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for
TRADITIONAL MUSIC

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

THE INTERNATIONAL COUNCIL FOR TRADITIONAL MUSIC

DEPARTMENT OF MUSIC - MC1815, COLUMBIA UNIVERSITY, 2960 BWY, NEW YORK, NY 10027, U.S.A.

Tel: +212 678-0332 Fax: +212 678-2513 or +212 854-8191
e-mail: <ICTM@woof.music.columbia.edu> or <ictm@compuserve.com>
http://www.music.columbia.edu/~ictm

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ICTM The World Organization (UNESCO 'NGO')

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

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FROM THE ICTM SECRETARIAT, NEW YORK

SUBMISSIONS FOR THE YEARBOOK FOR TRADITIONAL MUSIC (YTM)

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

SUBMISSIONS FOR YTM REVIEWS

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

ICTM Book Review Editor: Prof. Gage Averill

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

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

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

ICTM Film/Video Review Editor: Prof. John Bailly

Goldsmiths College, University of London, Lewisham Way, London SE14 6NW, U.K.

Tel: +44 171 - 919 7658; fax: +44 171 - 919 7644; e-mail: j.bailly@gold.ac.uk

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

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

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

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

Deadlines for submissions to the Bulletin

April Bulletin: 1st of March

October Bulletin: 1st of September

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

UNESCO RECORDS (Editor: Dieter Christensen)

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

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

MAILING SCHEDULES FOR ICTM PUBLICATIONS

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

April Bulletin: Beginning of April

October Bulletin: October and/or mid-December

YTM: Mid-December

Directories: In December of uneven years.

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

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

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OBITUARY

It is with deep regret that we record the deaths of

Dr. Abraham Dumisani Maraire
ICTM Liaison Officer for Zimbabwe
25 November 1999

Professor Zhou Bing
Member of the ICTM Study Group on Ethnochoreology
17 April 1999

Dr. Christiaan Cornelis Vlam
Eminent Dutch musicologist and natural scientist
January 8, 1916-August 30, 1999

FIRST NOTICE
THIRTY SIXTH WORLD CONFERENCE OF THE ICTM
RIO DE JANEIRO, BRAZIL, 4-11 JULY, 2001

The International Council for Traditional Music has pleasure in announcing that its 36th World Conference will be held from 4-11 July, 2001, in Rio de Janeiro, Brazil, upon invitation from the School of Music of the Universidade Federal do Rio de Janeiro (UFRJ), Universidade do Rio de Janeiro (UNIRIO), Universidade Estadual do Rio de Janeiro (UERJ) and Conservatório Brasileiro de Música (CBM).

ORGANIZING COMMITTEE

Chair: Prof. Samuel Araujo, Escola de Música, UFRJ
Members: Prof. Elizabeth Travassos (UNIRIO)
Prof. Martha Ulhoa (UNIRIO)
Prof. Cássia Frade (UERJ)
Prof. Mauro Costa (CBM)
Prof. Rosa Zamith (UFRJ)

Inquiries concerning the local organization should be directed to:

Prof. Samuel Araujo, Escola de Música da UFRJ, Rua do Passeio 98, Rio de Janeiro, RJ 20021-090, Brazil; Tel.: (5521) 532-4649 or 240-1441. Fax: (5521) 532-4649; <samuca@openlink.com.br>

PROGRAM COMMITTEE

Chair: Dr. Anthony Seeger, U.S.A.
Members: Prof. Samuel Mello Araujo Jr., Brazil
Prof. R.J. de Menezes Bastos, Brazil
Prof. Gerard Béhague, U.S.A.
Prof. Dieter Christensen, U.S.A.
Prof. Victoria Eli Rodriguez, Cuba
Dr. Adrienne L. Kaeppler, U.S.A.
Mr. Don Niles, Papua New Guinea
Dr. Jonathan P.J. Stock, U.K.
Prof. Yamaguti Osamu, Japan

THEMES OF THE CONFERENCE

1. *Moving from the Specific to the General and Back Again*

The studies of traditional music in the 19th and 20th century have moved between comparative studies of many musical traditions and in-depth researches on single traditions. During the past twenty years some of the best-known work has been directed toward ethnographic studies of a single tradition. How should researchers do comparative work today? What is lost in different forms of comparison, and what is gained? This may be time for some reviews and new perspectives. Papers and planned sessions are welcomed that include theoretical, methodological, and historical reflections about the discipline (comparative musicology/ethnomusicology) and/or present up-to-date approaches to cross-cultural comparison, generalization, and/or the relationship of generalizations to specifics in the study of traditional music.

2. *Immigrant Music and Dance in Two Directions - To the Americas and From There To the World*

Large parts of the musical and dance of North America, South America, and the Caribbean have been shaped by the region's history of migration. Voluntary and involuntary immigrants from many parts of the world brought their music with them. Many communities retain some pre-migration traditions, others have created entirely new ones, others have created vibrant combinations of distinct immigrant and local traditions. Often they combined retention, combination, and creation in specific ways. But not all immigrants stayed in the Americas - for a variety of historical reasons some immigrants have returned to their ancestral homelands, taking with them musical and cultural traditions from the Americas. Papers and planned sessions are invited that discuss either the musical and dance culture of immigrants to the Americas and/or the musical processes begun when immigrants return(ed) to their former homelands. Papers are also welcomed that consider the same general issues, but in other parts of the world.

3. *Technology, Mass Media, and the Performances of Music and Dance*

Technological changes have long had a tremendous impact on the performance of music and dance. They have repeatedly transformed sounds, musical structures, performance spaces and performance contexts in dramatic ways. The music of the 'people in the streets' has long been influenced by forces that have come from 'off the streets' changes in instrumentation, amplification, format, or venue, and by mass media such as radio, television, and the Internet. These changes may have increased through the influence of mass media, global communications, the Internet, and a global economy, but they began thousands of years before. Papers and coordinated sessions are invited that address the impact of technology and/or mass media on the performance of music and/or dance.

4. *The Relationships Between Researchers and the Communities They Research*

Relationship between researchers and the communities in which they do research is no longer simply that of 'observer' and 'observed.' Many ethnomusicologists have been involved by the community to serve as advisors, advocates, managers, and the like. Other ethnomusicologists have organized music festivals, musical tours, and been involved as mediators between the community they study and the community in which they were work as professionals. These new relationships are often quite difficult, may raise ethical issues as well as practical ones, may be a growing trend in the field, and have not been the source of much writing and reflection. Papers or organized panel sessions are invited that address one or more of the relationships between researchers on traditional music and dance and the communities they research.

5. *New Research*

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

PROPOSALS OF CONFERENCE PRESENTATIONS

Members who wish to make a presentation are asked to send their proposal as soon as possible, but preferably before 1 October 2000, to:

Dr. Anthony Seeger
ICTM Program Chair - Brazil 2001
2308 Blaine Drive
Chevy Chase, MD 20815
U.S.A.
<tony@folkways.si.edu>

The Program Committee may not be able to consider proposals received after 1 January 2001. Please note that only those proposals will be considered whose authors are members of the ICTM in good standing for 2000. Proposals from students are encouraged.

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

PRESENTATION FORMATS

We wish to encourage presentations in the form of PANELS: sessions that in their entirety are planned, coordinated and prepared by a group of people, one of whom would be the responsible coordinator. The parameters are: 90 minutes total time slot; two or more participants; structure at the discretion of the organizer. The proposal must explain the overall purpose, the role of the individual participants, and signal the commitment of all participants to participate. Each Panel proposal will be accepted or rejected as a whole. Panel proposals will receive priority consideration for "early acceptance" (see below).

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

EARLY ACCEPTANCE

To facilitate the travel planning of prospective conference participants, and especially the coordination of Panels, the Program Committee will consider, upon request, those proposals for "early acceptance" which fit clearly into the scheme of the conference. We strongly recommend that submissions for which "early acceptance" is requested, be made by email or, failing that, through the mail but with the inclusion of a text-only file on diskette in MacIntosh or IBM compatible format. In these cases, we expect to

reach a decision within four weeks after receipt of the proposal.

LANGUAGE

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

AUDIO/VISUAL

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

SPECIAL SESSIONS/WORKSHOPS

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

EXHIBITS

The conference organizers are planning to prepare an exhibition of ethnomusical books, audio and audio-visual, CD-ROM and other materials that will be at display but also for sale. The October 2000 Bulletin will carry information about exhibiting your books.

GENERAL ASSEMBLY

The 35th Ordinary General Assembly of the ICTM will be held during the conference at a date to be announced in the October 2000 Bulletin.

CONFERENCE REGISTRATION

Registration forms with all necessary information will be sent out with the October 2000 Bulletin, and will be available for downloading on the ICTM web site.

ACCOMMODATION

Conference participants and their guests will find accommodation in hotels of various ranks in the city. Details of 2001 accommodation costs will be available on the Registration Circular or on the ICTM web page.

ENTERTAINMENT - TOURS

The organizers are planning a variety of concerts, special events, exhibitions and sightseeing tours in conjunction with the conference. Details will be printed in the Registration Circular and published on the ICTM web page.

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

1/11/2000

LOOKING BACK - 35th ICTM WORLD CONFERENCE

We wish to thank all those who financially supported the 1999 ICTM Conference in Hiroshima:

Commemorative Association for the Japan World Exposition (1970), The Daiwa Bank Foundation for Asia and Oceania, Energia Culture and Sports Foundation, Hiroshima Prefecture, Hiroshima City, Hiroshima City Culture Foundation, Hiroshima Convention Bureau, Japan Foundation, Rohm Music Foundation, and the Tokyo Club.

We also wish to acknowledge the special support of the following corporations and individuals: ANA Hotel Hiroshima; Chudenko Corporation; Chugoku Broadcasting Co., Ltd.; Chugoku Jozo Co., Ltd.; Coca-Cola West Japan Co., Ltd.; Daiichi Gakushusha; Fukuya Co., Ltd.; Hiroshima Electric Railway Co., Ltd.; Hiroshima Home Television Co., Ltd.; The Hiroshima Shinkin Bank, Ltd.; Hiroshima Sogo Co., Ltd.; Hiroshima Telecasting Co., Ltd.; Hiroshima Toyo Carp Co., Ltd.; Hosenko Dance Academy; Kamotsuru Sake Brewing Co., Ltd.; Ms. Matoba Yuko; Mimuramatsu Co., Ltd.; O.L.I.Music Publishers Co., Ltd.; Ms. Sako Mariko; The Setouchi Bank, Ltd.; Shinko Ind. Ltd.; Mr. Ueda Soushi; Xyence Corporation.

Our thanks go also to the conference organizers, Prof. Tsuge Gen'ichi and especially to Prof. Tsukada Kenichi and his staff, as well as to our program chair, Prof. Gerard Béhague, who all worked to bring this conference to a successful closing,

ICTM Secretariat

The 35th World Conference of the ICTM was held in Hiroshima from 19-25 August 1999 and very well organized by our Japanese hosts. In particular I pay tribute to Prof. Tsuge Gen'ichi and Prof. Tsukada Kenichi, respectively chair and secretary general of the Local Organizing Committee, who managed to make it a great success in many respects, even financially! There were about 270 participants from 42 countries, of whom 22 could be supported financially. The 150 presentations, including 38 by Japanese scholars, were of a high standard and thought provoking. The program provided at registration hardly changed during the conference, which is how it should be, but which is not always achieved, unfortunately. Further, I was pleasantly surprised about the quality of the presentations. Occasionally speakers may forget that a conference presentation is not the same as reading an article aloud: ideally papers should not be 'read', but used for a 'scientific performance' before an audience. Even more so in an international organization like the ICTM, as for most of its members English is a foreign language and rapidly read papers (mostly by native English speakers) are of little use if we seek communication. At this conference such unfortunate examples were exceptional. Moreover, many Japanese scholars had made a successful effort to use English, which was much appreciated. The conference venue was the six-year old campus of Hiroshima City University, and the equipment for audiovisual examples was beautiful, and well looked after by assistants.

The program included workshops and video sessions, and also a few performances with Japanese music and dance, in which the participants could sometimes take part. Further, there was a half-day excursion to two World Heritage sites: Itsukushima shrine on Miyajima Island and the Atomic Dome in the Peace Memorial Park of Hiroshima.

Music and Peace

Hiroshima is the Japanese city that was the first one in human history to be hit by an atomic bomb. This August 1945 event has shaped the developments of the city in the second half of the twentieth century. Its Peace Memorial Park reminds us of the devastating possibilities of human technology, and the city plays an important role in peacekeeping movements in the world. The fourth theme of the conference was devoted to this: Music and Peace. Under this theme the Program Committee, chaired by Gerard Béhague, had invited contributions 'on the powers of music and dance to resolve or attenuate, or conversely, to generate or heighten conflicts, and more broadly, on music and dance as compelling social agents.' Other themes were 1. Learning music, learning dance; 2. The musician/dancer in Asian society; 3. Asian music and dance research; and 5. Local transformations of global pop.

After official welcoming speeches by the mayor of Hiroshima and the president of Hiroshima City University, the ICTM president, Tony Seeger, opened the conference. He spoke about the time that the IFMC/ICTM was established just after the Second World War, amidst hopes of peace through music: Nations meet, listen to one another, disagree without fighting. Our singing president Tony Seeger then started to using a song from the early 1950s by his uncle (Pete Seeger) about a strange dream he had: 'The world had all agreed to put an end to war.'

The opening lecture 'The diversity of cultures and peace' was given by Professor Akashi Yasushi, former president of the Hiroshima Peace Institute, Hiroshima City University, and Under-Secretary-General for Humanitarian Affairs of the United Nations until the end of 1997. Prof. Akashi expressed his belief in the strong link between music, culture and peace. Further, language opens up possibilities to learn about foreign cultures. He was critical towards his Japanese fellow citizens, especially the intellectuals: too few of them were able to communicate in a foreign language. Prof. Akashi described English as some kind of 'modern Esperanto'. Of course it is spoken with all kinds of accents, but we should be less sensitive about the language, and rather concentrate on the message communicated.

Peace, music and reconciliation were also the topics of the plenary session with Australian cases by Stephen Wild, Allan Marett, and Linda Barwick. Stephen Wild spoke about the Aboriginal tradition of reconciliation: reconciling conflicts between groups by songs and dance. He showed film excerpts from two cases. One of them was about a Rom ceremony, which was also performed at the ICTM conference in Canberra, January 1995. Allan Marett spoke about the Aboriginal story in which the Rainbow Serpent is murdered by his son Tjinimin, the ancestral Bat. He argued that Tjinimin may be seen as a herald of new cults that would guarantee the equality of black and white in Australia, and the return of Aboriginal land to its original owners. This myth is highly relevant in present-day Australia because of its potential powers for reconciliation. Linda Barwick had changed her topic, and now discussed the process of producing a CD of Warunungu women's songs from Central Australia for an Australian and global audience. She explained that there exist 'minimal pairs' of songs, musically expressed in different tempo styles, that reflect the 'real' world (waja) and the 'dreaming' world (wirnkarra). Such ideas may be used in processes of reconciliation.

UNESCO projects

The opening ceremony also included an address by Ms. Aikiwa Noriko (UNESCO, Paris) on the cooperation of the UNESCO with the ICTM, one of UNESCO's NGOs. She mentioned some of the projects relevant for the ICTM, that is, the CD series, the Masterpieces project about oral and intangible cultural heritage, and the Fiesta project. The new Fiesta project aims at representing music and dance as a social event, a communal activity. Whereas CDs mostly represent de-contextualized examples, the new Fiesta project wants more, it is a multimedia project, including CDs, videos, CD-ROMs, etc. Possibilities for Fiesta projects were discussed in a special session, introduced by Dieter Christensen, and with short presentations by Aikawa Norika (UNESCO), Samuël Mello Araujo (Brazil), Susana Asensio Llamas (Spain), Salwa El-Shawan Castelo-Branco (Portugal), and Josep Martí i Perez (Spain). Dieter Christensen invited members to submit proposals to UNESCO especially those suitable for the new Fiesta project.

Music research in East Asia

In this plenary session there were overviews by Tsuge Gen'ichi (Japan), Tsao Poonyeh (China) and Byong Won Lee (Korea). Tsuge Gen'ichi discussed the history of the Japanese Society for (Ethno) Musicology and the approaches to music studies. At the moment the society has 770 members, including about fifty overseas members. Since 1981 the society functions as the ICTM National Committee of Japan. This society (Tôyô Ongaku Gakkai, The Society for Research in Asiatic Music) was formed in 1936 by eight scholars for the purpose of investigating 'Asian' music, including Japanese music. None of its founders were trained musicologists; they included historians and physicists. In the 1930s most Japanese divided the world in 'Japan' and 'outside Japan'. Japanese music was usually seen as something to be compared to Western music rather than to Asian music, a type of Japanese Orientalism (as used by Said). The establishment of the society marked a significant change in outlook. The word *tôyô* in its name is nowadays used in the sense of 'non-Western'. Prof. Tsuge expressed his wish that the Japanese Society for (Ethno) Musicology would become more open-minded, and he considered this ICTM conference as an encouraging beginning.

Tsao Poonyeh presented the state of affairs in Daoist ritual music research in China, and more particularly the 'Ritual music in China research program' as carried out by the Music Department of the Chinese University of Hong Kong. Byong Won Lee gave an overview of the current state of affairs in Korea. He considers the ICTM conference in Seoul, 1981, as an important stimulus to new approaches. However, not all the problems have been solved. 'Irregular' scholars (such as having a BA in piano, MA in Korean classical music, and PhD in ethnomusicology) still have difficulties in finding a job.

Life histories and general overviews

Theme 2, The Musician/Dancer in Asian Society, proved to be very popular. There were quite a few interesting presentations covering this ground, such as

presented in the session 'Contextualizing creativity in music and dance in Indonesia and Malaysia' by Sumarsam and Margaret Sarkassian. However, sometimes a life history of a musician was presented without much reference to the general cultural situation, and we may wonder what the use is of these biographies. Jonathan Stock's contribution 'Ethnomusicology and the individual: some thoughts on biography and ethnography' discussed this problem.

In some of the presentations, general trends and characteristics were explicitly discussed. José Maceda stated it very clear in the beginning of his presentation 'The structure of court musics in East and Southeast Asia and its implications': he wants to look at the larger relationships of all the court musics of Asia. Not in the way of the 'comparative musicology' approach, but in the way of categories and relationships. He presented a structural analysis of court musics from the Tang court, Japan, Thailand, Java and Korea. Seen in a broad perspective, these musics all point to important pitches every fourth beat identifying a common structure, a constant beat, counts of four, pentatonic tones and a placement of fifths, fourths and other intervals, in spite of differing instrumentations and cultural usages. Like the mathematical proportions in Western music, numbers, and ideas about them, play an important role in Southeast Asian music.

David Hughes also tried to look at general features in his presentation 'Common elements in East Asian oral mnemonic systems'. In many music cultures instrumental music is taught by traditional systems of oral mnemonics specific to each instrument, and often these systems become part of written notational systems as well. David Hughes had recently (1999) carried out an experiment in which Japanese respondents were asked to put a 'solmization text' to a well-known Japanese song. It appeared that the second formant (F2) of a vowel gives a very good prediction about the relative pitch of a tone. The Japanese solmization vowels are i, a, o, u, presented in order of decreasing second formant. From this experiment it appeared that the respondents systematically chose a solmization vowel with a lower F2 when the melody went down. This also holds for other mnemonic systems in the world (although certainly not for all of them): a decreasing F2 in the solmization vowels i, e, a, o, u corresponds with a decreasing pitch in the melody.

Learning and teaching music and dance from Eastern and Southern Africa

One of the plenary sessions was devoted to this theme. Lois Anderson discussed the learning of xylophone music from Uganda and teaching it to her students in Wisconsin, USA. It was a very interesting report with a discussion of the aural, kinetic, and visual aspects. Students should learn to play the same part on both sides of the xylophone, to transpose by one octave, and to improvise. Kinetic aspects are important, and at some stage students should be able to keep their eyes shut while playing. Further, she tests the ability of the students by asking them questions while they are playing. Patricia Opondo discussed her experiences in teaching two Zulu dance traditions (*ingoma* and *isicathulo*) in a teacher-training course at the University of Natal Durban, South Africa. The research problem addresses the pedagogical issues confronted by the trainee in the classroom environment, when teaching the practical aspects and cultural experience of the dances. James Makubuya gave an account of his experiences in learning the single string fiddle *endingidi* of the Baganda in Uganda and

teaching it to his Boston students in the USA. Although very interesting points were raised in this session, it left me with the question why we should teach a difficult instrument, like the *endingidi* fiddle or the *amadinda* xylophone, to students in some other part of the world. Of course, it will give students the experience of some 'other' music culture (and not only the Central Javanese gamelan can be used for this!), which may be valued positively. However, do we just leave it to chance, whether someone who can teach particular instruments is around? Would it not be better to send some of our students to the part of the world where these specialized instruments are more common, and should we teach only the more general music skills? Should we in 'world music' courses strategically select only particular musics, that show the most common musical principles around the world? Being in a similar situation, teaching difficult vocal music of West Java in the Netherlands, I would have appreciated some discussion on this point. A topic for the next conference?

Business and next conference

During this world conference in Hiroshima there were business meetings of the Study Groups on Music and Minorities and Music of Oceania. Further, the chairs of the Study Groups met with their new coordinator, Tilman Seebass. The members of the ICTM Executive Board also attended the meeting of the ICTM National Representatives. In the 34th Ordinary General Assembly Tony Seeger handed the presidency over to Krister Malm.

Much has been left out in this report. It is much better to see and hear things for yourself. Therefore I invite you to attend the 36th World Conference of the ICTM, to be organized in Brazil in July 2001. Tony Seeger, the departing ICTM president, will be the program chair for this Brazil conference.

Wim van Zanten

ANNOUNCEMENTS

New ICTM Liaison Officers

We greet our new LOs for China, Macedonia, Palau and Thailand. We hope to present short biographies for Prof. Xue Yibing, Ms. Velika Stojkova, Mr. Howard Charles and Dr. Bussakorn Sumrongthong in the next issue of the Bulletin.

ICTM Publicity Officer Appointed

Dr. Wim van Zanten has been appointed ICTM Publicity Officer by the Board. Please send your suggestions for ICTM publicity to his address: Institute of Cultural and Social Studies, Leiden University, P.O. Box 9555, 2300 RB Leiden, the Netherlands, Tel. +31-(0)71/ 527 34.65, or +/.74, +/.69, Fax +31-(0)71/ 527 36.19, e-mail: zanten@fsw.LeidenUniv.NL

Membership Development - More Supporting Members Needed

The ICTM could increase its paid-up membership for 1999 from 1343 at the end of 1998 to 1427 at the end of 1999, not counting 139 members only paid-up until the end of 1998.

A good number of colleagues have responded to our pleas for "supporting memberships" and the ICTM budget currently provides for 195 "supported memberships". However, we have more requests for support than we can meet. We need more sponsors from the membership-at-large to aid colleagues, students and institutions in countries under economic stress. Please consider this plea for help and add US\$20.00 to your regular annual dues to offer them the chance to participate in our activities through receipt of our publications. Remittance should be sent to the ICTM office in New York, if possible with name and address of the sponsored person/institution, or at least a preference of region/field.

For all of you who are already sponsoring a member our deep-felt thanks. Together we certainly can make a difference.

Conferences, Meetings and Other News of ICTM Groups Study Groups

14th Meeting of STG on Folk Musical Instruments in Markneukirchen

The STG will hold its 14th international meeting 21-26 June 2000 by invitation of the the Westsächsische Hochschule Zwickau (FH), Studiengang Musikinstrumentenbau in Markneukirchen, Germany. Topics of the meeting:

1. Traditional Musical Instruments in the Age of Mass Media;
2. Professional Making of Traditional Musical Instruments.

The technical organization of the meeting is in the hands of Andreas Michel, Westsächsische Hochschule Zwickau (FH), Studiengang Musikinstrumentenbau Markneukirchen, Adorfer Str. 38, D-08258 Markneukirchen; tel: +49 37422/2094; fax: +49 37422/47558; <a.-michel@t-online.de>

The scholarly organization of the meeting is in the hands of Erich Stockmann, chair of the STG, Zellinger Weg 12, D-13189 Berlin; tel/fax: +49 30/47 25 702. Proposals should be sent to Dr. Stockmann's address by the end of January 2000.

Meeting of STG on Historical Sources of Traditional Music

Themes for the next meeting, chaired by Doris Stockmann 17-23 Mai, 2000:

1. Change of Style in Traditional Music: Performance and Repertory
2. Laments in Historical Documentation and Sound/Video Recording.

Contact address: Local organizer: Prof. Dr. Rainer Gstrein, Institut f. Musikwissenschaft, Universität Innsbruck, Karl-Schönherr-Str. 3, A-6020 Innsbruck, Austria; tel.: 43 512/507-4311; fax: +/507-2992; <rainer.gstrein@uibk.ac.at>

21st Symposium of STG on Ethnochoreology

We are very glad to announce that the 21st Symposium of the ICTM Study Group on Ethnochoreology will be held in Korcula on the island of Korcula, Croatia, July 3-9, 2000, by invitation of the Institute of Ethnology and Folklore Research, Zagreb and the Korcula Tourist Organization.

Symposium Committee: Elsie Ivancich Dunin (Croatia, local organization),
Marianne Bröcker (Germany)
Maria Koutsouba (Greece).

The forthcoming Symposium addresses two themes: the first proposed by the Sub-study Group on Ritual Complexes in Comparative Perspectives was selected because of a strong tradition of sword dancing on the island of Korcula; the second theme was proposed by members of the Sub-study Group on Revival and the collective membership of the Study Group at the 1998 Symposium, who felt the need to discuss this topic more intensively. Themes:

1. Sword Dances and Related Calendrical Dance Events

- * Historical examples
- * Living dance traditions
- * Comparative studies

2. Revival: Reconstruction, Revitalization

- * Reference to the past or to authenticity
- * Stage performance
- * Appropriation of tradition

The above mentioned aspects are only few of the possible approaches and the Symposium Committee welcomes other proposals, providing that they focus on either one or both of the above themes.

Guidelines for proposals [deadline was September 1999, ed.]:

The Symposium Committee welcomes proposals in the categories 1. research papers and 2. video sessions.

Ad 1. Research papers should be based on original research that addresses one of the symposium themes and should not have been presented previously. They should be designed to take no more than 20 minutes to present, including any audio-visual materials. Proposals may be submitted in the form of an abstract of no more than one page. The first paragraph should state the topic, research method or framework of analysis, and conclusion. Subsequent paragraphs should outline how the ideas will be developed and describe type and amount of illustrative material, if used. A bibliography should be included. Research papers may be submitted either individually or as part of a panel with a unifying topic.

Ad 2. Video sessions should be based on the topic of original research and should not take more than 20 minutes in the form of an abstract of no more than one

page in length. The first paragraph should state the topic, research method or framework of analysis, and conclusion. Subsequent paragraphs should outline how the presentation is developed. Bibliography should be included.

All submissions should include a statement of audio-visual needs (audio cassette player, overhead projector, slide projector, video: VHS-PAL, SECAM, or NTSC). Presenters must time their presentation in advance.

Please send your response (with abstract) only to the following address: Ethnochoreology Symposium, c/o Iva Niemcic, Institute for Ethnology and Folklore Research, Ulica Kralja Zvonimira 17, HR-10000 Zagreb, Croatia. Telephone: 385-1-4553632; fax: 385-1-4553649; e-mail: <iva@maief.ief.hr> We thank Iva Niemcic, who will distribute all abstracts to the members of the Symposium Committee.

Additional information about Korcula, see website: <http://www.korcula.net/> All presenters must be current members of ICTM. For additional information on ICTM, see website: <http://www.music.columbia.edu/~ictm/>. For information about the Ethnochoreology Newsletter <reynolds.stg.ec@post.tele.dk> 1 May 1999

Marianne Bröcker

Toronto Meeting of STG on Music and Gender

The next meeting of the Music and Gender Study Group of the International Council for Traditional Music will be held in Toronto, Canada, August 4-6, 1999. Like other ICTM colloquia and working group meetings, this gathering is not a "conference" but a "working group" limited to 20-30 participants. The general theme for the meeting is "Music, Gender, and the Body." Presentations are invited on three sub-themes:

1. Integrating the Study of Music and Dance
2. Gender and the Voice
3. Technology and the Body in the Production and Reproduction of Music.

While it is expected that most presentations will be 20-25 minutes in length, alternative formats will also be considered. In addition, one session will be set aside for papers on miscellaneous topics relating to music and gender.

The meeting will take place at Glendon College, the small, "downtown" campus of York University, located on a beautiful ravine site. Visitors to Toronto, the largest city in Canada on the shores of Lake Ontario, enjoy a city shaped by an extraordinarily diverse population from all parts of the world. Participants will be able to enjoy the lively world music festival scene, particularly along the harbour front area of the city, in early August.

If you are interested in participating in this meeting, please send an abstract of approximately 200 words to Beverley Diamond, Music Department, York University, 4700 Keele St., Toronto, Ontario, Canada, M3J 1P3. Fax: 416-736-5321. E-mailed abstracts are encouraged: <bdiamond@yorku.ca> The deadline for receipt of abstracts has been extended to February 1, 2000.

To join the Music and Gender Study Group, contact either the European or American co-chairs of the group: Pirkko Moisala, Dept. of Musicology, Abo Akademi University, SF-20500, Turku, Finland (email: pmoisala@abo.fi), or Carol Babiracki, Department of Fine Arts, Suite 308 Bowne Hall, Syracuse University, Syracuse, NY 13244-1200; tel: (315) 443-4184, 443-1716; fax: (315) 443-4186; e-mail: <cmbabira@syr.edu>

Study group participants must be members in good standing of the International Council for Traditional Music.

Carol M. Babiracki

Aleppo Meeting of STG on Music of the Arab World

As you have already learned from the last two ICTM bulletins our study group was supposed to meet October 1999 in Aleppo, Syria, in an old Aleppo house that belongs to our host "The French Centre for Arab Studies". But it turned out this summer that the house, which is actually under renovation, would not be ready for the October meeting. We had two possibilities: either to go in October to Damascus or wait until April 2000 and meet in Aleppo as planned. This second choice seemed to be more interesting considering the great musical prestige of this city.

The exact date for our meeting has now been set for April 28 to May 1, 2000.

Themes for the three topics to be discussed:

- 1- Arab Music During the Ottoman Period
- 2- Bedouin and Tribal Music in Contemporary Arab World
- 3- Concepts and Terms in Arabic Music (based on field experience).

The third topic was decided by vote during our Oxford meeting in 1997. The aim is to work on the realization of a number of glossaries or a dictionary.

Due to organisational difficulties, could you please let me know about your decision to attend the meeting as soon as possible? Address: 21, rue Beranger, F-75003 Paris, France. E-mail: <h_scheherazade@hotmail.com>; tel: +33 1/42 74 49 60.

Scheherazade Hassan

New Web Address for STG on Anthropology of Music in Mediterranean Cultures

Addresses of the web site of the STG and its journal *Music & Anthropology*:

<http://www.muspe.unibo.it/M&A> (European site)

<http://research.umbc.edu/eol/MA/index.htm> (American site).

No. 4(1999) of *Music & Anthropology* is online and includes multimedia articles on women's music in Maghreb by Tony Langlois, Marie Virolle, and Antonio Baldassarre, and others.

Tullia Magrini

First Meeting of the STG on Music and Minorities

Upon invitation from Dr. Svanibor Pettan the first meeting of the group will be held June 25th-30th, 2000 in Ljubljana, Slovenia.

Themes:

1. Music and Dance of Minorities: Research Traditions and Cultural Policies
2. Music/Dance and Identity in Minority Cultures
3. Minorities in Slovenia and Neighbouring Regions

Local organizer: Svanibor Pettan

In charge of the program: Ursula Hemetek

Research papers should be based on original research, which addresses one of the symposium themes and should not have been presented previously. Papers should take no more than 20 minutes including any audio or audio-visual materials. Proposals may be submitted in the form of an abstract of no more than one page length. Language is English

Costs: The local organizer is trying to raise funds in order to offer free accommodation to everyone and travel expenses for colleagues from eastern European countries. We will pass on any information if something materializes.

Please send abstracts to Ursula Hemetek [deadline was 15th of December, 1999, ed.] at the Institut für Volksmusikforschung, Ungargasse 14, A-1030 Wien; tel: + 711 55-4211; fax: + 711 55-4299; e-mail: <hemetek@mdw.ac.at>

Ursula Hemetek

National Committees

Germany

Upon recommendation made by the International Advisory Committee of the 'Memory of the World' Programme, at its meeting held in Vienna from 10 to 12 June 1999, the Director General of UNESCO has decided, subject to a minor change in the designation of the collection, made in consultation with the German National Committee for the 'Memory of the World' Programme, to include in the 'Memory of the World Register' "The Oldest Sound Documents (Edison-cylinders) of Traditional Music of the World from 1893 to 1952, held by the Museum für Völkerkunde, Berliner Phonogramm-Archiv/Musikethnologie..." Signed Henrikas Yushkiavitchus Assistant Director-General for Communication, Information and Informatics [UNESCO].

[For dates of the next NC meeting see Reports p. 37, ed.]

Norway

The Norsk folkemusikklag, the Norwegian National Committee in the ICTM, opened a website: <http://www.hf.ntnu.no/rff/organisasjonar/nfl.html>

United Kingdom

The next annual conference of the British Forum for Ethnomusicology (BFE) will be held on "Fieldwork, Ethnography, Representation", 14-16 April 2000 at the University of Sheffield. For details including the option of extending the visit to investigate local folk music traditions, contact Dr. Jonathan Stock, Department of Music, University of Sheffield, Sheffield S10 2TN; tel.: +44 (0)114-222 0483; fax: +266 8053; <j.p.j.stock@sheffield.ac.uk>

Special offer for ICTM members:

British Journal for Ethnomusicology (BJE)

We are offering back issues (vols. 2-7) of the BFE to ICTM members at a special discount (20% off our usual prices):

-\$19/£12 individuals (regular price: \$24/£15), plus postage

-\$32/£20 institutions (regular price: \$40/£25), plus postage

This offer is valid until 3/3/00 (or while stocks last) from Rosemary Dooley: (fax) +44 15395 52013; <musicbks@rdooley.demon.co.uk>; <http://www.rdooley.demon.co.uk>

Visa, MasterCard and Amex orders are welcome.

The *British Journal of Ethnomusicology* is a peer-reviewed publication of the British Forum for Ethnomusicology. Authors include John Baily (vol. 6), Christopher Ballantine (vol. 5), Lucy Duran (vol. 4), Kenneth Gourlay (vol. 2), & Richard Widdess (vol. 3). Detailed content lists for each issue at:

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

Subscribe to BFE and receive vol. 8 (1999) at:

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

Or contact Dr Mark Trewin, BFE Membership Secretary (fax) +44 131 650 2425; <m.trewin@music.ed.ac.uk>

Maria Mendonca, Publicity Officer, BFE

ICTM Publications

Yearbook for Traditional Music, v. 31, 1999, guest edited by Krister Malm, has been shipped mid-December to all paid-up members for 1999 and up.

The 1999 edition of the *Directory of Traditional Music* has been shipped to all paid-up members for 1999 and up from the Ohio plant during the first days of January 2000. Please overlook the editorial helps (asterisks, apostrophes) we use to aid the semi-automatic process of generating a systematic index. Equally, all accents were omitted and we hope you won't be too distressed about that. A more recent version of the *Directory* is already on the ICTM web site and will be further updated as our time allows: (<http://www.music.columbia.edu/~ictm>)

Unfortunately, this *Bulletin* was delayed due to unforeseen circumstances involving the editor. Please accept her apologies especially for late print of those announcements with now bygone deadlines.

Meetings of Other International Organizations

ISME (International Society for Music Education) will hold its 24th World Conference July 17-22, 2000 on the theme "Music of the Spheres" in Edmonton, Alberta, Canada. For information please contact Dr. Amanda Montgomery, Program Chair ISME 2000, Department of elementary Education, University of Alberta, Edmonton, ALB T6G 2G5. Tel: +403/492-4273, ext. 266; fax: +492-7622; amandamontgomery@ualberta.ca

WASHHOI! 2000 - World Performing Arts Festival 2000 - the official UNESCO program event of The UN International Year for the Culture of Peace will take place in Sakai and Osaka, Japan, 28 July - 6 August 2000.

CIOFF (International Council of Folklore Festival and Traditional Arts Organization) will hold its next "Folkloriada" in Japan from July 20 to August 10, 2000. Opening ceremonies in Hokkaido will be followed by a series of activities throughout the country to spread the spirit of the Folkloriada across the nation. Theme is unchanged from the first Folkloriada "Hand in Hand - For a Culture of Peace". Contact address: Secretary General M. Cyrill Renz, Centre CIOFF Suisse, 1783 Cormagens, Switzerland; tel: +41 26 466 1892; fax: +41 26 466 7025; <cyrill.renz@com.mcnet.ch>

CHIME: From 23 to 27 August 2000, Leiden University (The Netherlands) hosts the conference 'Audiences, Patrons and Performers in the Performing Arts of Asia', a joint initiative of the International Institute for Asian Studies (IIAS), CHIME (the European Foundation for Chinese Music Research) and the Department of Cultural

and Social Studies of Leiden University.

In this conference we look beyond performance as a 'self-contained act' towards what performance, essentially constitutes: an on-going and dynamic interaction with the environment. We emphasize the role of the environment: the audiences who attend, the patrons who protect, and the people who organize and support, politically or otherwise, the arts. The theme at the heart of this conference is how they influence performances and performers, and are in turn influenced by them. Whatever singers, story-tellers, puppeteers, actors, ritual specialists or musicians in Asia have on offer for their audiences - in terms of entertainment, ritual, or re-enactment of social relationships and dilemmas - for the viability of their art they depend on more than just one-way communication. How do they cope with the many different - often contradictory - voices and expectations that emerge from different groups in society, each with their own norms and values? This theme will be tackled from a number of angles. Sub-themes include: 'Hybrid theatres', 'Art criticism', 'Creativity', 'Asian diaspora' and 'Liveness'. For more information about the themes, accommodation, registration etc. you can write to one of the addresses below or consult the agenda of the IIAS site: <<http://iias.leidenuniv.nl/oideion/general/audiences.html>> or <<http://iias.leidenuniv.nl/iias/agenda.html>>

Deadline for sending abstracts: 1 March 2000. Contact persons: Dr. Wim van Zanten and Frank Kouwenhoven. Abstracts can be sent to Dr. Wim van Zanten, Inst. of Cultural and Social Studies, Leiden University, P.O. Box 9555, 2300 RB Leiden, the Netherlands, Tel. +31-(0)71/527 34.65, or +/.74, +/.69, Fax +31-(0)71/527 36.19, e-mail: zanten@fsw.LeidenUniv.NL or IIAS@rullet.LeidenUniv.NL; or to Frank Kouwenhoven at the CHIME Foundation, P.O.Box 11092, 2301 EB Leiden, the Netherlands, tel: +31-71-5133.974, fax: +31-71-5123.183, e-mail: chime@wxs.nl

The 8th FESTIVAL OF PACIFIC ARTS is scheduled for 23 October - 3 November 2000 in three provinces of New Caledonia. For advice, please contact Raymond Amman <kaljoralsenta@vanuatu.gov.vu> or <vks@vanuatu.pactok.net>

SEM (Society for Ethnomusicology) will have a joint meeting November 1-5, 2000 with the American Musicological Society, the American Musical Instrument Society, the Association for Technology in Music Instruction, the Canadian Society for Traditional Music, the Canadian University Music Society, the College Music Society, the Lyrica Society and the Society for Music Theory, at the Sheraton Center in Toronto, Ontario, Canada. For information please contact: SEM Business Office, Morrison Hall 005, Indiana University, Bloomington, IN 474-5; <sem@indiana.edu>

SIEF (International Society for Ethnology and Folklore) holds its 7th International Congress in Budapest, Hungary on the theme "Ethnological Approaches in the New Millennium", April 23-29, 2001. For information see <http://www2.rz.hu-berlin.de/inside/sief>. Proposals should be sent to Prof. Dr. Konrad Kostlin, Dept of European Ethnology, University of Vienna, Hanuschgasse 3, A-1010 Vienna, Austria.

IASPM (International Association for the Study of Popular Music) scheduled its 11th biannual Conference July 6-10, 2001 in Turku, Finland. Call for papers on "Looking Back, Looking Ahead - Popular Music Studies..." Contact address: <http://www.iaspm.net/event.html>

**MINUTES OF THE 34TH ORDINARY GENERAL ASSEMBLY
OF THE INTERNATIONAL COUNCIL FOR TRADITIONAL MUSIC**

Held in the Auditorium of Hiroshima City University, Hiroshima, Japan
Saturday, August 21, 1999, 3:30-4:30 p.m.

In attendance were: Dr. Anthony Seeger, President and Chair; Drs. Salwa El-Shawan Castelo-Branco and Krister Malm, Vice Presidents; Dr. Dieter Christensen, Secretary General; Ordinary Board Members Mr. Khalfan al-Barwani, Drs. Rafael Menezes Bastos, Gerard Béhague, Marianne Bröcker, Shubha Chaudhuri, David Hughes, Lumkile Lalendle, Allan Marett, Tsuge Gen'ichi, Wim van Zanten; Executive Secretary Nerthus Christensen, and 131 members of the Council in good standing.

President Anthony Seeger opens the 34th General Assembly.

1. *Approval of the Agenda* - Approved.

2. *Apologies for Absence*

Dr. Lisbet Torp, Denmark, a longtime Board member, sends her deep regrets that she could not attend conference and General Assembly.

3. *President's Report*

"Dear Colleagues and friends, this is my report on the activities of your Council since taking office at the last World Conference, in Nitra, and my last before passing my office to a new President at the end of this Assembly. For many years, our colleague and multi-term President, Erich Stockmann, prepared a detailed President's report, informing the General Assembly about Council activities, most of which had already been announced in the four Bulletins of the previous two years. He, however, was an historian of music - and of the Council. I will take a somewhat different approach, reflecting my own theoretical background and vision of the Council. I recommend that you read your Bulletins with great attention, however. There you will see the great variety of activities your colleagues are undertaking around the world. The reports in the bulletin are not simply bureaucratic documents of quiet events - they are modestly understated reports of successful meetings held under great difficulties - finding funds, convening people from distant parts of the globe, transportation crises, accommodation challenges, gastronomic adventures, and above all the courageous presentation of new ideas to generous colleagues who help in the birth and growth of new concepts and new work. If the ICTM had its own composer of epics, every one of our colloquia could have been commemorated with an epic song. If we had our own Griot (a West African historian), he could trace the lineage of the long-standing study groups as they are refreshed by the arrival of new members in long songs of praise. With neither epic singers nor griots, we have Nerthus Christensen, who assembles the Bulletin for the rest of us to read. But between the lines lie the adventures of our intellectual lives.

I take it as a common state that most of us work alone, or in small groups. We are deeply committed, and none of us has as much money as we would like to have to do all the things we would like to do - even if we work in wealthy countries. The study and support of traditional music is rarely a national priority. The Council provides a means for us to communicate and collaborate with a larger number of colleagues from

different places and backgrounds that most of us could possibly arrange by ourselves. Council publications report on our research activities in the Yearbook for Traditional Music, which many others and I consider the best journal in the field. The Council also provides the means through which we can find one another - the ICTM Directory - and the means through which we can learn about one another's activities - the Bulletin. The ICTM's work reaches more general audiences through the UNESCO series of recordings, whose new releases are edited by the Council. Recently the ICTM Website has added a new, and in some places more easily accessible, source of information and resource for our work, and new members are joining after finding us through the website.

The Council achieves a great deal more than its modest budget and far-flung membership would lead us to expect thanks to the work of its members and its secretariat. Our Secretary General, Dieter Christensen, and his wife Nerthus, have provided the solid experience and dedicated hard work that bring our publications out on time and with the quality we can all admire. This year, especially, Nerthus has produced not only the Bulletins and the bi-annual directory; she has led a team that has assembled a 30-year index to the Yearbook for Traditional Music - a massive task that most of us will use with immediate pleasure. Please join me in a token of your appreciation to Dieter and Nerthus Christensen with your applause.

ALSO: another token of your appreciation would be to check your listing in the Directory to be sure it is accurate (the Book Display Room, 414), and review the 30-year index which we hope to post on the Internet prior to publication so that more eyes can review it than those few that have done all the work so far. These publications are much more useful if they are correct - and you are the best people to check them.

The Council must also be grateful for the dedicated service of its elected officers - members of the Executive Board donate a considerable amount of time and effort to the affairs of the Council. A number of Executive Board members are going off the Board this year - Khalfan al Barwani, Rafael Jose de Menezes Bastos, Gerard Béhague, Shubha Chaudhuri, David Hughes, and Lisbet Torp. Please join me in thanking them for their enduring contributions to the Council.

I think the more each of you participates in Council activities - whether by organizing colloquia, hosting study groups, attending meetings, contributing to the journal, recruiting new members, or serving on the board, the more satisfaction you will feel. This is, after all, your Council. The Executive board can only meet and discuss what you have done and want to do. So I encourage all of you to do even more. So much for my anthropology of our organization. On a more mundane level I am happy to report that during the past two years the council membership has grown. It ended the year with a small but important budget surplus, and the dues will remain the same for the coming year. A number of study groups have met during the past two years, and quite a few more have plans to meet in the coming year. Most of you are reporting regularly, and I exhort you to send reports in shortly after your meetings so that the rest of us can vicariously enjoy what you achieved. I urge Liaison Officers and National Committee representatives to share information in both directions - let us know what is happening in your country, and communicate to colleagues in your country the truly international dimension of the objects of their interest and research.

There are some things that I am concerned about in the Council. Among these is that our list of National Liaison Officers is not growing, and that we have practically no Liaison Officers in parts of the world where we know there are people researching

music - for example in many parts of Africa, and in South and Central America. I call upon you to help the Board locate good people who might serve as Liaison Officers in some of the countries where we have none.

I have a similar concern about the lack of participation in our events from parts of the globe where the Council has few members. We are strengthened by the diversity of experience and ideas that our members bring us, and when we cannot enjoy the contributions of specialists in large regions, it concerns me that we are missing the tremendous contributions we could make to one another's research and lives.

I am a little concerned that there are not as many new Colloquia as I think there could be, given the wide interest in Traditional Music and the growth in the membership. Next time you consider holding a small seminar or meeting, consider whether or not it would be appropriate for an ICTM Colloquium.

And of course, like the rest of you, I cannot help but to be concerned about the growing economic inequities in the world, and their impact on such time-honored institutions as our universities and research centers, and on cultural repositories such as libraries and archives. I cannot help to be concerned about the impact of this economic inequality on the lives of musicians and their ability to recruit younger artists to their calling. Global changes have an impact on local musicians and their music - as the ICTM publications and many of the papers at this Conference have demonstrated, and we cannot be blind to the human suffering and loss as well as opportunity and gain.

Meeting as we are in Hiroshima, a city which suffered so greatly from a war more than a half century ago, we also cannot ignore the horrors of war, ethnic and religious conflict, intolerance, and displacement of large populations - which continue to afflict us, and to afflict the musicians and communities whose work we study and admire.

As much as we may be concerned about these larger issues, however, the International Council for Traditional Music is not the place they can all be resolved. While we work for Council goals, we also live as citizens in the modern world. I believe our reflections on music, culture, and the world we live in require our action in the halls of parliaments and on the streets, in the classrooms and in ministerial offices. Taking a cue from Akashi Yasushi, the keynote speaker on the opening day who has devoted his life to working for peace and also writing about it, I hope we can take pride in having reflected upon music and dance, and also worked effectively in practical ways as well. Knowledge forged in the crucible of action can be a powerful theoretical tool - and action informed by experience and theory can be powerfully focused and effective. The members of this Council should not only look inward upon it - we should build on the accomplishments of our disciplines and look outward upon a world in which we are conscious actors. Fifty two years ago, when this Council was established, it was founded to serve as an example of international exchange and peace by scholars tremendously concerned about the global situation of the world they lived in. I see a great continuity in this Council since then, and, finally, I thank you for what you have helped the Council to achieve during the term of my Presidency." [Applause]

4. Approval of the Minutes of the 33rd Ordinary General Assembly 1997

Robert Garfias moves, Jose Maceda seconds, to approve the Minutes of the 33rd Ordinary General Assembly as published in Bulletin #91, 1997:13-19.

Approved.

5. Business Arising From the Minutes - None

6. Report of the Board to the General Assembly

(Read by the Secretary General on behalf of the Executive Board)

This report covers Executive Board activities since the 84th meeting in Washington, D.C. in June 1998, which was reported on in the Bulletin, #93, Fall 1998:17.)

Every year the Executive Board and the Secretary General and his assistant meet for two or three days and go over a fairly fixed agenda, reviewing the activities of the Council - including financial reports, membership dues structure, publications, colloquia plans, study group activity, relations with UNESCO and other international organizations, and other business. At the 85th Executive Board meeting on August 17th and 18th, 1999, the Board approved the financial reports for 1998 and approved a budget for the year 2000. It voted not to change the dues structure of the Council - the dues will remain the same in the year 2000. It approved an ICTM Colloquium to be held in Oviedo, Spain. Reviewing the election procedures in the ICTM Rules, the Board recommended to the future President to look into election procedures. The Board also appointed several liaison officers - some of them appointed by e-mail so that they would attend this World Conference. They are:

Slovenia	Svanibor Pettan
Croatia	Naila Ceribasic
South Africa	Flora Ntsihlele
Ukraine	Olena Mourzina

A newly constituted board, with new officers, will meet on the afternoon of the last day of this World Congress, and possibly on the day after that, in order to begin work that will continue until the next World Congress.

7. Election of Officers and Members of the Board

The Secretary General announces the election results as follows: In the absence of other nominations the following were nominated by the Executive Board and have accepted nomination:

President:	Dr. Krister Malm, Sweden
Vice President:	Prof. Dr. Salwa El-Shawan Castelo-Branco, Portugal
Ordinary Board Members:	Drs. Egil Bakka, Norway Prof. Dr. Tilman Seebass, Austria Dr. Anthony Seeger, U.S.A. Prof. Tô Ngoc Thanh, Vietnam.

[Acclamation]

President Seeger invites the new president, Krister Malm, to take the chair and steps down with Board Members Barwani, Menezes Bastos, Chaudhuri, and Hughes. The new Board Members Seebass, Seeger, and Tô join the Board. [Acclamation]

President Krister Malm takes the chair with words of thanks for the outgoing president Anthony Seeger and the departing Board members for the work they did for the Council. [Acclamation]

He then addresses one issue of concern to him: the election procedures. He says that although the governing instrument of the Council, the Rules, provide for

nominations from the membership and national committees, this opportunity almost never was used, and with that the necessity of a multiple slate to be put before the membership-at-large to vote on.

To correct this situation, Malm discussed election procedures at yesterday's meeting of ICTM National Representatives (i.e. national committees - NC, and liaison officers - LO) where the participants nominated Don Niles (LO Papua New Guinea), Svanibor Pettan (LO Slovenia) and Kwon Oh-sung (president of the NC Korea) to work together with the Board in revising the election procedures to make the process more democratic. The committee will prepare a proposal for the next General Assembly in Rio de Janeiro 2001.

Before President Malm hands the chair back to Anthony Seeger to lead the session to its end, he thanks the membership for his election and promises to do his best for the aims of the Council, which should take into consideration not only research but also the acceptance of responsibilities on the international scene. [Acclamation]

8. *New Business*

36th ICTM World Conference Rio 2001

Dr. Samuel Mello Araujo, in addressing the Assembly, takes pleasure presenting the candidacy of Rio de Janeiro to be Host City for the 36th ICTM World Conference 2001. He brings formal invitations from Prof. Dr. Afonso Carlos Marques do Santos, Forum de Ciência e Cultura da Universidade Federal do Rio de Janeiro, and from Adriano de Aquino, Secretário de Estado de Cultura with expressions of hope that the conference will further the development of ethnomusicology in Brazil. [Acclamation]

Dr. Seeger thanks Dr. Araujo. He reminds that the last time ICTM had a conference in Brazil was 1954. He expects the next conference to be a very exciting one once the Board has formally accepted the invitation. [Acclamation]

Questions from the Assembly:

James Makubuya asks if ICTM has a plan for reaching out to scholars in Africa.

SG responds that it was always ICTM's concern to open itself, make available what it does and offer opportunity for participation in its activities in all parts of the world. After giving some historical background he believes measures to improve situation in Africa might be through extending supportive memberships in Africa, through encouraging and holding ICTM meetings. Support for travel to attend conferences/meetings can sometimes be made available through local organizations. Unfortunately there is no direct assistance from UNESCO so far. He emphasizes that ICTM always makes an effort to enlarge the number of memberships - for certain areas of the world made possible mostly due to support from ICTM members and the secretariat. [Acclamation]

President Malm points out that the former vice president of the ICTM, Olive Lewin, always pushed the agenda of third world countries. Confirms that ICTM will do its best to reach out.

9. *Adjournment*

Daniel Neuman moves to adjourn the 34TH General Assembly of the ICTM, Robert Garfias seconds.

Passed Unanimously.

REPORTS

Meetings of the Executive Board

The 85th and 86th Meetings of the Executive Board of the ICTM were held August 17-18 and 25, 1999, resp., in Hiroshima, Japan by invitation from Hiroshima City University and the Japanese National Committee in the ICTM.

84th Meeting, August 17-18, 1999

In attendance were Dr. Anthony Seeger, President and Chair, Dr. Dieter Christensen, Secretary General, Drs. Salwa El-Shawan Castelo-Branco and Krister Malm, Vice Presidents, and Ordinary Board Members Mr. Khalfan al Barwani M.A., Drs. Rafael de Menezes Bastos, Gerard Béhague, Marianne Bröcker, Shubha Chaudhuri, David Hughes, Mr. Lumkile Lalendle M.A., Drs. Allan Marett, Tsuge Gen'ichi, Wim van Zanten, and Executive Secretary Nerthus Christensen.

Apologies for absence were received from Dr. Lisbet Torp.

[For a report of this meeting see 'Minutes of the 34th General Assembly', p.23.]

85th Meeting, August 25, 1999

In attendance were Dr. Krister Malm, President, Dr. Dieter Christensen, Secretary General, Dr. Salwa El-Shawan Castelo-Branco, Vice President and Ordinary Board Members Drs. Egil Bakka, Marianne Bröcker, Mr. Lumkile Lalendle M.A., Drs. Allan Marett, Tilman Seebass, Anthony Seeger, Tô Ngoc Thanh, Tsuge Gen'ichi, Wim van Zanten, and Executive Secretary Nerthus Christensen.

The Board coopted Drs. Samuel Mello Araujo, Brazil and Dr. Dieter Christensen, U.S.A and, furthermore appointed Dr. Adrienne Kaeppler, U.S.A., to substitute for Dr. Gerard Béhague who had resigned from the Board.

The Board accepted an invitation (see Minutes of the 34th GA #8) to hold the 36th ICTM World Conference in Rio de Janeiro, Brazil. It approved the following Program Committee:

Chair: Dr. Anthony Seeger, U.S.A.
Members: Prof. Dr. Rafael J. de Menezes Bastos, Brazil
Prof. Dr. Gerard Béhague, U.S.A.
Prof. Dr. Dieter Christensen, U.S.A.
Dr. Adrienne L. Kaeppler, U.S.A.
Dr. Dumisani Maraire, Zimbabwe
Dr. Don Niles, Papua New Guinea
Prof. Yamaguti Osamu
Dr. Jonathan P.J. Stock, U.K.
Prof. Dr. Victoria Eli Rodriguez, Cuba

Chair Local Arrangements:

Prof. Samuel Mello Araujo Jr., Brazil.

Other Board decisions:

The following liaison officers were appointed and agreed to serve: Mr. Xue Yibing-China, Ms. Velika Stojkova-Macedonia, Howard Charles-Palau and Bussakorn Sumrongthong-Thailand. The Board agreed to thank outgoing liaison officers for their services Dr. Emil Lubej-Austria, Prof. Jehoash Hirshberg-Israel and Mr. Samuel Msibi-Swaziland. Resignations were received from liaison officers Profs.

Qiao-China and Gerasimova-Ukraine, whose recommendations for a successor were approved by the Board pending formal acceptance by the appointees.

The Board withdrew recognition for the Italian ICTM National Committee on grounds of inactivity and lack of representativeness. It also suspended recognition for the ICTM Study Group for Music Archaeology formerly headed by Dr. Ellen Hickmann, ICTM member until 1995.

The Board confirmed/appointed the following for a period of two years:

Secretary General: Dieter Christensen

Executive Secretary: Nerthus Christensen

Treasurer: Nerthus Christensen

Webmaster: Dieter Christensen

Editors:

Yearbook for Traditional Music: General Editor: Dieter Christensen,

Bulletin of the ICTM: Nerthus Christensen

Directory of Traditional Music 1999: Nerthus Christensen, 2001: Marianne Bröcker.

Committees:

Meeting of National Representatives:

Co-chairs: Krister Malm and Lisbet Torp

Election Review Committee: Chair: Krister Malm.

Board: Lumkile Lalendle, Allan Marett, Anthony Seeger.

National Representatives: Kwon Oh-sung, Don Niles, Svanibor Pettan

Coordinators:

Study Groups: Tilman Seebass

Regional Coordinators for Liaison Officers: Secretariat (general)

Africa south of the Sahara - Lumkile Lalendle

South America & Caribbean - Anthony Seeger

Near East, Central Asia - Salwa El-Shawan Castelo-Branco

Colloquia: Allan Marett

Publicity/Advertising: Wim van Zanten

Music Education: Lumkile Lalendle

Liaisons:

UNESCO: Krister Malm with subcommittee for purposes of contract negotiations

RILM Abstracts of Music Literature: Gage Averill

Other:

One-day meeting with Romanian colleagues in connection with the 2000 Board meeting in Bucharest. Co-coordinators for the Board: Salwa El-Shawan. (academic) and Egil Bakka (organizational)

Preparation for the 2003 world conference: Dieter Christensen.

Respectfully submitted

Dieter Christensen, SG

**Minutes of the Fifth Meeting of National Representatives
Hiroshima 1999**

Present were National Representatives from Australia, Brazil, Denmark, Egypt, France, Germany, India, Jamaica, Kazakhstan, Korea, Netherlands, Norway, Papua New Guinea, Slovenia, Spain, South Africa, Sweden, Switzerland, United

Kingdom, USA and Vietnam.

Apology for absence was received from co-chair of the meeting Dr. Lisbet Torp.

1. Opening of the meeting by the chair Krister Malm.

2. Business arising from the Executive Board meeting preceding the Conference.
None.

3. The UNESCO Record series

The Secretary General Dieter Christensen reported on the UNESCO Record Series. A new record company called Naive now releases the series. They have changed the packaging of the CDs. 15 CDs edited within the ICTM framework have been published. Two more are expected during 1999. Another 10 are in the pipeline. All National Representatives were urged to elicit submissions from their respective countries. Instructions for the formatting of submissions are posted on the ICTM website.

In response to questions regarding copyright SG Christensen underlined that UNESCO was responsible for the contracts regulating the conditions for publication of the CDs including agreements regarding copyright issues.

4. Nominations of candidates for ICTM elections of officers

How can the membership become more active in nominating candidates? Considering the role of National Committees, Liaison Officers and the Executive Board in the nomination process.

The chair Krister Malm and the Secretary General Dieter Christensen informed about present procedures at elections to the Executive Board. The nomination procedure is regulated by ICTM rule 8 b, which says:

"Nominations for the Officers and the nine Ordinary Members to be elected may be made by the Executive Board, by National Committees or by two members, being residents of two different countries. All nominations, other than those made by the Executive Board, must reach the Secretary in writing at least six months before a General Assembly to be included in the postal ballot, which shall take place in the three months preceding each Ordinary Meeting of the General Assembly. The results of the election shall be announced at the General Assembly."

The chair noted that normally National Committees or members make no nominations at large. Only the Executive Board is nominating candidates. Thus the Board is in fact renewing itself. This is not very adequate.

In the ensuing quite lively discussion a number of suggestions were made. Among the suggestions were:

* To announce the possibility for National Committees and members to nominate candidates in the Bulletin published before the deadline for nominations.

* To have a nominating committee.

* To use the meeting of national representatives as a nominating committee.

The chair Krister Malm suggested a committee to review the practice and rules of the ICTM regarding the nomination and election procedure. This committee should be appointed by the Executive Board and consist of some members chosen by this meeting of National Representatives and some members of the Executive Board. The

meeting agreed to this proposal and by consensus nominated Dr. Don Niles, Dr. Svanibor Pettan and Prof. Kwon Oh-Sung to be members in such a committee.

5. Business arising from letters received from National Representatives.

None.

6. News and announcements from National Representatives.

Allen Marett announced a conference organized by the Musicological Society of Australia to be held in Sydney at the end of April 2000. The main themes are "Issues and research in indigenous music" and "Contributions of musicology to popular music".

Anca Giurchescu announced that the Danish National Committee is planning to set up a home page on the World Wide Web and to link it to the ICTM web-site. Svanibor Pettan announced the conference of the STG on Music and Minorities on the themes "Minority music and cultural policies" and "Music and identity in minority cultures" to be held June 25-30, 2000 in Slovenia.

7. Other business.

Josep Martí i Perez announced that a national committee is about to be formed in Spain.

8. Closing of the meeting.

Finally, the chair thanked the participants for their contributions to the meeting and to the work of the ICTM.

Krister Malm

Study Group on Ethnochoreology - Business Meetings Hiroshima 1999

The 35th World Conference of the ICTM in Hiroshima was especially for dance scholars unusually rich, with 14 dance or dance-related papers, which insightfully raised topics in the areas of dance education, cultural interchanges, traditional dance preservation, and use of dance in new social contexts. The special opportunity of establishing dialogue between dance scholars from the Far East and the Western world was achieved with two business meetings and papers dedicated to ethnochoreology. I take this opportunity to thank the organisers, who were able to allocate this much time for dance in an otherwise very crowded schedule.

The first business meeting informed new contacts about the history of the STG by showing the most important stages of the STG's scholarly activity: In the first phase members of the group were discussing and laying the foundation for a common theory and method for dance structure and form analysis [1964-1980]. Mentioned were working methods, publications, positive results, and difficulties. A next stage emerged in the mid-80's, with members trying to find a common scholarly basis for discussions between the group's East-European members with ethnochoreological backgrounds and the group's Western, predominantly American, members with a background in dance anthropology. Although the STG is open to members from all over the world, it will emphasize the aim for greater coverage in areas such as Africa, South America, and Asia. The STG currently has 124 members from 38 countries.

Spheres of interest of the STG members have encompassed a diversity of themes, such as: dance in ritual/social context; dance revival, festivals, competition;

dance style, dance structural analysis, dance-music relationship; movement/dance anthropology; dance and politics; dance and minority/ethnic groups; dance systematisation; comparative studies; continuity and change, dance transmission and dissemination.

Main activities of the STG have been the organisation of symposia (every second year); publication of a newsletter, bibliography of STG members' publications (three volumes), and publication of proceedings following each symposium.

Sub-Study Groups:

The profiles and activities were briefly presented as follows: Structural Analysis (by Adrienne Kaeppler), Iconography (by Marianne Bröcker), Field Research (by Anca Giurchescu), as well as those dedicated to Revival and Rituals.

Finally, the following STG activities of this summer were presented: A meeting of the Sub-STG on Revival in Szekszárd Hungary, (organized by Mats Nilsson and László Felföldi, July 1999); then the Second Seminar for New Ethnochoreologists, organised by Theresa Buckland (secretary of the STG) at the University of Surrey with lecturers being members of our STG (July 1999).

The second session of our business meeting (23.08) was dedicated to reports of scholarly activities of the participants (chair: A.Giurchescu). Short presentations by 14 scholars, representing 13 countries, revealed how diverse the inquiry in the domain of dance can be. Major research themes were the following: dance in higher education, transmission and dissemination, ethno-historical sources, comparative research of movement systems, dance systems classification, research in remote areas, research of displaced communities, processes of change, trans-contextualisation, globalisation, dance revival and dance and politics.

As a positive result of these two business meetings, most of the ethnochoreologists present expressed their intention of future collaboration with the STG.

During the Conference the publications of the STG on Ethnochoreology were displayed (together with those of other ICTM Study Groups, an initiative of Prof. Tilman Seebass, coordinator of ICTM Study Groups). It was a rich exhibition comprising issues of the Newsletter (ed. W. Reynolds), the three vols. 1991, 1995, 1999 of *Dance Research Published or Publicly Presented by Members of the Study Group on Ethnochoreology* (ed. Elsie Ivancich Dunin with Tvrtko Zebec), the proceedings from the Symposia in Copenhagen, Denmark 1988 (ed. Lisbet Torp), Nafplion, Greece, 1992 (ed. Rena Loutzaki), Skierniewice, Poland, 1994 (ed. Grazyna Dabrowska, L.Bielawski), Trest, Czech Republic, 1996 (ed. Theresa Buckland, Georgina Gore, Daniela Stavelova). Displayed as well were the newly published books: *Dance in the Field. Theory, Methods and Issues in Dance Ethnography* (ed. Theresa Buckland) and *Romanian Traditional Dance. A Contextual and Structural Approach* (by Anca Giurchescu with Sunni Bloland).

For more information including inquiries concerning STG publications, please contact Anca Giurchescu, Kornblomstvej 8, 1.th., 2300 København S, Denmark. T: (+45) 31 57 52 17, email: <giurchescu@email.dk>

Anca Giurchescu

Study Group on Ethnochoreology - Sub-Study Group on Revival

The 1st symposium of the Revival Sub-study Group of the ICTM Study Group on Ethnochoreology was held July 1-19, 1999 in Szekszárd, Hungary in the framework of the 13th Danube Folklore Festival. Organisers: Mats Nilsson, Secretary of the

Revival Sub-study Group (Department of Ethnology, Göteborg University) and László Felföldi (Institute of Musicology of HAS, Budapest). Local co-operator was Éva Héra (Hungarian Institute of Culture and the local CIOFF representative, Budapest). The meeting was organised with the co-operation of the Hungarian Institute of Culture and the Institute of Musicology of HAS, sponsored by the Hungarian National Cultural Foundation and the European Folklore Institute (Hungary).

The meeting had three different parts:

1. Symposium with presentations about a previously determined theme: "Authenticity - Whose Tradition?"
2. Round table discussions about the performances of the festival and
3. Oral history session "Revival Movement in My Life".

1. The main theme of the symposium attracted 16 interesting presentations partly by members of the sub-study group, and partly by some invited folklorists, ethnologists, sociologists being interested in the topic.

Sub-study Group members:

Egil Bakka (Norway): Whose Dances - Whose Authenticity? Theresa Jill Buckland (Great Britain): Multiple Interests and Powers: Authenticity and the Competitive Folk Dance Festival. Grazyna Dabrowska (Poland): Place of 'Tradition' in Culture. 'Authenticity on Stage'. Helene Eriksen (Germany): Authenticity. Who is Authentic in a Global Society? László Felföldi (Hungary): Folklore Text in Different Social and Cultural Contexts.

Invited experts:

Madis of Arukask (folklorist, Estonia): Different Attitudes Towards Former Culture: Votian Case. Mihály Hoppál (ethnologist, Hungary): Tradition and Value System. Sabina Ispas (folklorist, Romania): 'Genuine' Folklore in the Supertechnological Society of today. Lynn Maners (anthropologist, USA): Transformation and Recontextualisation of Folk Dances in Former Yugoslavia: Whose Tradition, Whose revival? Alexander Romodin (ethnomusicologist, Russia): The Movement of Folklorism in Russia. János Sipos (ethnomusicologist, Hungary): A Really Authentic Genre: The Lament in Anatolia. János Szász (sociologist, Hungary): Authenticity and Modernity.

Experts participating in the discussions of the symposium:

Anca Giurchescu (ethnochoreologist, Denmark) chair of the ICTM STG on Ethnochoreology; Robin Gwyndaf, ethnologist, (Wales), director of the Museum of Welsh Life; Erno Pesovár (ethnochoreologist, Hungary) former leader of the Folk Dance department in the Institute of Musicology of HAS. András Takács (ethnochoreologist, Slovakia).

The symposium gave participants a good opportunity to confront different interpretations of the central term of the topic in various fields of science and culture. Examples from different regions of Europe and other continents convinced the participants that definition of authenticity depends very much on 1. the persons of authority, prestige and position judging and defining, 2. the communities accepting or refusing the definition, 3. the aims and objectives of the reviving, revitalizing activities, 4. the contexts in which these activities are taking place and 5. the tradition itself which serves as an object for revitalisation. Study of the interaction of these factors may provide us with useful information for further systematic research.

2. The Danube Folklore Festival, which is one of the first authentic folklore festivals in East-Central Europe, has served as an excellent framework for the meeting of the Revival Sub-study Group and the invited experts. Observations on the festival programmes and round table discussions with participation of the leaders of the ensembles gave opportunity for direct consultation among experts belonging to different fields of safeguarding of folklore and traditional culture (research, education, revival, art etc.) Initiators of the meeting suggested that the Danube Folklore Festival should be the place of a long-term research program for the members of the Revival Sub-study Group. The suggestion met the agreement and approval of the local organisers and in accordance with it they initiated the organisation of another symposium in 2001 in Hungary.

3. Participants of the symposium were looking forward to the third part of the meeting, the "Oral History" session with the title "Revival Movement in My Life", which represented a new kind of presentation in the practice of the Study Group. Six participants (all researchers) from Norway, Great Britain, Poland, Denmark, Germany and Hungary told about their life career in the mirror of the folklore revival movements of their country.

All these presentations were helpful to instill a deeper mutual understanding among colleagues. But in addition, it turned out that this kind of oral self-portrait recorded on video may serve as valuable and reliable source material for our research work on folklore revival activities.

Felföldi, László

Study Group on Iconography - 9th Meeting - Dion 1998

The ICTM Study Group on Iconography held its 9th meeting in Dion, Makedonia, Hellas, 15-20 September 1998, on the theme "Music and Image of Music in the Mediterranean World: 300 BC-300 AD".

The meeting was organised by: 1) Prof. Tilman Seebass, chairman of the Study Group, with the administrative support of the University of Innsbruck, 2) Prof. Alexandra Goulake-Voutyra, and the Department of Music Studies of the University of Thessalonike, and 3) Prof. Pantermales, and the Excavation Team of Dion.

The meeting was generously financed by the Society of the Friends of Music of Thessalonike (President, Konstantinos Pylarinos). The venue was the Dion Excavations Centre.

Participants came by invitation from seven different countries: Armenia, Austria, Germany, Greece (Hellas), Israel, Italy and The Netherlands. They stayed at the comfortable Dion Hotel. Meals, of quality and variety, not to mention the divine Makedonike retsina, straight from the springs of Olympos, were served at the taverna Hagioneri (Holy Water).

Besides the presentation of papers, there were other activities:

- 1) Performance, amongst the ruins of Dion, of music and dance, inspired by Hellenic Antiquity: a group of girls sang and danced to the sounds of Panpipes and frame drums. This was the work of Ass. Prof. Giannes Kaimakes. There followed, on the spot, a welcome lunch reception offered by the Dion Excavators
- 2) Concert of Baroque music in Thessalonike
- 3) Excursion to Mt Olympos, and to Vergina, for a visit of the Great Toumpa

Museum

4) Concert of Renaissance music in Dion performed by members of the Choir of the Dept. of Music Studies of the University of Thessalonike, under the direction of Ms. Triseugene Kalomoire. This was followed by a performance of Hellenic rural songs by Ass. Prof. Giannes Kaimakes' ensemble, "Polytropo"

5) Performance at the taverna of local rural music played on the gaida (bagpipe) by Chrestos Bekiars

6) Visit to the Dion Archaeological Museum and a guided tour of the excavation site by Ms. Helene Benake

7) Festive farewell dinner at the taverna with music, song and fiery dance.

Eighteen papers and one project report were read in the meeting. Titles will be presented according to culture and period (cultures in alphabetical order).

a. Armenians

- Hacobian, Haick P. "Iconography of Dancing Couples in Ancient Armenia".

H. offered an interpretation of a scene in relief on a stone found in 1969 at the Necropolis of Dvin, Armenia, now in the State Museum of Ethnography of Armenia.

- Kachatryan, Zhores "The Music and Dance Iconography of Armenia (III BC- IIIAD)". K. presented and discussed Armenian iconographical evidence (relief scenes on cups, and statuettes) relative to music and dance that has come to light in the last thirty years.

- Kachatryan, Zhenya "A Bacchic Group on a Bowl". The silver bowl with a music scene described by K. comes from Dachorskaya, North Caucasus, Southern Russia.

b. Etruscans

- Braun, Karin "Cornua and Litui, Horns and Signal Horns, New Instruments in the Hellenistic Etruscan World". K. presented and discussed fourteen pieces of evidence (two prototype instruments and thirteen depictions of instruments) on the Etruscan wind (brass) instrument lituus (horn) and cornu (signal horn). The aim of the paper was to investigate the representation and function of these instruments amongst the Etruscans from the 8th to the 1st Ct. BC.

c. Hellenes

- Roube, Antonia "Representations of the 'Concert' Kithara in the Attic Art of the 6th and 5th Centuries BC". R. is a student of the University of Thessalonike, Dept. of Music Studies. She presented part of her work in progress on the Archaic-Classical kithara.

- Papadopoulou, Georgia & Evangelia Papatoma "Auloi Fragments from Delos". P. & P. presented their first results of an on-going project on the aulos fragments found on Delos, especially those coated in bronze, dated to the period from the second half of the 2nd Ct. BC (or earlier) to the first third of the 1st Ct. BC

- Ahrens, Sebastian "The 'Italiote Kithara' Revisited. New Thoughts About a Western Greek Instrument". A. presented and discussed thirty-eight depictions of the Italiote kithara on red figure vases from Megale Hellas (manufactured, mainly, in Metapontion and Taras), dated to the period from the last quarter of the 5th Ct. BC to the third quarter of the 3rd Ct. BC.

- Pantermales, Demetrios "The Nablum of Dion". P. presented a grave stele found in the Necropolis of Dion, dated to the 1st Ct. AD, dedicated to a deceased lady by her husband, and discussed its iconography, especially the musical instrument

which occupies much space on the stele.

- Papadopoulou, Georgia "Music, Choruses and Sacrifice in the Hellenistic Period". P. focused on the music played, sang and danced to during sacrifice in the Sanctuary of Delos, with occasional references to other sanctuaries in Hellas. She presented and discussed over sixty pieces of evidence: textual, epigraphical, and iconographical.

- Goulake-Voutyra, Alexandra "Music on Phlyax Vases". G.-V. presented and discussed twenty-two, 4th Ct. BC phlyax vases from Megale Hellas, with scenes of phlyax dramas on them, in which musicians participated. The phlyax plays were comic, acted upon a platform supported by posts, and in front of a stage wall. Masks were used and appropriate costumes. Music seems to have played a prominent role.

- Naerebout, Frederick G. "The Baker Dancer and Other Hellenistic Statuettes of Dancers Illustrating the Use of Imagery in the Study of Dance in the Ancient Greek World". N. questioned the ways in which students of Hellenistic dance have approached and interpreted the relevant iconography, mainly small size statuettes in clay or bronze

d. Romans

- Guizzi, Febo "A Rare Representation of the Roman, Conical, Single Pipe". G. presented and discussed a Roman grave stele of the end of the 1st, beginning of the 2nd Ct. AD, from the village of S. Pietro Montagnon, near the town of Este (Este, Museo Nazionale 1542.942). The stele bears an inscription and four curvings: an axe, a plumb-rule, and what seems to be two music pipes. According to the inscription, the stele was erected in the memory of Eutychnianus of Aponi by his son and daughter in law. The deceased is described as a calamaula, that is, a calamaulos piper, perhaps a professional.

- Staiti, Nico "The Mosaic in the 'Villa di Cicerone' at Pompeii and Comparative Material from the Vesuvian Area". S. compared the musical scene depicted on a mosaic of the 2nd-1st Ct. BC from the Villa Cicerone near Pompeii with the musical practice of today in the paranze (musical ensembles) of the various Madonne celebrations, held every year in the region around the Vesuvio.

- Mellini, Donatella "Musical Instruments and Images in the Roman Town of Luni (Italy)". M. reported the existence of eight artifacts from Luni (in modern Liguria) pertaining to music. Luni was founded in 177 BC by the Romans. It was abandoned in 1200 AD, for unknown reasons.

e. Jews

- Seidel, Hans "Musical Instruments of Hellenistic Times in the Levant". S.'s aim was to show that, contrary to the commonly held belief (that there were Jews loyal to Judaism and Jews who favoured Hellenistic ideals), "the cultural history of Palestine is one of constant subjection to Greek influences. In the Ptolemaic period every section of the country must have been shaped by that influence, more or less, including music and its iconography".

f. Samaritans

- Braun, Joachim "Samaritan Musical Instruments?". B. in this paper challenged the well founded belief (amongst not only the Samaritans themselves but also of the scholars of the Samaritan culture) that the Samaritans never made use of any musical instruments in their lives; music was only vocal, with one exception: the use of the trumpet.

g. *Cross-cultural*

- Seebass, Tilman "Some Thoughts on Images of Orpheus". S. examined the iconographic topoi of Orpheus in three concurrent religions of the Hellenistic-Roman-Proto Christian periods, namely, Paganism, Judaism, and Christianity. Orpheus, David and Christ seem to have in common a number of aspects. S. focused on six of these.

- Van Schaik, Martin "The Development of the Water Bird's Head on Stringed Instruments from the Greek Region". Despite its title, the paper really extended to cultures other than the Hellenic: Cycladic, Minoan, Anatolian, Egyptian, and to a certain extent, Medieval European: a cross-cultural study of the presence of a water bird, either complete or only its head, as a structural feature of musical instruments, especially lyres and harps.

h. *Projects*

- Goulake-Voutyra, Alexandra & Students "Archive of Music Iconography". Professor Goulake-Voutyra founded the AMI in 1996 in the Department of Music Studies of the University of Thessalonike. It consists of a computer database, in which artifacts are catalogued according to the museum in which they are kept. The source for iconographic material has so far been the photographs in the volumes of the Corpus Vasorum Antiquorum Graecorum, and the intention is - since this is an ongoing project - to include in the Catalogue items from museums not to be found in the CVA series. Each entry is accompanied by a text, which contains all the relevant archaeological data as well as scholars' interpretations of the scene. The Catalogue is for the moment available only in the Hellenic language, but the intention is to provide an English version soon. Also, online access to the Catalogue will in the near future be possible. All contributions to the Archive with relevant material are welcome.

Stelios Psaroudakes

Study Group on Music and Minorities - First Business Meeting

The first Business-Meeting of the STG was held during the 35th World Conference of the ICTM on 23rd August 1999 chaired by Ursula Hemetek (Austria). The session was divided into two parts: a 'study meeting', providing general information on the Study Group with short papers, and the actual business meeting.

Objectives of the Study Group:

The STG shall promote music of minorities through research, documentation, and interdisciplinary study, and shall provide a forum for cooperation among scholars and students of music of minorities by means of international meetings, publications and correspondence.

Definition of the term 'minority' being used by the STG:

"Groups of people distinguished from the dominant group out of cultural, ethnic, social, religious or economic reasons".

Short papers were read by Zuzana Jurkova (Czech Republic): "Research on Roma Music in the Czech Republic" who reported on the latest results in that field of research. Anca Giurchescu (Denmark), "The Role of Dance as Identity Marker of Vlachs Settled in Denmark" stressed the great importance of music and dance in the identification process of one immigrant society and Svanibor Pettan (Slovenia), "Music of Minorities in Slovenia" actually had tested the minorities definition used by the Study Group with his students in Slovenia and found it to be useful.

The Study Group elected the following officers:

Chair: Ursula Hemetek, Austria (for three years);
Vice-Chair: Svanibor Pettan, Slovenia (for three years),
Secretary/Treasurer: Anca Giurchescu, Denmark (for one year).

The group counts now 80 members.

Svanibor Pettan invited formally to participate in the First Meeting of the STG, June 25- 30, 2000 in Ljubljana, Slovenia on the discussed and approved themes [see under Announcements, ed.] The next business meeting of the STG will be held in conjunction with the Ljubljana meeting. There was noticeable response to the Study Group and interest in its activities shown by participants of the World Conference.

Ursula Hemetek

National Committee: Canada

The Canadian Society for Traditional Music/Société Canadienne pour les Traditions Musicales is continuing to function well, despite a drastic and ever-descending drop in funding at every level. Our activities reflect the interests of both academic ethnomusicologists and of performers, singer-songwriters and aficionados, finding ways to work together and combine our interests and skills.

We continue to publish the annual peer-refereed academic journal *Canadian Journal of Traditional Music*; the name was changed from *Canadian Folk Music Journal* last year, in keeping with our society's name change some years earlier: the ICTM was one of our models for the English-language version of the new name. We also continue to publish the *Canadian Folk Music Bulletin*, three times a year, with articles, reviews, music transcription, events notices and so on. (The last issue, 33/2, 1999, included an account of fieldwork in Spain and Portugal by the 13-year-old daughter of the Judith Cohen, from a teenaged perspective.) The Mail Order Service, focusing on recordings and print publications of Canadian traditional music, is also working well.

In 1996 we had a productive, first-ever joint meeting in Toronto with SEM, the Society for Ethnomusicology. In 1997, we met near Victoria, BC, on Vancouver Island, and in 1998 we met in Winnipeg, with Folklore Studies. In 1999 the meeting is in Calgary, and in 2000 (November 1-5) we return to Toronto as part of a giant meeting "Toronto 2000: Musical Intersections". This unique event will bring together the CSTM, SEM, and twelve other related societies for what promises to be an extremely exciting (if certainly exhausting) event.

We've mourned the passing of Edith Fowke, the doyenne of Canadian folklore studies and longtime editor of our Journal, now edited by Professor Jay Rahn, who worked closely with Edith for many years. We're also considering a number of long-term projects.

For information on the CSTM, you can contact Judith Cohen <judithc@yorku.ca> or the Society: Box 4232, Station C, Calgary, Alberta, Canada T2T 5N1, Check our new web page: <http://www.cadvision.com/sherretg>. We welcome members, and encourage submissions, in English or French, to the Bulletin and to the Journal. Membership is \$35 for organizations, \$25 for individuals, \$15 for underwaged/students/seniors (no proof required - uniquely, we take your word for it).

Judith Cohen

National Committee: Denmark - Report 1994-99

For the past four years, membership meetings of the Danish National Committee have addressed a seasonal theme for which we invited guest lecturers who were not necessarily members of the Danish National Committee of the ICTM. Each academic year a folder introduces the theme, along with each of the individual lectures. The Danish Folklore Archives hosted meetings in 1997/98 and will continue to do so; in previous years meetings had been held at the Musicological Institute of Copenhagen University.

Meetings generally consist of presentations and discussions of recent research by scholars at the University of Copenhagen (CU), The Danish Folklore Archive (DFS), The Danish National Museum (NM), Radio Denmark (RD), The Music History Museum (MHM), and independent researchers. In all, 26 topics were presented:

1998/99: The theme 'Sources of Ethnomusicology,' continued from last season, included the following presentations: Instruments as documentation of traditional music (Mette Müller, MHM); Film as a musical source (Hanne Løngreen); Informants as a source (Svend Nielsen, DFS); Fieldwork in archives (Jens Henrik Koudal, DFS); Singing games and clapping songs in Danish schools, a videofilm by Svend Nielsen (Kindertänze in Dänemark, Göttingen 1998).

1997/98: The theme 'Sources of Ethnomusicology' included the following presentations: The Hungarian 'dance-house movement' (Anne Pedersen, RD, research soon to be published); Travel descriptions as a source for music and dance (Birthe Trærup); Mongolian folk music 1928-1939 (Annette Erler, NM); Iconography and folk music instruments (Dorthe Falcon Moeller, NM) on her book: Music Aloft - Musical Symbolism in the Mural Paintings of Danish Medieval Churches, Copenhagen 1996.

1996/97: The theme 'Cross-disciplinary Ethnomusicology,' selected for the season, included the following topics: Cultural meetings in music (Eva Fock's research on music of immigrant youth in Denmark); The Candomblé ritual and music (anthropologist Inger Sjørlev, NM); Music in migration - fieldwork in Macedonia (social anthropologist Jonathan Schwartz, CU); Music in religion - phenomenological reflections (religious historian Mikael Rothstein, CU); Musical folk culture in South Jutland (folklorist Karsten Biering, CU).

1995/96: Meetings on the theme 'Fieldwork methods and ethics:' On the Trail of Albanian folk music. The story of an expedition to Kosovo and Macedonia, 1959 (Birthe Trærup, a meeting arranged in collaboration with the Danish Society for Music Research); Danish folk dance performed on St. Croix; From the Eve of Christmas to the Twelfth Night (Svend Nielsen and Anders Christensen, a fieldwork project on The Virgin Islands); Music in Argentina (Peter Olaf Looms, RD); On Fieldwork in Transsylvania (Anca Giurchescu, fieldwork in Romania, as leader of the special Subgroup on Fieldwork Theory and Methods of the ICTM Study Group on Ethnochoreology; Uzun hava - Turkish 'blues' (Kirsten Hviid); Bamboo music from the Ubud area, Bali (Jane Mink Rossen).

1994/5: Bogoie, a Vlach ballad singer (Anca Giurchescu and Svend Nielsen's research and video from northeastern Serbia); Rebetika - a form of expression in a city environment, Athens (Lisbet Torp, Salonikos, 'the best violin in the Balkans, 1993); Traditional Jewish music performed in Copenhagen (Jane Mink Rossen).

For the Danish Radio, John Højer Nielsen produces broadcasts of concerts by

visiting musicians from countries such as China, Japan, Korea, Iran, the Arab countries, Africa, America, and two broadcast series: contemporary folk music in 'Folk '98', and folk and classical music from non-western cultures in 'Globus.'

The following persons were elected to the Board of the Danish National Committee on April 21, 1999: Lisbet Torp (president), Anca Giurchescu, Michael Hauser, Annette Erler, and Anne Pedersen. As substitutes: Svend Nielsen and Jane Mink Rossen.

Jane Mink Rossen

National Committee: Germany - Report 1999

The German National Committee held its Annual Meeting on September 17-18, 1999 in Münster by invitation of Prof. Dr. Hortschansky, director of the Institute for Musicology at the University of Münster.

The main subject of the accompanying scientific conference was "Traditionelle Musik und ihre Funktion(en)" (Traditional Music and its functions). Papers were read by Andreas Meyer, Berlin ("Vorstudien zur Funktion ländlicher Musik in Zentralghana"), Ulrike Blanc, Münster ("Musik und Tod im Leben der Balsa/Nordghana"), Tobias Robert Klein, Berlin ("Die Gleichzeitigkeit afrikanischer 'Tradition' und 'Moderne' - der Seperewa-Spieler Kwame Osei Korankye aus Ghana"), Rainer Polak, Bayreuth ("Vom lokalen Fest zur nationalen Folklore. Eine Funktionserweiterung von Trommel/Tanzmusik in Französisch Westafrika und der Republik Mali"), Edda Brandes, Berlin ("Mach uns keine Schande - Zeige keine Angst vor dem Messer". Beschneidungsmusik der Frauen in Mali), Ines Weinrich, Bamberg ("Das 'Projekt Libanon' im Repertoire der libanesischen Sängerin Fayruz"), Martina Claus-Bachmann, Bamberg ("Musik als limitische Struktur"), Ernst Kiehl, Quedlinburg ("Funktions'wenden' zweier deutscher Hymnen"), Lutz Wille, Heidelberg ("Die Waldzither - ein lebendes Instrument der Harzer Volksmusik"), Wolfgang Hauptfleisch, Münster ("Musik für Körper, Rede und Geist - Tibetische Ritualmusik als Hilfe auf dem Pfad der Erleuchtung").

The most important point of the General Assembly was the discussion about the rules concerning the election of a new president and two vice-presidents. The General Assembly decided to change the rules for the election of the presidency (old version: election for four years, one re-election possible; new version: election for four years without limiting the number of the re-elections). Furthermore, the General Assembly decided not to continue the started election by postal votes and to arrange another General Assembly at the next annual meeting in February 2000 with the goal to elect a new presidency. Therefore, the next General Assembly of the National Committee will be held February 11-12, 2000 at the Institut für Musikwissenschaft, Universität Halle on the theme, "Traditionelle Musik in sich wandelnden Gesellschaften" [traditional music in changing societies, ed.].

Marianne Bröcker

Liaison Officer: Argentina - Report 1999

As the last report from Argentina was published many years ago, I think it is useful to give some general information together with references about recent and current activities and publications in ethnomusicology. In order to avoid misinterpretations, I must say that in Argentina the term 'musicology' embraces ethnomusicology and historical musicology and that its use is very common in the names of institutions

and meetings.

Meetings and Conferences

The first conference of the discipline, 'Jornadas Argentinas de Musicología' [Argentinian Musicological Meeting], held November 1984, was an important event that yielded many benefits for Argentinian musicology. The National Institute of Musicology, known as INM organized it. One of the results of the first meeting was the foundation of the Argentinian Association of Musicology (AAM) in 1985, drawing members from all disciplines of the field. The 12th meeting of the INM was held in 1998. In 1987, the AAM organized its First Annual Conference, with its 13th meeting held in 1999. All in all, 17 international congresses were organized in Argentina by one or both institutions, attended by professionals dedicated to the fields mentioned above as well as others (musical theory, acoustics, etc.). Four of these meetings could publish proceedings.

National Institute of Musicology "Carlos Vega"

Most of the research that took and takes place in this country is concentrated in this institution, founded 1931 by Carlos Vega in Buenos Aires. It has a small library and the only significant Sound Archive of traditional music, integrated by registers obtained in 174 in-depth field research and documentations carried out since 1931 by its staff of ethnomusicologists. They also collect musical instruments and produce photographs, films, and videos for other sections of the INM. The institute harbors important collections of recordings and scores of popular and classical music.

From 1989-1993, and from 1993-1997, two extensive research projects were undertaken at the INM, sponsored by the National Council of Scientific Research (CONICET) and directed by Irma Ruiz: "History and anthropology of music in Chiquitos (Bolivia)", with three guests, historical musicologists Bernardo Illari, Leonardo Waisman and Gerardo Huseby, and "Musical continuity and change in the sacred rituals of the Evangelization process (Mbyá, Toba and Wichí ethnic groups)" with four ethnomusicologists of the INM staff, Miguel A. García, Elisabeth Roig, Alejandra Cragnolini and Yolanda Velo. Later on, other subjects were investigated individually: "Musical practices of the Creole people who live in a rural environment and at the urban periphery of the province of Corrientes, and of the Correntino migrants who live in the city of Buenos Aires" (Alejandra Cragnolini); "Reconstruction of the extinct musical practices of the Pilagá ethnic group of the province of Formosa" (Miguel A. García), and, together with the University of San Juan (USJ), "Contemporary music in the oral tradition of the Calingasta District", which is part of the comprehensive project, "Folk music of the province of San Juan" (Héctor Goyena and Alicia Giuliani). One of the results of this extensive research is the CD "Música Tradicional de la provincia de San Juan" (see Discography), for which Goyena and Giuliani received the Award TRIMARG 99 (Argentine Music Tribune) from the Argentinian Music Council (UNESCO).

In 1999, the INM Sound Archive incorporated digital copies of cylinders with aboriginal Chaco music recorded in Argentina by Robert Lehmann-Nitsche at the beginning of the century, owned by the Musikethnologische Abteilung of the Museum für Völkerkunde Berlin. These copies were made by Miguel A. García, with a grant from the Deutscher Akademischer Austauschdienst and financial help from the Antorchas Endowment. He also taught at the University of Köln, and did research at

other institutions in Berlin. García, who is a Ph.D. candidate at University of Buenos Aires, received an Honorary Mention in the 1998 Musicology Award Samuel Claro Valdéz, Chile for his work "Relationship between Wichí musical practices and states of ecstasy". Together with the sociologist Carina Martínez he has carried out a research project about Argentine rock.

Since 1997, the INM publishes the journal *Música e investigación*.

Argentinian Association of Musicology (AAM)

This institution is the only one that publishes a quarterly newsletter. Its 42nd issue appeared August 1999, including a books and journals review section. The last Annual Conference with fifty per cent of the papers on ethnomusicological subjects was held in Buenos Aires from 5-8 August 1999. Main theme "Musicology of the Twentieth Century: Subjects, Approaches and Trends." Since 1996, the AAM publishes the journal *Revista Argentina de Musicología*.

Department of Arts, University of Buenos Aires

Research project (1998-2000): "Processes of cultural contact and musical practices of three ethnic groups of the South American lowlands: Moxo, Mbyá y Wichí." (Irma Ruiz, director, Leonardo Waisman and Miguel A. García).

Publications

- 1995 "Texto y Contexto en la Investigación Musicológica, Actas de las VIII Jornadas Argentinas de Musicología y VII Conferencia", *Anual de la AAM*, Irma Ruiz and Miguel A. García, eds., Buenos Aires: INM.
- 1996 *Revista Argentina de Musicología* 1. Córdoba: AAM.
- 1997 "Procedimientos Analíticos en Musicología, Actas de las IX Jornadas Argentinas de Musicología y VIII Conferencia", *Anual de la AAM*, Irma Ruiz, Elisabeth Roig and Alejandra Cragnolini, eds., Buenos Aires: INM & Asociación Amigos del INM.
- 1997-99 *Música e Investigación*, 1, 1997; 2 and 3, 1998; 4, 1999, Buenos Aires: INM.
- 1998 Carlos Vega, *Panorama de la Música Popular Argentina*, facsimile of the 1944 edition, Buenos Aires: INM. This book was edited in Homage to Carlos Vega for the centennial of his birth.

Discography

- 1998 "Panorama sonoro de la Música Popular Argentina", 2 CDs, Buenos Aires: INM (edited separately as sound examples of the book above).
- 1999 "Música Tradicional de la Provincia de San Juan (Argentina)", CD, Buenos Aires: INM & USJ.

Videos

- 1996 "Música y cosmovisión wichí". Created and directed by Irma Ruiz y Miguel A. García. 23'. Buenos Aires: INM and Telescuola Técnica.

Institutional addresses

INM: México 564, 1097 Buenos Aires, Argentina / invega@infovia.com.ar
AAM: Bolívar 553, 4° J, 1066 Buenos Aires, Argentina / iruiz@filo.uba.ar

Irma Ruiz

Liaison Officer: Belarus - Report of Activities

In Belarus there are presently a number of researchers involved with ethnomusicological studies at the following institutions: the Belarusian State Academy of Music (which is now the main center for this kind of activities), the Belarusian Academy of Science, the Belarusian State University of Culture and some other institutions offering various kinds of scientific and educational activities in ethnomusicology. Among famous specialists in the field are:

Prof. Inna Nasina, a renowned specialist in ethnoorganology. She is the author of a large number of works, dedicated to traditional instruments and instrumental music of Belarus. Among them are two monographs under the general title "Belarusian Folk Musical Instruments" (Minsk, 1979, 1982), an anthology "Belarusian Folk Instrumental Music" (Minsk, 1989), and articles published in several encyclopaedias, including "*The New Grove...*" (London 1984, vol.2). Dr. Nasina is the author of phono-collections of instrumental music. She also released during the last five years a series of films dedicated to Belarusian instruments and performers of traditional instrumental music. Nowadays she holds a position as chair of the Department for Belarusian Music Studies (Belarusian State Academy of Music) and teaches a special course on Belarusian traditional instrumental music, which she developed and included in the educational program of the Academy some years ago.

Prof. Tamara Yakimenko investigates problems of Belarusian folk-song traditions. Her work "Ballad-songs in Women's Calendar Tradition of the Northern Belarus" (Minsk, 1985) represents a special trend in Belarusian ethnomusicology. She is also the originator of concepts for several educational courses dedicated to the history of folk-music studies in Belarus. Among her publications is a fundamental book "Belarusian Folk Music", created in collaboration with L. Mukharinskaya (Minsk, 1993). It summarizes material of her long-lasting research and educational activity.

Works of Prof. Larisa Kostiukovetz deal mainly with problems of styles, genres and forms acting as intermediaries between folk and art traditions. The most valuable of them is "Canticle culture of Belarus" (Minsk, 1975). For many years she supervises fieldwork expeditions for students. She also produced a number of sound-collections and is the author of a series of radio-programs about folk music and musicians.

Scientific and educational activities of Prof. Elena Gorokhovich cover the field of world music with a number of specialized courses on Music Cultures of the World. Since 1991, the Department for Belarusian Music Studies (BSAM) arranges annually scientific sessions in memoriam of the renowned Belarusian ethnomusicologist Lidiya Mukharinskaya (1906-1987) and publishes the results.

Under the scientific guidance of the above-mentioned scholars a number of post-graduate students study at the Belarusian State Academy of Music. They represent the newest generation of ethnomusicologists in our republic. The central point of their interest is the fundamental stratum of singing and the instrumental folk culture of Belarus, especially the ancient sacred and magic-oriented calendar, agricul-

tural traditions of spring and winter circle, their intonational essence, regional disposition, etc. In 1996, the Belarusian State Academy of Music held an international conference on "Slavic Ethnomusicology. Methods, Approaches, Concepts".

Under the patronage of the Department of Belarusian Music Studies functions a Laboratory for Traditional Music Studies with main focus on fieldwork as well as educational processes. The laboratory has at its disposal a sound-archive of recordings unique by its content and scope, including thousands of patterns of traditional music of various regions of Belarus.

Elena Gorokhovich

Liaison Officer: China - Report 1995-1998

Music scholars in mainland China have done a great deal of work on the study of traditional musics since 1995. Below, I will provide a brief update on important achievements in three areas of activity: fieldwork, publications, and conferences.

I. Fieldwork

1) The Research Project on Music Associations in Hebei Province

There are over a hundred traditional ensembles, called "music associations," of a type of ancient wind and percussion music still preserved in the central plains of Hebei province. This discovery was made in 1986 by members of the Music Research Institute of the Chinese Academy of Arts, and consistent efforts have been made to document the historical and cultural value of this music. Beginning in 1989, a team of scholars* from the Institute has spent a minimum of one to two months each year conducting fieldwork in this area. In some instances, in addition to general investigation, they have also done field research on special topics and stayed in some selected villages for a considerable length of time. From these excursions, they have amassed a sizeable collection of field recordings, videotapes, photographs, and traditional music notation. In addition, they have published a number of articles in China, United States (cf. *Ethnomusicology* winter 1991) and Europe (cf. *CHIME* 1992).

*The team consists of Qiao Jianzhong, Xue Yibing, Zhang Zhentao, along with Stephen Jones, a Research Fellow in the SOAS (School of Oriental and Africa Studies) of the University of London.

2) The Music Research Project on Minority Nationalities

Besides the Han nationality, there are 55 minority nationalities in China. Each of the nationalities has their own music culture. With the financial support of concerned parties in Taiwan, a group from the Music Research Institute of the Chinese Academy of Arts (including Qiao Jianzhong, Xiao Mei, and others) has been conducting systematic field research and music recordings on some of the minority nationalities since 1996. To date, the group has collected and recorded a great deal of music materials on the Mongolians from the north, the Tu from Qingdao province, the Dongxiang from Gansu province, the Miao from Guizhou, among many others. In 1998, Dr. Dietrich Schüller, Director of the Vienna Phonogrammarchiv of the Austrian Academy of Science, also took part in the field activities of this group in the provinces of Inner Mongolia, Qinghai, and Gansu.

II. Publications

1) The Musical Relics in China Series

This series, a major national project, is planned for 20 volumes—complete with photographs and captions of most of the Chinese musical relics discovered in this century. Thus far, 10 volumes have been published (collected in 8 books), including Hebei, Beijing, Sichuan, Xinjiang, Shanghai, Jiangsu, Shaanxi, Henan, and Gansu, by Daxiang Press of Henan Province. Each book is octavo and contains more than 500 photographs and 200,000 Chinese characters. Professor Huang Xiaopeng is the General Editor-in-Chief, and Wang Zichu is the Deputy Editor-in-Chief.

2) The Yearbook of Chinese Music

10 volumes of the Yearbook have been published since 1987 (1987-1996). These yearbooks contain records of all aspects of contemporary Chinese music culture. Every volume includes summaries of regional music, fieldwork on folk music, chronicles of musical life, abstracts of academic articles, catalogues of music and scholarly publications on music. The Music Research Institute of the Chinese Academy of Arts edits this yearbook. Tian Qing is the Editor-in-Chief and Han Zhong En is the Deputy Editor-in-Chief.

3) Musical History of Minority Nationalities in China

Beginning in 1991, the Central University of Minority Nationalities and China Music Association of Minority Nationalities jointly organized a large group of music scholars to record, collect, and study the musical histories (mostly oral history) of all the minority nationalities. As a result of this project, the first publication, titled *Musical History of Minority Nationalities in China*, was published recently by the Central University of Minority Nationalities Press. The book contains histories of 22 nationalities. It is formatted in 32 cm size with 886 pages.

III. Conferences

1) September 1995. The first national symposium on Guchui Yue (traditional Chinese wind and percussion music) held by the Music Research Institute in Guan County, Hebei province.

2) September 1996. The ninth conference of the Institute of Traditional Music of China, on the topic of "Confucian Ideology and Chinese Music," held by the Music Research Institute in Qufu of Shandong province.

3) August 1997. The ninth conference of China Music Association of Minority Nationalities held by the Music Research Institute in Guiyang of Guizhou province.

4) July 1998. The first national conference of Melody Studies held by the Music Research Institute in Huhehaote of Inner Mongolia.

5) November 1998. The tenth conference of the Institute of Traditional Music of China, on methodologies used in traditional Chinese music research within this century, held by Henan University in Kaifeng of Henan province.

6) November 1999. The Yang Yingliu International Symposium on Chinese music studies, held by the Music Research Institute in Beijing.

April 1999, Beijing

[Edited by Cynthia Po-man Wong]

Qiao Jianzhong

Liaison Officer: Spain - Report 1998-1999

As has already been stated in other reports, one of the most important problems for Spanish ethnomusicology is its weak institutionalization, i. e. its scarce presence in the academic milieu. Nevertheless, since the last report on ethnomusicology in Spain, published in this bulletin in 1998, until now, we can observe a certain progress in that matter: the universities of Salamanca and Valladolid now have each a permanent professorship for ethnomusicology held by Francisco Cruces (1997) and Enrique Cámara (1998), respectively. In 1998, the Universitat Autònoma of Barcelona started to offer regular courses in ethnomusicology through the engagement of Jaume Ayats. Furthermore, in 1998 the recently founded private Catholic University of Murcia also launched courses on Anthropology of Music, which are given by Manuel Luna. Besides these regular activities, the organization of short courses and seminars of ethnomusicological interest becomes more and more frequent. We can mention, for instance, the summer course organized by the University Rovira i Virgili of Tarragona, "Les Cultures del Rock (Música, Imaginari i Noves Tecnologies)", 1998, an introductory course on ethnomusicology, "Diploma de postgrado en etnomusicología" 1998, 1999, given at the University of Valencia; and the "Jornadas de música" of Barbastro (Aragon, 1998, 1999) with an introduction to theoretical and methodological questions of ethnomusicology, organized by the University of Valladolid.

In addition to these activities, some doctoral theses presented in 1998 have to be reported as well. Specifically, there is the research work of Pablo Lozano about folk song in the Spanish region Extremadura (Cantes extremeños. Un estudio histórico-descriptivo, University of Sevilla); a study about fandangos in southern Spain done by Miguel A. Berlanga (Los fandangos del Sur. Conceptualización, estructuras sonoras, contextos culturales, University of Granada); and a research work about folk music in Asturias carried out by M. Carmen Prieto (Música de tradición oral en el consejo de Lena, University of Oviedo).

The Sociedad Ibérica de Etnomusicología (SIBE) undoubtedly constitutes the most important point of reference for ethnomusicology in Spain. The two last annual conferences took place in Granada (1998) and Rentería (Basque Country, 1999). Jean J. Nattiez and John Baily, respectively, delivered the inaugural speeches of these meetings. During the celebration of the last conference in Rentería, a new executive board for the SIBE was chosen with Francisco Cruces as President replacing Ramón Pelinski. The next annual conference of the SIBE will be held in Faro (Portugal) in the year 2000. The proceedings of the four first conferences organized by the SIBE have been already published:

-Jordi Raventós (ed.), *Actas del primer congreso de la Sociedad Ibérica de Etnomusicología*, Barcelona: La mà de guido, 1996

-Luis Costa (ed.), *Actas del II Congreso de la Sociedad Ibérica de Etnomusicología*, La Coruña: Torculo ediciones 1998

-Ramón Pelinski and Vicent Torrent (eds.), *Actas del III Congreso de la Sociedad Ibérica de Etnomusicología*, Barcelona: La mà de guido 1998

-Carlos Sánchez Equiza (ed.), *Actas del IV Congreso de la Sociedad Ibérica de Etnomusicología*, Pamplona: Gráficas Aralar 1999

Other publications of ethnomusicological interest which should be mentioned are:

- Gerhard Steingress and Enrique Baltanás (eds.), *Flamenco y nacionalismo*, Sevilla: Fundación Machado, Universidad de Sevilla, Fundación el Monte 1998
- Gerhard Steingress, *Sobre Flamenco y Flamenquismo*, Sevilla: Signatura Ediciones de Andalucía 1998
- Centro de Documentación Musical de Andalucía, *V Congreso del Folclore Andaluz: Expresiones de la cultura del pueblo: El fandango*, Granada: La Gráfica 1998
- Maria Antònia Juan i Nebot and Jordi Mascarella i Rovira, *Cançoners del Ripollès*, Ripoll: Centre d'Estudis Comarcals del Ripollès 1998
- Carlos Sánchez Equiza, *Del danbolín al silbo. Txistu tamboril y danza vasca en la época de la ilustración*, Pamplona: Gráficas Iruña 1999

Among the recordings I would like to point out is the excellent "Antología del cant valencià d'estil (1915-1996)", a CD edited by Carles Pitarch (Generalitat valenciana, Fonoteca de materials, vols. 25-26, València, 1997); as well as the CD "Spain" with musical materials gathered by Alan Lomax in Spain in the fifties and which has been edited in: Alan Lomax Collection, World Library of Folk and Primitive Music, 4, Cambridge, Massachusetts: Rounder Records Corp. 1999.

Besides the already well-known periodical ethnomusicological publications «Música Oral del Sur» and «TRANS. Revista Transcultural de Música» there is now «Transiberia» - a kind of offspring of «TRANS» but entirely dedicated to the Iberian peninsula. In addition, there is a special issue of «Antropología» 15/16, 1999, an anthropological review published in Madrid, featuring the following title on the front cover "El sonido de la cultura", which is entirely devoted to ethnomusicological subjects.

Josep Martí

ICTM MEETING CALENDAR

- 2000
28 April
to 1 May
Aleppo
Syria
- Study Group on Music of the Arab World
Themes:
1. Arab Music During the Ottoman Period
2. Bedouin and Tribal Music in Contemporary Arab World
3. Concepts and Terms in Arabic Music
Chair: Scheherazade Hassan
- 2000
17-23 May
Innsbruck
Austria
- Study Group on Historical Sources of Traditional Music
Themes:
1. Change of Style in Traditional Music: Performance and Repertory
2. Laments in Historical Documentation and Sound/Video Recording
Chair: Doris Stockmann
Local Organization: Rainer Gstrein
- 2000
21-26 June
Mark-
neukirchen
Germany
- Study Group on Folk Musical Instruments
Themes:
1. Traditional Musical Instruments in the Age of Mass Média
2. Professional Making of Traditional Musical Instruments
Chair: Erich Stockmann
Local Organization: Andreas Michel
- 2000
25-30 June
Ljubljana
Slovenia
- Study Group on Music and Minorities
Themes:
1. Music and Dance of Minorities: Research Traditions and Cultural Policies
2. Music/Dance and Identity in Minority Cultures
3. Minorities in Slovenia and Neighbouring Regions
Chair: Ursula Hemetek
Local Organization: Svanibor Pettan
- 2000
3-9 July
Korcula
Croatia
- Study Group on Ethnochoreology - 21st Symposium
Themes:
1. Sword Dances and Related Calendrical Dance Events
2. Revival: Reconstruction, Revitalization
Symposium Committee: Elsie Ivancich Dunin, Marianne Bröcker, Maria Koutsouba
Chair: Anca Giurchescu
Local Organization: Elsie Dunin

2000 Study Group on Music and Gender
 4-6 August Theme: Music, Gender and the Body.
 Toronto Subthemes:
 Canada 1. Integrating the Study of Music and Dance
 2. Gender and the Voice
 3. Technology and the Body in the Production and Reproduction
 of Music
 Co-chairs: Pirkko Moisala & Carol Babiracki
 Program / Local Organization: Beverley Diamond

**36TH ICTM WORLD CONFERENCE - BRAZIL 2001
 4-11 JULY, RIO DE JANEIRO, BRAZIL**

Themes:

1. Moving from the Specific to the General and Back
2. Immigrant Music and Dance in Two Directions - To the Americas and From
 There To the World
3. Technology, Mass Media, and the Performance of Music and Dance
4. The Relationship Between Researchers and the Communities They Research
5. New Research

Program Chair: Anthony Seeger

Local Organization Chair: Samuel Mello Araujo Jr.

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

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 Department of Music-MC1815
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 New York, NY 10027
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| <input type="checkbox"/> | LIFE MEMBER | 700.00 |
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REMITTANCE is payable to ICTM in US funds by either check drawn on an American bank, by international money order or credit card. We can not accept Eurocheques.

PLEASE NOTE: Bank charges are your responsibility - Student membership rates are offered for a maximum of 5 years. Proof of student status must accompany payment.

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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

Apart from checks, credit cards, etc. we accept also 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 15 and November 15. Please notify the Secretariat immediately of changes or inaccuracies in your address as currently listed. Mailing dates: Bulletin: April & December; Yearbook: December; Directories: December (uneven years only)

Supporting Membership

Members who are able to sponsor one (or more) individual(s)/institution(s) in a soft currency country are urged 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 and Student 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 ICTM 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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