the main scientific quarterly at the University of Klaipėda.

The 2<sup>nd</sup> traditional International Scientific Conference "The Music Around the Baltic: Past and Present" will be held April 16-17, 1999 at the Institute of Musicology, University of Klaipėda. Scientist from Lithuania, Latvia, Estonia, Finland, Sweden, Norway, Denmark, Germany and Poland are expected to attend the meeting.

Rimantas Sliužinskas

#### NATIONAL COMMITTEE: Poland - Report of 1998 activities

The annual meeting of the ICTM National Committee, Poland, was held in Warsaw, on November 13, in the Institute of Art. Its aim was to exchange information on current research, cultural and scientific events and publications in which NC members are involved, and to discuss organizational matters concerning future activities of the NC.

Members of the Polish National Committee apart from involvement in activities of their own institutions in the field of (ethno)musicology also cooperated internationally in the frame of ICTM and beyond it.

#### Conferences

K. Dadak-Kozicka organized the annual conference of the Union of Polish Composers (which consists in a large part of musicologists). The conference was devoted to problems of interpretation of music. Other members



of the National Committee participated in meetings of ICTM Study Groups on Music and Minorities (Anna Czekanowska), Ethnochoreology (Grażyna Dąbrowska), Music Archaeology (Anna Gruszczyńska-Ziółkowska, 'Is the Sound the First and the Last Sign of Life?'), Folk Musical Instruments (Ewa Dahlig, 'From Museum to the Stage: Folk Musical Instruments Revived', and Piotr Dahlig, 'The Wooden Horn "Ligawka": New Examples of Invigoration, 1995-1997'), and Computer Aided Research (Ewa Dahlig, '1500 Esac-Encoded Folksongs From Northern Poland').

#### New Publications

Ludwik Bielawski, Aurelia Mioduchowska, *Kaszuby. Polska Pieśń i Muzyka Ludowa* (Cassubia. Polish Folksong and Folk Music), 3 vols. Warsaw, ISPAN, 1998 (vol. 1) and 1999 (vol. 2-3). A huge and unique collection of over 1500 songs from the north of Poland, with transcriptions of music and text, preceded by in-depth interpretation of the regional folk culture. Publication of this opus was lauded at a reception on February 25, 1999 in Gdansk attended by local authorities, intelligentsia, mass-media, Cassubian cultural activists and folk ensembles.

Piotr Dahlig, *Tradycje muzyczne a ich przemiany* (Musical traditions and their transformations). Warszawa, ISPAN, 1999.

Ludwik Bielawski, J. Katarzyna Dadak-Kozicka (editors), *Interpretacja muzyki* (Interpretation of music), ISPAN 1998

Grażyna Dąbrowska has prepared a new issue of the *Biuletyn Ethnochoreologiczny* (Bulletin of Ethnochoreology).

#### CDs, Films

The Folk Culture Center of the Polish Radio led by Maria Baliszewska, released new CDs from the series Music from the Sources. Ten CDs appeared 1996 - 1998, each from a different region of Poland, eight more should be ready in 1999, including ethnic minorities in Poland and Poles abroad. Grażyna Dąbrowska continues her release of video-cassettes documenting folk dance and music concerts in Warsaw (since 1991).

#### Current Projects

Wojciech Marchwica is coordinator of the three-year (1998-2000) TEM-PUS project: creating the Mixed Bachelor-Master Degree System in Musicological Education at the Jagellonian University, Cracow; cooperation with the University of Durham, London University, Regensburg Universität and Scuola della Paleografia Musicale Cremona. Dr. Marchwica is also involved in documentation of Polish historical songs (till 1600).

Grażyna Dąbrowska is working on a lexicon of traditional folk dance in Poland. This immense edition of ca. 2300 songs from Warmia and Masuren is under preparation at the Institute of Art, Warsaw, assisted by

Ludwik Bielawski, Ewa Dahlig and Zbigniew Przerembski.

Ewa Dahlig got a three-year grant for her research on the history of mazurka. Bożena Muszkalska, Poznań, with her students has done extensive field-research in Lithuania and Belarus.

#### Education

Wojciech Marchwica, Cracow, spent six months in the USA, lecturing on Polish folk and art music.

Jan Stęszewski lectured in Spain.

#### Other Events

Mariola Nałęcz prepared an exhibition 'Musical Bohemia' in the National Library in Warsaw (shown in Prague, September 1998, and in Warsaw, January 1999). The 50th anniversary of the Institute of Musicology, Warsaw University, the mater alma of the majority of National Committee members, was celebrated in October 1998.

Ewa Dahlig

#### NATIONAL COMMITTEE: Romania

The Romanian Society for Ethnomusicology applied for and received recognition in 1998 from the Executive Board of the ICTM as the Romanian National Committee of the ICTM. During the first of its biannual meetings the Romanian Society for Ethnomusicology decided to consider its English language journal *East European Meetings in Ethnomusicology*, edited by Marin Marian-Bălașa (see below) as the review of the newly established National Committee. On request, some of the NC members/institutions were accepted as ICTM members and put on the ICTM mailing list without charge.

There are few opportunities and incentives for Romanian ethnomusicologists to meet due to the situation of research institutions, universities, museums, national and local centers for conversation of traditional culture, radio and TV stations in different towns, regions of the country and because each of these institutions works on its own projects, with its own ideology, all of them trying in a different manner to survive in a society confronted with harsh economic depression. As a result, Romanian ethnomusicologists are used to work apart from each other, following their own, generally their old, preoccupation.

However, one could observe two facts this year:

1. Ethnomusicologists met for discussions more than before, the main opportunity being  
-the conference "Le chant épique roumain en contexte européen" presented by Bernard Lortat-Jacob and Jacques Bouet in the New Europe College. The conference was followed by long and very interesting debates.  
-the two general meetings of the new National Committee - the second one devoted to 'Changes in Romanian traditional music during the last decade'.

## 2. Topics of interest being more clearly diversified and "radicalized"

a) Some ethnomusicologists decided to get rid of their conservative subjects in order to "modernize" themselves, resulting in "unexpected/unprecedented" fields of interest:

- the study of musics neglected before, for instance prisoner's music (M. Lupașcu, M. Marian Bălașa);
- the study of minorities' music (S. Rădulescu and C. Iosif, dealing with Gypsy and Aromanian music, respectively);
- the preparation of CD-ROM (M. Marian Bălașa is working on a CD-ROM devoted to the history of the Institute for Ethnography and Folklore in Bucharest);
- the constitution of multi-media data bases (Z. Dejeu is working on such a project, concerned with Romanian dances transcribed in the international Laban-Kunst notation);
- the study of the newest folk or popular musics which made their appearance in the last decades in Romania (S. Rădulescu and M. Lupașcu keep observing the new "wedding music" - see also Tim Rice - and the music promoted through CD and cassette-recordings)

b. Another important group of ethnomusicologist keeps working on "traditional" topics:

- musical instruments (F. Dicușescu, O. Papană);
- old Romanian ritual music (M. Marian Bălașa, M. Kahane, G. Sulișteanu);
- orthodox church music (F. Bucescu, C. Moisil);
- music produced by Romanian media pop stars and big state ensembles (a trend followed especially by media people, such as G. Stoia, E. Florea, A. Marinescu, A. Popa-Stavri, D. Buzoianu and others).

c. A third group of ethnomusicologists devoted to the history of their field prepares the publication of hitherto unknown works of the most important Romanian researchers of the past (E. Comișel, C. Rădulescu, O. Pop, S. Popa, M. Marian-Bălașa). One could define this trend on the one hand as an expression of "defeat": these ethnomusicologists understood that it was too late or too difficult for them to keep pace with recent developments in ethnomusicology. On the other hand it shows a justified and necessary desire to recuperate the cultural past, neglected purposefully by the ex-communist power.

d. The fourth and largest group of ethnomusicologists deals with folklore festivals by organizing either folk shows or concerts of traditional music. S. Rădulescu, for instance, is preparing the fourth "Traditional Music Festival" of the Peasant's Museum. Media and cultural activists prepare their usual folklore broadcasting and festivals. At the initiative of the American ethnochoreologist Colin Quigley, Z. Dejeu will replace S. Rădulescu on the Romanian organizing committee of the "Folklife" festival to be held in Washington, under the Direction of the Smithsonian Institution.

Finally, it can be said that Romanian Ethnomusicology is far from having had a "normal" development. Nevertheless, considering its recent, unfortunate past, one can observe a trend to transform its out-of-date, nationalist research into something more closely related to trends of our contemporary discipline. How and when this new development will really take shape - considering the fact that Romania passes through a very rough economic period - is difficult to say. Anyway, one can see some good signs.

Speranta Rădulescu

## *EAST EUROPEAN MEETINGS IN ETHNOMUSICOLOGY*

The official journal of the Romanian National Committee in the ICTM is dedicated, on one hand, to East-European intercultural and scientific dialogue; on the other, to the idea of sharing this dialogue with the entire world. Its pages are open to music scholars regardless of their own social or ethnic background. This journal should be a platform for musicologists trying to appreciate what characterizes, solidarizes peoples, groups and individuals, what differentiates them at the world level, what they do have in common and what is specific to each of them - from the creative point of view. It should help researchers to come to a mutual understanding by getting acquainted with their differences in exegesis, their methodological particularities and adequacies, as well as by learning about their collected field materials. This journal relies upon the conviction that the experts' dialogue in ethnomusicology, by means of the writing, may represent an important cultural action and a scientific performance with highly humanistic aims.

Until now five independent issues were printed. Size of the journal will be kept or increased to publish articles, submitted by professional and/or vocational ethnomusicologists and cognate scholars, that are demonstrating intelligence and/or excellence in purpose, presentation, methodology, conceptualization and theoretic results.

Authors are asked to submit only material not yet published in English elsewhere. References should use the Latin alphabet. If quoted titles of original works are not in an international language, or in some more accessible characters, it is desirable and useful if an English version is added in between brackets. Short biographical data on the authors should accompany submissions.

Request for more authors information should be sent to Marin Marian-Bălașa, Institute of Ethnography and Folklore, str. Take Ionescu 25, Bucharest 70166, Romania.

Marin Marian-Bălașa



**NATIONAL COMMITTEE: United Kingdom - "Music and Meaning"**  
The British Forum for Ethnomusicology One-Day Conference, Saturday, 14th November 1998 was hosted by The Open University Music and Cultures Research Group, Open University, Milton Keynes.

This one-day conference on Music and Meaning took as its starting point the critique of Leonard Meyer's theory of 'embodied' musical meaning offered by Charles Keil ("Motion and feeling through music" in *Music Grooves* ed. Keil & Feld, Univ. of Chicago Press, 1994). Keil argues that meaning arises from processual aspects of musical experience, as well as from the intra-musical relationships of implications and realisations outlined by Meyer. This one-day conference therefore offered an opportunity to consider the many different forms which meaning in music might take.

Although nominally the conference was given a common theme in this critique of Meyer's theory, Martin Clayton's (Open University) paper 'Raga Grooves or Emotion and Meaning in Indian Music' was the only one to make explicit reference to Keil's notion of 'groove'. Using video clips of performances, Clayton argued that Indian music facilitates a sense of 'connectedness' through musical 'entrainment', a process by which listener's responses are synchronised to performed gestures.

Rather than focusing on 'processual' meaning, a number of papers focused on musical material as the location of meaning. Paivi-Sisko Pajala (University of Jyväskylä), in her paper 'What do people hear in music?', found a high degree of congruence between narratives told by enculturated listeners in response to a piece of Western art music. On the one hand, such narratives can be taken as evidence for inter-subjective agreement on the types of meanings perceived in music, and hence for the 'immanence' of meaning in musical materials. On the other hand, however, congruence between meanings arising from such stories may be evidence for cultural conventions regarding the types of narratives deemed appropriate. The latter was argued for by Frank Kouwenhoven's paper 'Meaning and structure - the case of Chinese qin (zither) music' (CHIME, European Foundation for Chinese Music Research, Leiden) which used the different programmatic meanings associated with the same Chinese qin music as evidence for the arbitrary nature of meaning in music. According to Kouwenhoven, narrativising accounts of music are a particular type of social practice - the exercise of a particular skill and knowledge and the authority that allows such knowledge to be exercised.

Taken to an extreme, these two papers seem to offer conflicting accounts of musical meaning: either meaning is 'in' musical materials, or it is assigned arbitrarily by whoever is listening. Yet, Eric Clarke's paper (University of Sheffield), 'Ecological theory and musical meaning', suggests that the conflict between such positions may be illusory. The crux of an ecological approach to the perception of meaning in music is its recognition of the mutuality of listener and musical material.

According to Clarke, meaning inheres in the socio-historical character of musical materials, but the meanings which are perceived are dependent upon the particular needs, preoccupations and abilities of the listener. Richard Middleton's paper 'The end of the art-work? Intertextuality, digitisation and meaning in pop music' (Newcastle University) alluded to a similar conception of musical material. Middleton argued that specific musical instances are always heard in terms of 'family' resemblances with the consequence that, in the context of modern sampling techniques, what is commonly thought of as the 'intertextuality' allowed by novel technological means can more usefully be thought of as an instance of more general musical practices.

The remaining papers dealt with particular instances of the reception of music within specific socio-political contexts. In the paper 'Meanings in conflict: Rai in Algeria', Tony Langlois (Open University/Queen's University, Belfast) illustrated the way in which the popular music genre, Rai, appropriates both Western pop and more 'local' styles. Langlois suggested that this accords with the local culture in Oran and, in particular, the pull exerted by Arabic cultures (as a moral ideal), on the one hand, and European culture (and an aspiration to liberalism and materialism for younger generations) on the other hand. Zak Avery's paper 'Young people, music and identity' (Open University) presented research into British jungle music's articulation of youth identity, and the facilitation of social exclusion. 'Between two cultures: Music, meaning and education within the British-Asian community' by Jill Scarfe (University of Derby) and Dr. Frances Shepherd (University of Kingston) set out to examine the reasons for the apparent lack of musical attainment within two educational settings; first, the learning of traditional Indian singing by British children whose families originated in the Indian subcontinent, and second, British Punjabi Muslim children following the English National Curriculum.

The discussion at the end of the day illustrated the difficulties in trying to communicate between different approaches within a plenary format. However, this diversity, problematic as it was for any all-embracing discussion, was also one of the most stimulating aspects of the day: diversity not as a reflection of a theoretical impasse, but as an illustration of the many ways in which music means, and the diverse forms such meaning can take.

[Presented with consent of Jonathan Stock, chair]

Nicola Dibben

# ICTM MEETING CALENDAR

1999  
12-18 July  
Szekszárd  
Hungary

STG on Ethnochoreology - Sub-Study Group on Revival  
Topic: Authenticity - Whose Tradition Is It?  
Chair: Mats Nilsson

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

### Themes:

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

Program Chair: Gerard Béhague

Local Organization: Tsuge Gen'ichi

1999  
26-27 Aug.  
Hiroshima  
Japan

Study Group on Oceania  
Themes: Agendas for Research in the Next Millennium  
Pacific Island Music & Dance for and in Asia  
New Video Documentation of Music & Dance  
Local Organization: Yamada Yoichi

1999  
14-19 Sept.  
Warsaw &  
Cracow  
Poland

Study Group on Computer Aided Research  
Topics: Multimedia in (Ethno-)Musicology  
Databases: Material, Software, Analysis  
Current Research  
EsAC-Workshop  
Organizing Committee:  
Ewa Dahlig, Wojciech Marchwica, Zbigniew Przerembski

1999  
20-24 Oct.  
Haleppo  
Syria

Study Group on Music of the Arab World - 3rd Meeting  
Themes: Arabic Music during the Ottoman Period  
Bedouin Music  
Glossaries / Dictionaries of Musical Terms  
Chair: Scheherazade Hassan

1999  
16-19 Dec.  
Oviedo  
Asturias  
Spain

ICTM Colloquium  
Theme: Music in and from Spain: Identities and  
Transcultural Processes  
Program Chair: Josep Martí  
Organizing Committee:  
Angel Medina - Pres., Susana Asencio, Marta Cureses

2000  
June  
Markneukirchen  
Germany

Study Group on Folk Musical Instruments  
Local Arrangements: Andreas Michel

2000  
25-30 June  
Ljubljana  
Slovenia

Study Group on Music and Minorities  
Theme t.b.a.  
Local Organization: Svanibor Pettan

2000  
3-9 July  
Korcula  
Croatia

Study Group on Ethnochoreology - Symposium  
Themes: Sword Dances and Related Calendrical Events  
Revival: Ideologies and Concepts  
Local Organization: Elsie Dunin

2000  
5-6 August  
Toronto  
Canada

Study Group on Music and Gender  
Theme: Music, Gender and the Body  
Subthemes: Integrating Music, Gender and Dance  
Gender and the Voice  
Program Chair: Beverley Diamond



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THE ICTM organizes World Conferences, Colloquia and Study Group meetings in all parts of the Globe, on ethnomusicological, ethnochoreological and related themes. The Council publishes a scholarly journal, the *Yearbook for Traditional Music*, with contributions from leading ethnomusicologists, as well as the *Directory of Traditional Music*, which lists the addresses and specializations of music and dance researchers/ethnomusicologists. The ICTM edits the *UNESCO COLLECTION*, the CD series of recorded Traditional Music published by UNESCO/AUVIDIS.

### UPDATE with prelim. PROGRAM:

35th World Conference,  
Hiroshima, Japan, August 1999  
Program Chair: Gerard Behague  
Local Organization: Tsuge Gen'ichi (Tokyo)

### Current ICTM Calendar

Colloquia  
Study Groups

### National Committees and Liaison Officers

### Yearbook for Traditional Music

General Editor: Dieter Christensen

### Bulletin of the ICTM

Editor: Nerthus Christensen

### Directory of Traditional Music

Compiled by Nerthus Christensen  
Membership Directory (Members only)

### UNESCO COLLECTION

CD Series (Editor: Dieter Christensen)

### ICTM Bibliography of Affiliated Publications

### Membership Information and Application

### Secretariat in New York

Inquiries

### Officers and Board Members

### Rules

The Constitution of the ICTM

### The ICTM in Brief

A Summary of the History and  
Current Activities of the ICTM

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## MEMBERSHIP INFORMATION

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

### Modes of Payment

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

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

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

### Advance Payments

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

### Address Changes

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

### Supporting Membership

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

### Joint Membership (Life & Ordinary Members)

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

### Student Membership

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

### Gift Certificates

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

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

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