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CHINA 2003 CONFERENCE

INTERNATIONAL COUNCIL FOR TRADITIONAL MUSIC
DEPARTMENT OF ETHNOMUSICOLOGY, UCLA
http://www.ethnomusic.ucla.edu/ictm

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

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FROM THE ICTM SECRETARIAT, LOS ANGELES, CALIFORNIA

SUBMISSIONS FOR THE YEARBOOK FOR TRADITIONAL MUSIC (YTM)
The Editor for the YTM encourages submissions of articles from members and non-members. For submission specifications, please refer to the most recent edition of the YTM under the heading "Information for Authors." Please send submissions to Stephen Wild, School of Music, Australian National University, Canberra, ACT 0200, Australia; email <stephen.wild@netspeed.com.au>; <stephen.wild@anu.edu.au>; fax +61 2 6248 0997. Submissions should be made in both electronic form attached to an email and hard copy sent to the postal address or faxed.

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

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

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

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

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

SUBMISSIONS FOR THE BULLETIN OF THE ICTM (Editor: Kelly Salloum)
The Bulletin is primarily a means for communicating ICTM information. If space allows, however, the Bulletin considers news from international organizations that may be of interest to ICTM membership. Priority is given to UNESCO affiliated organizations.

Deadlines for submissions to the Bulletin are:
April Bulletin - 1st of March deadline October Bulletin - 1st of September deadline
All submissions should be sent by email to the Secretariat (ictm@arts.ucla.edu). Material will be edited, when necessary, without notification.

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

The views and opinions expressed herein are those of the individual author(s) and do not reflect the policies of the Bulletin, its Editor and staff, the ICTM or UCLA. © 2003 ICTM

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

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

All mail goes out via surface and/or ISAL. Please allow at least 6-12 weeks for surface mail to reach you, depending on your location.

UNESCO RECORDS (Editor: Anthony Seeger)
Submission Proposals
Proposals for compact discs in the UNESCO Records Series are welcome and should be sent to Prof. Anthony Seeger at the ICTM Secretariat address listed inside the bulletin front cover. It is best to, first, send an inquiry with a brief description of the project (1-2 pages) as a basis for further discussions. The ICTM Committee for UNESCO Records will then provide technical and other advice.

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

FROM THE ICTM SECRETARY GENERAL:
How you can save the ICTM money at no cost to you!

Every year the ICTM pays a fairly large amount of money to banks in order to receive your membership payments. These include service charges for credit cards (approximately US$3.50 per transaction) and bank charges for bank transfers (as much as US$15.00 per transaction). In addition, it also costs us money to send you several reminders throughout the year to renew your membership.

Without paying any more money, you can help the ICTM receive more of your dues if you pay as follows:
1. Pay when you receive the first invoice, so we don't have to mail you again. If you can afford it, pay for two years at one time so we can avoid additional administrative costs.
2. Avoid Bank Transfers:
If you are in the United States, pay with a personal check in US dollars or with a Mastercard or Visa.

If you are not in the United States, pay with a Mastercard or Visa. Alternately, if you are in Canada, Australia, England, or countries with Euro currencies,

check the exchange rate on the day you are paying, and send us a personal check for the equivalent of your dues in Canadian dollars, Australian Dollars, U.K. Pounds or Euros. This costs us less than a bank transfer.

Please do not use bank transfers unless there is no alternative. We would prefer to receive bank transfers only from countries that have no other way of paying dues or in situations where several ICTM members in your country are paying dues together in a single bank transfer. If you have questions, please consult Kelly Salloum, the Membership Coordinator at the Secretariat.

There are two ways to increase the size of the ICTM budget. One way is to increase dues (which we do not want to do); the other ways it to reduce costs, which we are always trying to do. You can help us do this by using the payment methods above when you receive your next dues notice, and we will really appreciate it.

Anthony Seeger

FROM THE PRESIDENT: Letter concerning the New Grove

The management of Grove's Dictionary of Music and Musicians has been taken over by Oxford University Press. Prompted by this, a letter has been sent to Oxford University Press by me and the presidents of Society for Ethnomusicology, American Musicological Society, International Association of Music Libraries, Archives and Documentation Centres, International Musicological Society, Music Library Association, Royal Musical Association and Society for Music Theory. The purpose of the letter is to point out that the members of these eight organizations as contributors to and users of The New Grove have great interest in proper upgrading of the dictionary. These are the key sentences from the letter:

In the last few years cost-cutting measures have seriously compromised the ability of The New Grove to fulfil its mission. There is an urgent need to correct many omissions and mistakes (which fortunately can easily be done in the online version); to implement a plan for systematic ongoing revision taking account of more recent publications, events, ideas, and scholarly discoveries; and to develop more effective online searching. In order to achieve these goals the editorial operation will have to be significantly expanded.

I hope this letter will be the start of a fruitful dialogue with Oxford University Press and result in an improvement of the dictionary.

Krister Malm

37th ICTM WORLD CONFERENCE
FUZHOU & QUANZHOU, CHINA
15–22 JULY 2003

Note from the Program Chair:

The Program Committee has been very impressed with both the quality and quantity of the abstracts submitted for this year's conference. Undoubtedly, this will be the largest ICTM World Conference ever, both in the number of participants and the number of presentations, wonderfully reflecting the diversity of ICTM! We are particularly pleased that there will be so many opportunities for interactions with our Chinese colleagues.

Sessions put together by an organizer are indicated below with the word "Panel" or "Roundtable", as appropriate, preceding the title. Individually-submitted papers have been grouped together into themes by the Program Committee. Note that while the two morning sessions and the second afternoon session are ninety minutes in length, the first afternoon session is two hours long. The first part of the conference will take place in Fuzhou at Fujian Normal University; the second part in Quanzhou at Quanzhou Normal University.

The spelling and order of personal names in the preliminary program generally follows what was sent to me, except that, here, names are never written in all capital letters and never include commas.

This preliminary program is subject to change as the conference approaches and some plans get altered. Every session will also be presided over by a chair, who will present the speakers, facilitate the discussion, and keep the session according to schedule. An updated program will be posted on the ICTM website in June, and a final program will be presented to all participants, along with a book of abstracts.

My apologies if any of the information in this preliminary program is incorrect or missing (e.g., name, country, title, language of presentation, etc.), or if you have not received an acceptance letter. Contact me immediately at ipngs@global.net.pg to help me correct such errors for the final program. If you do not get a reply soon, please persist, as email is not absolutely reliable.

Thank you. I look forward to seeing everyone in China later this year.

Don Niles
Program Chair

37th ICTM WORLD CONFERENCE
FUZHOU & QUANZHOU, CHINA
15–22 JULY 2003
PRELIMINARY PROGRAM

TUESDAY, 15 JULY 2003 (FUZHOU—WEST LAKE HOTEL)

Arrival of Participants and Registration

WEDNESDAY, 16 JULY 2003 (FUZHOU—FUJIAN NORMAL UNIV.)

0930–1030: First Morning Session

Session 11A
Opening Ceremony

1030–1100: Tea Break

1100–1230: Second Morning Session

Session 12A
Plenary Session
Wang Yaohua, China:
The Academic Position and Musicological Connotation of Fujian *Nanyin* [in Chinese]
followed by performance of nanyin

1230–1330: Lunch Break

1330–1530: First Afternoon Sessions

Session 13A
***Panel:* Modernity and Modernization in Chinese Buddhist Music.**
Organizer: **Li Wei,** U.S.A.
Li Wei, U.S.A.:
Sensibility and Interactability: Electronic Media in the Modern Buddhist Soundworld [in English]
Pi-yen Chen, Cheng Kung University:
Rock Mantra: The Concords and Discords of Contemporary Chinese Buddhist Music [in English]
Francesca Tarocco, United Kingdom:
Chinese Buddhist Modernities and "Pure Songs" [in English]
Hwee-San Tan, United Kingdom:
Modernization, Politics, and Transmission: The Case of the Chinese Buddhist Hymn [in English]

Session 13B

Dance and Meaning

Arturo Gutiérrez del Ángel, Mexico:

The Role of the Dancers: The Huichol *Tukipa* Temples as a "Metaform" of the Universe [in English]

María Escribano, Ireland:

Dancing the Rhythms of *Txalaparta*, an Embodiment of Musical/Social Meaning [in English]

Twine Matsiko Geoffrey, Uganda:

Dancer as an Interpreter of Musician's Messages: The Ugandan Cultural Dances [in English]

[other paper to be announced]

Session 13C

Archaeological Insights on Chinese Traditions

Chen Yingshi, China:

Temperament Structure of the Marquis Yi Bell Chimes [in Chinese]

Zhuang Zhuang, China:

Musical Systems and Instruments on the Dunhuang Grotto Fresco [in Chinese]

Tian Liantao, China:

Music and Cultural Interactions of the East and West: Evidence from the Ancient Musical Instruments in Lhasa Dazhao Temple, Tibet [in Chinese]

Liu Zhengguo, China:

Report of Tone-testing Playing of the *Yue* Made of Bone Recently Unearthed in Jiahu Relic [in Chinese]

Session 13D

***Panel:* New Perspectives on the Aesthetics of Authenticity.**

Organizer: **Natalie Sarrazin,** U.S.A.

Victor A. Vicente, U.S.A.:

The Aesthetics of the Self: Dancing Authentic Identities in the Rancho Folclórico de Ribatejo de Maryland [in English]

Natalie Sarrazin, U.S.A.:

The Aesthetics of Possession: Musical Performance as Authenticity in Rajasthani Healing Trance [in English]

Jonathan Ray McCollum, U.S.A.:

Performing National Consciousness: Syncretism and Authenticity in Traditional Japanese Performing Cultures [in English]

Kenneth Schweitzer, U.S.A.:

Authenticating Rhythms: The Aesthetics of Cuban *Batá* Drumming in Diaspora [in English]

Session 13E

Perspectives on Change in the Chinese Diaspora

Lan Xuefei, China:
Transmission and Change in Chinese Traditional Music: The Case of Gezai Opera in Fujian and Taiwan [in Chinese]
Wu Shaojing, China, & **Huang Shaomei,** China:
Transmission of Fujian Music to the South Pacific Region, 1948–1949 [in Chinese]
Frederick Lau, U.S.A.:
Localization of a Tradition: Chinese Qingming Festival in Honolulu [in English]
Wang Jingyi, China:
Transmission and Change in the Traditional Music of Malaysian Chinese [in Chinese]

Session 13F
Change in the Musics of Chinese Ethnic Minorities
Mao Jizeng, China:
Traditional Music of Chinese Minority Nationalities: Changes and Directions [in Chinese]
Sangde Nuowa, China:
The Naxi "Twin Brother" Concept: Musical Change and Continuity in Naxi, Yunnan Province, China [in Chinese]
Cao Jun, China:
Development and Changes in Traditional Chinese Music: Music of the Hani Community [in Chinese]
Ma Lian, China:
Transmission of *Huaer* of the Hui Nationality in Miquan [in Chinese]

1530–1600: Tea Break

1600–1730: Second Afternoon Sessions

Session 14A
***Panel:* Beats, Pulses, and Impulses: Colotomic Units as Markers and Points of Negotiation for Musicians and Dancers in Traditional Malaysian Music and Dance Performance.**
Organizer: **Patricia Matusky,** U.S.A.
Patricia Matusky, U.S.A.:
Drum Beats, Gong Tones, and the Colotomic Unit in Traditional Malay Music [in English]
Sunetra Fernando, Malaysia:
Angin and Musical Structure in *Makyung:* Overriding the Colotomic Status Quo [in English]
Mohd. Anis Md. Nor, Malaysia:
The Relationship of Traditional Malaysian Dance Movements to the Colotomic Unit of Music [in English]

Session 14B

***Panel:* Taiwan Musical Flows: New Research on the Circulation of Music in Taiwan and the Chinese Diaspora.** Organizer: **Ying-fen Wang,** Taiwan University

Nancy Guy, Taiwan University & University of California, San Diego:
From Flowing Water to Garbage Floating: The Tamsui River in Taiwan Song [in English]

Ying-fen Wang, Taiwan University:
The Flow of Repertory in the *Nanguan* Diaspora [in English]

Chiung-chi Chen, U.S.A.:
Cultural Capital Flows! *Kunqu* in the Chinese Transnational Circuit [in English]

Session 14C

The Japanese Musical Diaspora

Ury Eppstein, Israel:
Melodies and Texts as Means of Indoctrination: Japanese Schoolsongs and the Russo-Japanese War [in English]

Terada Yoshitaka, Japan:
Drumming Out a Message: *Eisa* and the Okinawan Diaspora in Mainland Japan [in English]

Minako Waseda, U.S.A.:
Japanese American Musicians as Familiar yet Exotic Others: An Issue of Representation in Music Marketing in Japan [in English]

Session 14D

Koreanized Christianity through Hymnody

Geum-Suk Son, U.S.A.:
Pitch and Theology: The Korean Hymnal as Evangelical Tool and Denominational Rivalry [in English]

Yong-Shik Lee, Korea:
Kugak Chansongga: Koreanized Christian Hymns [in English]

Yi So Ra, Korea:
Miredondon Solmization of Bukcheong District, North Korea, and the Dance Songs of Lijiang District, China [in English]

Session 14E

Archives and Accessibility

Xiao Mei, China, & **Bell Yung,** U.S.A.:
Constructing a Digital Database for the Musical Instrument Collection at the Music Research Institute of Beijing [in English]

Li Mei, China, **Han Baoqiang,** China, & **Tsao Penyeh,** China, Hong Kong (HKSAR):
Sounds of Traditional Chinese Music: Progress Report of a Computer Database Project [in English]

Anthony Seeger, U.S.A.:
Bringing Archives Collections to the Internet: The Smithsonian Global Sound Initiative [in English]

THURSDAY, 17 JULY 2003 (FUZHOU—FUJIAN NORMAL UNIV.)
0900–1030: First Morning Sessions

Session 21A
***Panel:* Ritual Music of Belief Systems in China—Session 1.**
Organizer: **Tsao Penyeh,** China, Hong Kong (HKSAR)
Tsao Penyeh, China, Hong Kong (HKSAR):
Funeral Ritual and Wailing in Rural Shanghai [in English]
Fang Jianjun, China:
Ritual Music in Pre-historic China and Music Ethnography [in English]
Xiao Mei, China:
Another Memory: In Search of Alternative History through the Meaning of *Yue* (Music) in Ritual [in English]

Session 21B
***Panel:* Contemporary "Traditional" South African Music and Dance: Indigenous, Indigenized, and Extemporized Frontiers of Performance—Session 1.** Organizer: **Patricia Opondo,** South Africa
Diane Thram, South Africa:
Music and Healing: Xhosa Healer/Diviners in Indigenous Contexts of *Amagqirha* Ceremonies and Indigenized Christian Church Services [in English]
Lliane Loots, South Africa:
Breaking Traditional Ground and Pushing Performance Frontiers: Negotiation of Urban and Rural Identities in Performance of "Traditional Zulu Dance and Music" in Durban's Dalton Road Hostel and Its Appropriation for the Stage Performance Arena [in English]
Patricia Opondo, South Africa:
Song-Gesture-Dance: Redefined Aesthetics in the Performance Continuum as South African Women's Indigenous Groups Explore New Frontiers [in English]

Session 21C
Research on European Instruments
Alma Zubovic, Croatia:
Military Music in Bosnia and Herzegovina at the Time of the Ottoman Administration [in English]
Brigitte Bachmann-Geiser, Switzerland:
The Swiss *Halszither* as a Descendant of the Renaissance Cittern [in English]

Anne Caufriez, Belgium:
The Impact of the Bagpipe on the Song's Musical System (Portugal) [in English]

Session 21D
Interfaces between Christianity and Local Musical Traditions in Island Southeast Asia
Ricardo D. Trimillos, U.S.A.:
Domesticating Spanish Catholicism: The *Pabasa*, Filipino Voices, and the Christian Epic [in English]
Ekkehart Royl, Germany:
The Traditional *Manobo*-Rituals: A Reaction against Christianity and Islam in Mindanao [in English]
Maria Manuel Silva, United Kingdom:
The Catholic Church in East-Timor: Legacy and Cultural Support [in English]

Session 21E
The Silk Road and Musical Encounters
Wu Xueyuan, China:
Musical and Cultural Exchanges on the Ancient Southern Silk Road [in Chinese]
Zhao Talimu, China:
Transmission of Folk Songs of the Donggan Community in Central Asia [in Chinese]
Xiao Duan, China:
Origins and Development of the Persian-Arabian Musical Systems Uygur Traditional Music [in Chinese]

1030–1100: Tea Break

1100–1230: Second Morning Sessions

Session 22A
***Panel:* Ritual Music of Belief Systems in China—Session 2.**
Organizer: **Tsao Penyeh,** China, Hong Kong (HKSAR)
Yang Minkang, China:
Christmas Day Ritual Music of the Lisu Ethnic Nationality in Yunnan: Past and Present [in English]
Xue Yibing, China:
The Effects of Ritual Music: Comparative Study of Three Communities in China [in English]
Qi Kun, China:
Reconstruction of Tradition: The Case of Music in the Ancestor Worship Ritual of Wangkou Village of Wuyuan County (Jiangxi Province) [in English]

Session 22B

***Panel:* Contemporary "Traditional" South African Music and Dance: Indigenous, Indigenized, and Extemporized Frontiers of Performance—Session 2.** Organizer: **Patricia Opondo,** South Africa

Jay Pather, South Africa:

Deconstruction and Re-Presenting Tradition in Contemporary Performance in the Context of Contemporary South African Choreography [in English]

David Thatanelo April, South Africa:

From Sacred Spaces to the Stage: Processes of Theatricalizing Sacred African Dance Rituals with Reference to Two South African Dance Works [in English]

Session 22C

Japanese and Korean Dance Studies

Elza Hatsumi Tsuzuki, Brazil:

The Relationship between Dancer and Musicians in *Noh* Theater [in English]

Terence Lancashire, Japan:

From Ritual Dance to Ritual Theater: Japanese *Kagura* [in English]

Lim Mi-Sun, Korea:

Dance Born from a Farewell Song: The Korean Court Dance *Sŏnyurak* [in English]

Session 22D

Pacific Encounters with Christian Music

Michael R. Clement, U.S.A.:

Sacred and Secular Changes in Chamorro Music Resulting from Catholic Missionization [in English]

Brian Diettrich, U.S.A.:

Navigating Cultural Tensions: Traditional Performing Arts and the Church in Chuuk [in English]

Don Niles, Papua New Guinea:

Mission versus Government: Conflicting Attitudes towards Music in Papua New Guinea [in English]

Session 22E

Political Contexts and Music in China

Jonathan P. J. Stock, United Kingdom:

Huju and the Politics of Revolution: Reforming Traditional Opera in Shanghai Post-1949 [in English]

Yin Yee Kwan, U.S.A.:

Beyond a Folksong: The Change of Symbolic Meaning in the Song "Dongfanghong" (The East Is Red) of China [in English]

Li An'ming, China, & **Huang Fu,** China:
Resistance and Transmission of Ceremonial Music: The "Miao Shan Xue" Women Dongjing Association in Tonghai County, Yunnan Province [in Chinese]

1230–1330: Lunch Break

1330–1530: First Afternoon Sessions

Session 23A

***Panel:* Ritual Music of Belief Systems in China—Session 3.** Organizer: **Tsao Penyeh,** China, Hong Kong (HKSAR)

Zhang Zhentao, China:
The Music Associations in Rural Funerals of Hebei Province [in English]

Jiayong Qunpei, China:
The Art of Dying: Music of the Tibetan Buddhist Sky Burial Ritual [in English]

Yang Hong, China:
Lantern Festival of Hequ River: Ritual Festival of the Sacred and Profane in Yellow-River Musical Culture [in English]

Zhou Kaimo, China:
Female Identity and Musical Action in the Ritual of a Popular Belief System: A Case Study of the *Duobo* Sacrificial Ritual of the Bai Ethnic Nationality (Yunnan, China) [in English]

Zhou Xianbao, China, Hong Kong (HKSAR):
Research on the Ritual Functions of Instruments and Music of *Nuo* Opera in Anhui Guichi [in Chinese]

Session 23B

***Panel:* Intentions and Outcomes of Musicians' and Collectors' Activities: A Swedish Case.** Organizer: **Dan Lundberg,** Sweden

Dan Lundberg, Sweden:
The Power of Instruments: Musical Change Related to Instruments [in English]

Gunnar Ternhag, Sweden:
How Do Musicians Value Musical Instruments or What's the Value of Musical Intentions? [in English]

Märta Ramsten, Sweden:
Collected Repertoires: The Folk Singer's Point of View [in English]

Mathias Boström, Sweden:
From China and Lapland with the Phonograph for Entertainment? The Phonogram Archive at the Ethnographic Museum in Stockholm 1910–1930 and Additional Perspectives on Early Ethnographic Recordings [in English]

Session 23C

Interactions between Dancers and Musicians in Chinese Traditions

Wang Yanrong, China, & **Wang Peixia,** China:
Examining the Functions and Meanings of Music and Dance Interactions in Jilin *Yangge* Performance [in Chinese]

Bi Fengqi, China, & **Qi Junbo,** China:
Integration of Music and Movement in Beijing Opera [in Chinese]

Zhang Jinhua, China:
Music and Dance in Traditional Chinese Opera [in Chinese]

Zhang Yi, China:
Music and Dance of the Northeastern Popular Art Form *Errenzhuan* [in Chinese]

Session 23D

Contemporary Asian Music

Sang Yeon Sung, U.S.A.:
Global Movement of K-pop among Local and Overseas Taiwanese [in English]

Myosin Kim, U.S.A.:
Popularizing the Past: Hybridized Traditional Music in South Korean Television Broadcasting [in English]

Luo Qin, China:
Socio-Cultural Significance of Musical Bars in Shanghai [in Chinese]

David Wong, United Kingdom:
"Crouching Tiger, Hidden Dragon": The Significance of the Piano amongst the Chinese in Sabah [in English]

Session 23E

Historical Approaches to Chinese Music Research

Zheng Rongda, China:
A Conjectural Study of Xian Drum Music [in Chinese]

Chu Li, China:
Transmission and Change of Dai Yue in Xian Drum Music [in Chinese]

Du Yaxiong, China:
The Practice of Confucian Ritual Music Theory in a Northern Chinese Village [in Chinese]

Chen Mingdao, China:
Sacrificial Rituals of the Zhou Dynasty: Evidence from *Shijing* [in Chinese]

1530–1600: Tea Break

Session 24A

***Panel:* A Cognitive Approach to Bedjan Pygmies Vocal Polyphony and Ouldeme Instrumental Polyphony (Cameroon): Methodology and Results.** Organizer: **Simha Arom,** France

Nathalie Fernando, France:
The Study of Non-tempered Systems: Problematics and Methodology [in English]

Fabrice Marandola, France:
Interactive Experimental Methods in the Field: Application and Results [in English]

Simha Arom, France:
A Cognitive Approach to the Study of Musical Scales in Polyphonies of Central Africa [in English]

Session 24B

***Panel:* In Search of the Commonalities of Oral Traditions.**
Organizer: **Anne Dhu McLucas,** U.S.A.

Anne Dhu McLucas, U.S.A.:
Oral Tradition, Contour, and the Brain: Some Models from American Music [in English]

Udo Will, U.S.A.:
Cognitive Processes, Constraints, and Musical Performance in Oral Cultures [in English]

Margarita Mazo, U.S.A.:
The Emotion of Grief and Vocal Timbre in Oral Traditions [in English]

Session 24C

Korean and Chinese Musical Instrument Research

Lee Byong Won, U.S.A.:
Symbolism and Understatement Imbedded in the Double-Grooved Bamboo Flute *(Ssanggoljuk Taegum)* of Korea [in English]

Chun In-pyong, Korea:
Korean *Julpungryu* and Chinese *Sizhuyue* [in English]

Inok Paek, United Kingdom:
Plucking the Beatles, Performing Modernity: Politics of the *Kayagûm* Zither Playing in Korea [in English]

Session 24D

Fujian Musical Traditions

Yang Mu, Australia:
Social Transformation and Change of Traditional Music? The Case of Performing Arts in Fuzhou, China [in English]

Yamamoto Hiroko, Japan:
The Culture of Sound Created by Drums of the String Puppet

Theater of Quanzhou in China [in English]

Zheng Changling, China:

The Life of Chen Yang and the Study of *Yueshu* [in Chinese]

Session 24E

The Manipulation of Musical Traditions

Jane Alaszewska, Japan:

Preservation as a Force for Innovation: The Japanese Cultural Property Law and Its Impact on the Japanese Performing Arts [in English]

Naka Mamiko, Japan:

From a Yearning for Exoticism to an Authentic Performance Experience: The Western Understanding of East Asian Traditional Performing Arts [in Chinese]

James Burns, United Kingdom:

Death Doesn't Know that We Are Poor: The Ethnographer as D.J.—Mixing Texts to Represent Meaning in the Sonu Funeral Song Tradition [in English]

FRIDAY, 18 JULY 2003 (FUZHOU—FUJIAN NORMAL UNIVERSITY)

0900–1030: First Morning Sessions

Session 31A

***Panel:* Okinawan Music in Context: From Local to Global.**

Organizer: **David W. Hughes,** United Kingdom

David W. Hughes, United Kingdom:

Okinawan Music Today: Whose Music, What Music? [in English]

Matthew Gillan, United Kingdom:

Baga kera nu uta—Songs of Our People: Multiple Identities in Yaeyama, Japan [in English]

Atsumi Kaneshiro, Japan:

Text Distribution and Musical Phrase Structure in Okinawan Classical Music [in English]

Session 31B

***Roundtable:* Chinese Music in North America—Specific Topics.**

Sponsored by the Association for Chinese Music Research, under the Society for Ethnomusicology. Organizer: **Nora Yeh,** U.S.A.

Wah-Chiu Lai, U.S.A.:

Chaozhou Music in North America [in Chinese & English]

Elizabeth Wichmann-Walczak, U.S.A.:

Jingju Training and Performance at the University of Hawai'i [in Chinese & English]

Helen Rees, U.S.A.:

Rescuing a Resource in Chinese American Musical History: A UCLA Project [in Chinese & English]

Lee Yu-Chin, U.S.A.:
Observation of Chinese-American Immigrants' Musical Activity in New York City [in Chinese & English]

Session 31C
Song, Singing, and Meaning
Marc-Antoine Camp, Switzerland:
Whose Song? Meanings of a Song in Local and Regional Contexts [in English]
Uri Sharvit, Israel:
Wandering Repertory—A Reflection of Intercultural Processes: The Case of Moroccan Music [in English]
Tran Quang Hai, France:
About the Terminology Used for Overtones/Undertones in Throat Singing/Overtone Singing Styles [in English]

Session 31D
Pacific Music/Dance Identities
Raymond Ammann, Vanuatu:
Musical Instruments as Insights into Traditional Belief and Social Systems in Vanuatu [in English]
Robert Reigle, Turkey:
Celebrating Ancestors [in English]
Jane Freeman Moulin, U.S.A.:
Cueing Up: Situated Power on the Tahitian Stage [in English]

Session 31E
Fujian Musical Traditions
Lin Haixiong, China:
The Structure and Manufacture of the *Daguangxian* (Bow Stringed Instrument) [in Chinese]
Huang Mingzhu, China:
The Interaction of Dance and Music in the Fujian Folk Genre *Caicha Pudie* (Picking Tea, Playing with Butterflies) [in Chinese]
Zang Huan, China:
Comparative Study on Part Classification in Chinese Peking Opera and Western *Bel Canto* [in Chinese]

1030–1100: Tea Break

Session 32A

Issues in Fujian Music.

Wu Qiu-hong, China:

A View of Singing Tune and Pronunciation of *Nan Ying* (Southern Music) [in Chinese]

[other papers to be announced]

Session 32B

***Roundtable:* Chinese Music in North America—General Topics.**

Sponsored by the Association for Chinese Music Research, under the Society for Ethnomusicology. Organizer: **Nora Yeh,** U.S.A.

Frederick Lau, U.S.A.:

Problems and Opportunities of Teaching Chinese Music in America [in Chinese & English]

Su Zheng, U.S.A.:

Diasporic Intersections: 2002 Chinese Music Festival at Wesleyan [in Chinese & English]

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

Reading Sinology and Chinese Music in America [in Chinese & English]

Nora Yeh, U.S.A.:

Proposal to Develop a Chinese American Music and Performing Arts Archive in North America [in Chinese & English]

Session 32C

The Study of Music and Shamanism

Park Mikyung, Korea:

Improvisation of Korean Shamans: A Study of a Degenerative Aspect [in English]

Guan Jie, China, & **Fu Cuiping,** China:

Examining the Prototype of Music Memory: Shamanistic Ceremony of the Manchus [in Chinese]

Song Xiping, China:

The Phenomenon of Shamanism in Folk Ritual Music and Dance [in Chinese]

Session 32D

New Contexts and Forms for Japanese Instruments

Otsuka Haiko, Japan:

A Modified Okinawan *Sanshin* for Women Performers [in English]

Seyama Toru, Japan:

For Whom the *Shakuhachi* Swings? Observations on the Use of Traditional Musical Instruments in Modernized/Westernized Japan [in English]

Alice Lumi Satomi, Brazil:

Koto Music in Brazil: Teaching and Learning [in English]

Session 32E

Business Meeting: **Study Group on Musics of Oceania.** Organizer: **Stephen Wild,** Australia
[in English]

1230–1330: Lunch Break

1330–1530: First Afternoon Sessions

Session 33A

Panel: **Musical Instruments as Insights on Musical Systems.**
Organizers: **Henry Johnson,** New Zealand, & **Margaret Kartomi,** Australia

Margaret Kartomi, Australia:

Islam and Ideologies of War, Gender and Class in the Changing Cultural Symbolism of the Frame Drum and Percussive Human Body in Aceh, Northern Sumatra [in English]

Henry Johnson, New Zealand:

Musical Systems, Musical Instruments, and Meaning: Interconnecting the *Koto,* Its Player, and Its Music [in English]

Tsai Tsan-huang, United Kingdom:

Debating Traditions: Musical Instrument or Sacred Instrument?—The Contemporary *Qin* Practices of the Scholarly Traditions and the Institutional Traditions in Chinese Societies [in English]

Zheng-Ting Wang, Australia:

Interpretation of the *Sheng*'s Traditional Harmony [in English]

Session 33B

Musical Expression in Western Asia

Emma Petrosyan, Armenia:

Armenian Wooden Musical Instrument Makers [in English]

Zhenya Khachatryan, Armenia:

Stick and Sword Dances among Armenians [in English]

Lilit Simonian, Armenia:
Nuri-nuri: The Most Archaic Ritual Genre of Armenian Folk Music [in English]
Songül Karahasanoglu Ata, Turkey:
A Comparative View of the *Mey, Balaban,* and *Duduk* as Organological Phenomena and Representatives of Differing Musical Systems [in English]

Session 33C
***Panel:* Ethnomusicology in Slovenia.** Organizer: **Svanibor Pettan,** Slovenia
Masa Komavec, Slovenia:
Slovenia's Folk Music Tradition and the Tradition of Slovene Folk Music Research [in English]
Svanibor Pettan, Slovenia:
National – European – Global: Ethnomusicological Issues in a Small Country [in English]
Albinca Pesek, Slovenia:
Ethnomusicology and Music Education: Two Views from Slovenia [in English]
Igor Cvetko, Slovenia:
Children's Musical Creativity in Slovenia: A New Avenue for Research [in English]

Session 33D
Dance/Music and Its Teaching
Barbara Sicherl-Kafol, Slovenia:
To Music through Movement and Traditional Dance [in English]
Iwasawa Takako, Japan:
The Teacher's Body and the Dancing Body: Traditional *Nooraa* Performance in the Southern Part of Thailand [in English]
Bussakorn Sumrongthong, Thailand, & **Sek Aksaranukrow,** Thailand:
The Use of Thai Musical Instruments as Tools in Music Therapy following Akaboshi's Musical Therapy Method [in English]
Zhang Xiaomei, China:
The Influence of Japanese Musical Culture on the Development of Music Education Teaching in Modern China [in Chinese]

Session 33E
Insights on Asian Musical Systems through Instruments
Rinko Fujita, Austria:
Research Regarding Tempo in Japanese Court Music *Gagaku* [in English]
Oshio Satomi, Japan:
The Tunings of the *Shamisen* (Three-stringed Plucked Lute of Japan) as the Generative System of the Melodies [in English]

Zhao Weiping, China:
Historical Transmission and Changes of the *Pipa:* The Case of the Chinese *Pipa* and Japanese *Biwa* [in Chinese]
Chu Hao, China:
Traditional Chinese Instrumental Music and Social Aesthetics [in Chinese]

Session 33F
Theoretical Frameworks for Chinese Ethnomusicology
Xiu Hailin, China:
Musical Systems and the Study of Cross-cultural Musicology [in Chinese]
Fei Shixun, China:
Five Schemata in Explaining the Functions of Traditional Chinese Music [in Chinese]
Wang Xiaodun, China, & **Li Fangyuan,** China:
The Records and Arrangements of Music by the Chinese Imperial Court [in Chinese]
Shen Qia, China, & **Weng Chih Wen,** China:
Tone Analysis and the Study of *Yinqiang* [in Chinese]

1530–1600: Tea Break

1600–1730: Second Afternoon Session

Session 34A
36th General Assembly of the International Council for Traditional Music

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SATURDAY, 19 JULY 2003 (FUZHOU —> QUANZHOU)

Travel to Quanzhou and Cultural Programs

SUNDAY, 20 JULY 2003 (QUANZHOU—QUANZHOU NORMAL UNIV.)

0900–1030: First Morning Sessions

Session 41A
Panel: **The Impact of Immigrant Chinese Music on the Musics of Mainland Southeast Asia—Session 1: Music of the Chinese Immigrant Communities in Thailand, Laos, Cambodia, and Vietnam.** Organizer: **Terry E. Miller,** U.S.A.
Terry E. Miller, U.S.A.:
Overview: The Chinese Factor in Southeast Asian Culture and Music [in English]

Sara Stone Miller, U.S.A.:
Chinese Music and Theater in Contemporary Thailand [in English]
Mercedes Dujunco, U.S.A.:
The Traffic in Chaozhou *Xianshi* Music Culture: The China-Hong Kong-Thailand Connection [in English]

Session 41B
***Panel:* An Ethnomusicology of Terror? Transnational Perspectives on the Music of September 11th.** Organizer: **Ankica Petrovic,** U.S.A.
A. J. Racy, U.S.A.:
Music and Musical Strategies after 9/11 [in English]
J. Martin Daughtry, U.S.A.:
Charting Paths through Terror's Wake: A Russian-American Community Responds to September 11 [in English]
Jonathan Ritter, U.S.A.:
Imagining Terror Locally: The September 11 Carnival Songs of Ayacucho, Peru [in English]

Session 41C
Explorations of the *Nanyin Pipa*
Sun Liwei, China:
Examining the Cultural Origins and Development of the Chinese *Pipa* [in Chinese]
Zhang Zhaoying, China:
Fujian *Nanyin* "Zhigu" *Gongchepu* and its Relationship to *Nanyin* Vocal Styles: A Preliminary Analysis [in Chinese]
Sun Liwei, China, & **Wu Huijuan,** China:
Nanyin Pipa and Quanzhou Culture [in Chinese]

Session 41D
Christian Missionization and Music
Caroline Bithell, United Kingdom:
"We Are Here to Bear Witness": The Confraternite and Their Musical Activities in Contemporary Corsica [in English]
DeChicchis Nanako, Japan:
Ximón and the Fusional Sound of Holy Week in Highland Guatemala [in English]
Sergio Navarrete Pellicer, Mexico:
Winds of Mexican Reform and Oaxacan Wind Music Chapels of the Nineteenth Century [in English]

Session 41E
Examination of Chinese Opera
Wen-hsiung Yen, U.S.A.:
The Structure and Function of Instrumental Music in Taiwanese Opera-*Gezaixi* [in English]

Chen Xin-feng, China:
Structure and Development of the "Zasui" Tune in *Gezai* Opera [in Chinese]
Charles Sharp, U.S.A.:
Writing Cantonese Opera in Los Angeles: The Representation of Chinese American Communities [in English]

1030–1100: Tea Break

1100–1230: Second Morning Sessions

Session 42A
***Panel:* The Impact of Immigrant Chinese Music on the Musics of Mainland Southeast Asia—Session 2: Comparative Studies of Chinese Immigrant Music and Its Impact on the Musics of Mainland Southeast Asia.** Organizer: **Terry E. Miller,** U.S.A.
Phong Nguyễn, U.S.A.:
Music in a Land of Refuge: The Chinese Immigrants in Vietnam [in English]
Panya Roongruang, Thailand:
Chinese Influence in Thai Music: A Thai Perspective [in English]
Wah-Chiu Lai, U.S.A.:
Chaozhou *Gongde:* A Study of Chinese Religious and Funeral Music in Thailand and the United States [in English]

Session 42B
***Panel:* New Research in Music Iconography in Japan.** Organizer: **Steven G. Nelson,** Japan.
Yamadera Mitsutoshi, Japan:
Relief of Musicians from the Tomb of Wang Chuzhi, of the Chinese Five Dynasties Period (Tenth Century) [in English]
Steven G. Nelson, Japan:
Music and Dance in the *Nenjû Gyôji Emaki*, a Set of Illustrated Scrolls from Twelfth-Century Japan [in English]
Nakayasu Mari, Japan:
The Wind Harp as Decoration for Buddhist Architecture in Japan and China [in English]

Session 42C
The Music of Christian Missionization in Africa and Beyond
Luvuyo Lumkile Lalendle, U.S.A.:
Embracing Our Oppressors: Moving towards a Modern Discourse on Music and Christian Missionization [in English]
Jean Kidula, Kenya:
The Arrogation of African Folk and Spirit Songs as English Anthems for Academic and Church Use [in English]

Jukka Louhivuori, Finland, & **Edward Lebaka,** South Africa:
Lutheran Hymn Singing in Two Different Cultural Contexts—African and Finnish: A Comparative Analysis of the Influence of Culture in Hymn Singing [in English]

Session 42D
Musical Traditions Meet Film, Theater, and Sound Recordings
Beverley Diamond, Canada:
Sounding Indigenous: Inuit and Sami Film Scores [in English]
Klisala Harrison, Canada:
Medicine: Colonial Reconciliation and Music in a Theater Production on Native Residential Schools in Canada [in English]
Allan Marett, Australia:
Recordings and Maruy: The Conception of Sound Recordings among the Aborigines of the Daly Region of North West Australia [in English]

Session 42E
The Culture of Chinese Opera
Zhao Zhi'an, China:
The Role of the Lead Musician in Beijing Opera [in Chinese]
Yang Qing, China:
A Study of the Aria and Culture in Sixian Opera in Hebei, Shanxi [in Chinese]
Yao Yijun, China:
Web of Kinship and Transmission in Chinese Operas [in Chinese]

1230–1330: Lunch Break

1330–1530: First Afternoon Sessions

Session 43A
***Panel:* Issues Concerning the Traditional Musical Instruments of Vietnam.** Organizer: **Tô Ngọc Thanh,** Vietnam
Tô Ngọc Thanh, Vietnam:
Musical Instruments and Ethnic Music: The Case of Vietnam [in English]
Hồ Thị Hồng Dung, Vietnam:
Musical Instruments in Shamanism Ceremonies of Vietnamese Ethnic Groups [in English]
Le Toan, Vietnam:
Traditional Musical Instruments for Vietnamese Children [in English]
Nguyễn Thị Minh Châu, Vietnam, & **Nguyễn Thuy Tien,** Vietnam:
Vietnamese Traditional Musical Instruments in Contemporary Life [in English]

Session 43B

***Roundtable:* East-West Meeting in Ethnochoreology: Current Research and New Perspectives.** Organizer: **Anca Giurchescu,** Denmark

I. Presentation of the Study Group:

Egil Bakka, Norway:

Short History: Goals and Stages of Scientific Development of the Study Group on Ethnochoreology [in English]

Marianne Bröcker, Germany:

Presentation of the Seven Sub-Study Groups Which Are the Working Nuclei of the Study Group [in English]

Mohd. Anis Md. Nor, Malaysia:

Synthetic Presentation of the 22nd Symposium of the Study Group on Ethnochoreology, Szeged, Hungary, 2002 [in English]

Adrienne Kaeppler, U.S.A.:

Presentation of the Study Group's Publications (Bibliography, Proceedings, Yearbooks #23 and #33, Newsletter) [in English]

II. Current Research and New Perspectives:

Discussions based on personal presentations of current research and/or research perspectives (new research) carried out by the participants at the roundtable

Summing up of the most relevant ideas, research perspectives, methods, etc., by the chair of the session

Session 43C

Central Asian Instrumental Traditions

Tamila Djani-Zade, Russia:

The Azerbaijanian Music Instruments *Saz* and *Tar* as Insights on Two Musical Systems: Ethnical and Civilizational [in English]

Saule Utegalieva, Kazakhstan:

Kazakh String Instruments: *Kyl-kobyz* and *Dombra* as Producers of the Natural Overtone Musical System [in English]

Razia Sultanova, United Kingdom:

Instrument Making in Uzbekistan: Remembrance of Things Past [in English]

Fayzulla M. Karomatli, Uzbekistan:

The Centuries-old Traditions of Music and Instrumental Performance of the Uzbek and Tajik Peoples in Central Asia (in the Context of Musical Systems) [in English]

Session 43D

Research on *Qin* Traditions

Dai Wei, China:

Historical Conditions for *Guqin* Schools in the Song Dynasty [in Chinese]

Liu Chenghua, China:
Origins and Tradition of the *Guqin*, Chinese Seven-stringed Zither [in Chinese]
Yang Chunwei, China:
Musical Change in the Guangling School *Qin* Playing Since the Middle of the Twentieth Century [in English]
Chao Nancy Hao-Ming (Chin), China Broadcasting Corporation & Taipei Municipal Teachers' College:
Rethinking the "Transmission" of *Qin* Music in the Past and Present Using the *Qin* Song "Three Variations on Yangguan Gate" as an Example [in Chinese]

Session 43E
Musical Change and Preservation
Chou Chiener, United Kingdom:
Nanguan in Contemporary Taiwan: The Preservation Strategies and Their Impact on Music Transmission [in English]
Velika Stojkova Serafimovska, Macedonia:
Keeping Tradition Up to Date: Experiences from Macedonia [in English]
Irena Miholic, Croatia:
Instrumental Ensembles of the Twentieth Century as the Cause of Change in the Traditional Musical Systems in Northern, Northwestern, and Central Croatia [in English]
Essika Marks, Israel:
Liturgical Music as Social Performance in a Sixteenth Century Synagogue in Tzfat (Israel) [in English]

Session 43F
Historical Ethnomusicological Studies Concerning China
Ulrike Middendorf, Germany:
Xianghe and *Qingshang* Banquet Songs: A Tradition Re-examined [in English]
Helen Rees, U.S.A.:
Foreign Sources in the Pre-1949 Historiography of Regional Chinese Musics: Examples from the Southwest [in Chinese]
Akiko Odaka, Japan:
Confucianism and the Intellects in the Early Republic of China: Focusing on Wang Guangqi [in English]
Wang Xiaodun, China, & **Sun Xiaohui,** China:
Movements of Musicians and Its Impact on Music in the Han and Tang Dynasties [in Chinese]

1530–1600: Tea Break

Session 44A

Panel: **The Impact of Immigrant Chinese Music on the Musics of Mainland Southeast Asia—Session 3: Performance/Workshop of Chinese Music from Mainland Southeast Asia and Chinese-Influenced Music in Thailand and Vietnam.** Organizer: **Terry E. Miller,** U.S.A.

Participants:

Wah-Chiu Lai, U.S.A.:
Tou xian (Chaozhou fiddle), *gao hu* (Cantonese fiddle), and *er hu* (standard Chinese fiddle)

Terry E. Miller, U.S.A.:
Yang qin (hammered zither)

Sara Stone Miller, U.S.A.:
Er hu (fiddle) and *dizi* (horizontal flute)

Mercedes Dujunco, U.S.A.:
Zheng (zither)

Wang Min, China:
Er hu (fiddle), *yeh hu/pah hi* (coconut fiddle), *san xian* (three-stringed lute)

Panya Roongruang, Thailand:
Zhong hu (lower-range standard fiddle)

Phong Nguyễn, U.S.A.:
Zhong ruan (round-bodied plucked lute)

Session 44B

Roundtable: **Music and Minorities.** Organizer: **Ursula Hemetek,** Austria

Participants:

Gerda Lechleitner, Austria
Marianne Bröcker, Germany
Dorit Klebe, Germany
Naila Ceribasic, Croatia
Yoshiko Okazaki, Japan

Session 44C

Mongolian Music Studies

Bao Darhan, China:
Rhythmic Patterns in the Chanting of Mongolian Sutra [in Chinese]

Wulanjie.Xilin, China:
Musical Development in Aba Ganxipo Village [in Chinese]

Cui Lingling, China:
Music and Ritual of the Mongolian Banquet Ceremony [in Chinese]

Session 44D

The Traditional Music of Fujian Province

Wang Min, China:

On the Origins of *Guchuiyue* (Percussion and Wind Music) [in Chinese]

Zheng Jinyang, China:

The Repertoire and Development of *Qingyue* in Japan [in Chinese]

Suen Xing-quen, China:

Exploring Proof of Chinese Drama Tone—Quanzhou Tune's Pattern [in Chinese]

Session 44E

Audiovisual Workshop—Session 1

Dietrich Schüller, Austria:

Audio and Video Field Equipment; The Handling and Storage of Audio and Video Carriers [in English]

MONDAY, 21 JULY 2003 (QUANZHOU—QUANZHOU NORMAL UNIV.)

0900–1030: First Morning Sessions

Session 51A

***Panel:* Traditional Musics, Regional Styles, and the Problematics of "National Music": Some Comparative Asian Perspectives.**

Organizer: **J. Lawrence Witzleben,** China, Hong Kong (HKSAR)

So Inhwa, Korea:

The Dissemination and Perception of "National Music" in Korea: Institutional and Mass Media Perspectives [in English]

R. Anderson Sutton, U.S.A.:

Mediating Tradition: Regional Music on National Television in Indonesia [in English]

J. Lawrence Witzleben, China, Hong Kong (HKSAR):

The "Modern Chinese Orchestra" Revisited: Paradigms for the Development of a National Ensemble [in English]

Session 51B

New Interpretations of the Past

Chalermsak Pikulsri, Thailand:

Musical Instruments in Tipitaka in the Pali and the Thai Versions: A Comparative Study [in English]

Cajsa S. Lund, Sweden:

Possible Iron Rattles in Prehistoric Scandinavia: Problems, Approaches, and Data [in English]

Ng Kwok-wai, Australia:

New Thoughts on Modal Discrepancies in *Sango Yôroku* and *Jinchi Yôroku*, Two Early Sources for Japanese *Tôgaku* [in English]

Session 51C

Korean and Chinese Musical Relations

Kwon Oh Sung, Korea:

Various Aspects of Transmitted Traditional Chinese Music in Korea [in English]

Sheen Dae-Cheol, Korea:

The Transmission of the Three Chinese Tunes in Korean Traditional Music [in English]

Rowan Pease, United Kingdom:

Missionaries, Militia, and Matinee Idols: Their Impact on the Song Repertoire of the Korean Nationality in China [in English]

Session 51D

African Instruments Providing Insights on Musical Systems

Julius Kyakuwa, Uganda:

Ugandan Musical Systems—Favoring Factors and Their Effects [in English]

James Isabirye, Uganda:

Endongo Thumb Piano and Matta's Ensemble of Busoga, East Uganda: Any Hopes in This Age? [in English]

Artur Simon, Germany:

Xylophone Musics in Nigeria and Cameroon [in English]

Session 51E

Chinese Hakka Music Studies

Liu Fulin, China:

Ritual Music of Hakka Folk Religion: A Study of Village D West Fujian Province [in Chinese]

Xie Liping, China:

Hakka Funeral Ritual Music: A Preliminary Study [in Chinese]

Wang Xiajie, China:

A Preliminary Comparison of the Hakka, Chaozhou, and Fujian *Zheng* Traditions [in Chinese]

1030–1100: Tea Break

1100–1230: Second Morning Sessions

Session 52A

Comparisons between Korean and Chinese Musics

Jinweon Lee, Korea:

Korean and Chinese "8-beat" Musical Structure: A Comparative Study [in Chinese]

Chi Fengzhi, China:

Chinese *Yayue* in Korea: Change and Continuity [in Chinese]

[other paper to be announced]

Session 52B

Identities through Instruments, Song, and Text

Sverker Hyltén-Cavallius, Sweden:

Accordion and Brass: Musical Instruments in Conceptions of Local History [in English]

Kajsa Paulsson, Sweden:

"Pippi Longstocking" and Traditional Songs [in English]

Sylvie Bolle Zemp, Switzerland:

Singing Style and Calligraphy in Svaneti, South Caucasus, Georgia: The Acknowledged and the Interpretation [in English]

Session 52C

Musical Relations to and from Japan

Konishi Junko, Japan:

The Process of Introduction, Diffusion, and Localization of Japanese-influenced Dance and Songs in Micronesia, 1920s–2002 [in English]

Yang Kueihsiang, Japan:

A Survey of the Dramatic Character of Nagasaki "Ching Music" [in Chinese]

Wang Wei, China:

Snake Dance or Dragon Dance—Traditional Chinese Performing Arts in Nagasaki, Japan [in Chinese]

Session 52D

Musical Change and Comparisons in China and Beyond

Zhang Boyu, China:

Chinese Traditional Music in Modern Changing Society: The Essential Reasons for Its Dying Out and Rejuvenation [in Chinese]

Ma Libing, China, & **Gene Cho,** U.S.A.:

A Comparative Study of Chinese and European Melody [in Chinese]

Chia Wei Khuan, Singapore, & **Larry Francis Hilarian,** Singapore:

The Development of Hokkien Music in Singapore: A Case Study—The Performance of Both Traditional and Modern *Nan Yin* Music [in English]

Session 52E

***Business Meeting:* Study Group on Music and Minorities.**

Organizers: **Ursula Hemetek,** Austria, **Svanibor Pettan,** Slovenia, & **Anca Giurchescu,** Denmark

[in English]

1230–1330: Lunch Break

Session 53A

***Panel:* Musiking Men: Music and Constructions of Masculinity.**
Organizer: **Amy K. Stillman,** U.S.A.
Joseph S. C. Lam, U.S.A.:
Men Making Music: Cases from Song China [in English]
Inna Naroditskaya, U.S.A.:
The Dervish Wedding as a Celebration of Brotherhood [in English]
Hugh de Ferranti, Australia:
Neither Blind Nor Male: Women and the Japanese *Biwa* Traditions [in English]
Amy K. Stillman, U.S.A.:
When a Man Sings Like a Woman: Theorizing Sonic Masculinity [in English]

Session 53B

Southeast Asian Comparisons through Musical Instruments
Gisa Jähnichen, Germany:
Abstract Motion: Imaging Polysonic Structures of Traditional Instrumental Music [in English]
Dusadee Swangviboonpong, United Kingdom:
Music and Cultural Identity in Cambodia, Laos, and Thailand: A Comparative Study [in English]
Gretel Schwörer-Kohl, Germany:
Changes in Cambodian Military Music between the Twelfth and Fifteenth Centuries, According to the Bas-Reliefs of Angkor Wat [in English]
Larry Francis Hilarian, Singapore:
Understanding Malay "Music Theory" through the Performance of the Malay Lute *(Gambus)* [in English]

Session 53C

Issues in Ethnomusicological Theory
Jose Maceda, Philippines:
An Introduction into Austronesian, Austro-Asiatic, and Related Musics of Southeast-Asia [in English]
Wang Yuhwen, Taiwan University:
Issues of Tension in Some Traditional Asian Music [in English]
Wim van Zanten, the Netherlands:
Perception of Sundanese Music: An Experimental Approach [in English]
Angela Rodel, U.S.A.:
Optimality and Practice Theories in Yugoslav Macedonian Folkdance: Towards a New Theory of the Lived Mind/Body [in English]

Session 53D

New Musical Constructs in Asia and the Pacific

Danni Redding, U.S.A.:

Emerging Communities: Musical Constructs of Christian and Muslim Identities in Bunaken, Indonesia [in English]

Triyono Bramantyo, Indonesia:

The Gamelan *Campursari* as a "Shortcut" Cultural Phenomenon in Recent Indonesian Pop Music Culture [in English]

Tsukada Kenichi, Japan:

Yosakoi: The Recent Movement of Cultural Revitalization in Japan [in English]

Kirsten Zemke-White, New Zealand:

"Nesian Style Is Here": Pacific Pop Musics in New Zealand as Identity, Community, and "Folk" [in English]

Session 53E

Music Studies along the Silk Road

Zhou Ji, China:

A Study of "Hasiq Tune" in Kashgar, Hotian, and Other Uygur Areas in Southern Xinjiang [in Chinese]

Yiming Aihemaiti, China:

The Twelve *Mukam* and the Renaissance of Literature and Arts [in Chinese]

Wang Shengyao, China, & **Zhao Xiuzhi,** China:

Meter and Rhythm in the *Mukam* of Tulufan, Xinjiang [in Chinese]

Li Hegang, China:

Examining *Hami Aijiek* in the Accompaniment of *Hami Mukam* [in Chinese]

Session 53F

***Nanguan* Issues**

Chen Wen Chyou-chu, Taipei University of the Arts:

The Significance of Melodic Mode on Music Structure: Investigating the Composition of the *Nanguan* Instrumental Suites *Pu* [in English]

D. J. Hatfield, U.S.A.:

"Breaking the Mirror Was My Intention", or *Nan-Kuan* and a Chinese Popular Religious Imagination [in English]

Wang Dandan, China:

An Analysis into the Rhythmic Characteristics of Fujian *Nanqu* [in Chinese]

Wang Shan, China:

Local Cultural Policy and the Development of *Nanyin* [in Chinese]

1530–1600: Tea Break

Session 54A

Missionization, Chinese Music, and New Identities

Jane E. Southcott, Australia:

Missionaries and Tonic Sol-fa Music Pedagogy in Nineteenth Century China [in English]

Lam Ching-wah, China, Hong Kong (HKSAR):

Transmission of Chinese Music to the West by Protestant Missionaries and Travelers in the Nineteenth Century [in English]

Connie Oi-Yan Wong, U.S.A.:

The Coming of Age of Chinese Gospel Music: Strategies of New Chinese American Gospel Music among the Communities in the Chinese Diaspora [in English]

Session 54B

Research on Chinese Folksong Traditions

Zhang Yifan, China:

Transmission of Music of the Man Ethnic Nationality in Northeast China: Acculturation and Change [in English]

Yang Kuangmin, China:

Current State of Development in Traditional Chinese Folk Songs [in Chinese]

Chao Lu, China:

Current State of Mongolian Pastoral Songs [in Chinese]

Session 54C

Research Videos

Kjell Skyllstad, Norway:

Video: Ritual and Rehabilitation in Sri Lanka: The Performing Arts in Cross-cultural Psychiatry and Medical Anthropology [in English]

Gisa Jähnichen, Germany:

Video: … And Don't Forget Your Shoes! Observations on the Fringes of Field Research in Laos [in English]

[other video to be announced]

Session 54D

Meeting of Liaison Officers and National Committee Representatives

[in English]

Session 54E

Audiovisual Workshop—Session 2

Dietrich Schüller, Austria:

Digital Audio and Video Archiving; The Analogue-to-Digital Transfer [in English]

TUESDAY, 22 JULY 2003 (QUANZHOU—QUANZHOU NORMAL UNIV.)

0900–1030: First Morning Sessions

Session 61A

***Panel:* Peranakan Musical Cultures in Malaysia and Singapore.**

Organizer: **Lee Tong Soon,** U.S.A.

Margaret Sarkissian, U.S.A.:

Baba Musical Culture in Malacca: A Preliminary Study [in English]

Tan Sooi Beng, Malaysia:

The Musical Life of the Penang Baba: Cultural Mixing and Flexibility in a Multi-Ethnic Society [in English]

Lee Tong Soon, U.S.A.:

Peranakan Musical Culture in Singapore [in English]

Session 61B

Drums in Different Musical Contexts

Martina Claus-Bachman, Germany:

"In the Pulse of My Drum and the Beat of My Heart I Create an Eternal Altar": Drum Sound Images as Cultural Sanctuaries for Individuals and Audible Visiting Cards of Cultural Formations [in English]

Gerard Béhague, U.S.A.:

Atabaques Drums in Afro-Brazilian Candomblé Religion: The Voices of the Gods [in English]

Enrique Cámara de Landa, Spain:

Playing the Drums for Understanding the Musical System: Carnival Songs in the Argentine Northwest [in English]

Session 61C

Missionaries and Their Interactions with Chinese Music in Taiwan

Lee Angela Hao-Chun, Australia:

The Influence of Early Christian Missionaries on Music in Taiwan [in English]

Chen Wen Chyou-chu, Taipei University of the Arts:

Encounters of the Taiwanese Tribe and Christian Missionaries from the End of the Nineteenth Century [in Chinese]

Cheng Shui-Cheng, Donghua University:

The Evolution of Church Music in Taiwan [in English]

Session 61D

Studies in Mongolian Music

Geri Letu, China:

Structure and Practice of the Mongolian *Urtiin Duu* Vocal Form [in Chinese]

Li Hongmei, China:

Matouqin: Musical Instrument and Mongolian Culture [in Chinese]

Zhao Hongrou, China:

Change and Continuity in *Barhu* Mongolian Folk Ballads in the Hulunbeir Prairie [in Chinese]

Session 61E

Explorations in Characteristics of Chinese Musical Expression

Yuan Jingfang, China:

The Principle Types and Characteristics of the Liturgical Music of Chinese Buddhists [in Chinese]

Kuai Weihua, China:

A Comparative Study of Moderate Tempo in *Hebei Bangzi* and *Henan Bangzi* [in Chinese]

Yang Jinhe, China:

The Relationship between Language, Poetry, and Tune Ballads of the Dai Nationality [in Chinese]

1030–1100: Tea Break

1100–1230: Second Morning Sessions

Session 62A

***Panel:* Joint Field Excursions of the Music Research Institute, Chinese Academy of Arts, Beijing, and the Vienna Phonogrammarchiv to Inner Mongolia, Qinghai, and Gansu (1998), and to Hainan (2001): Results, Organizational and Technical Matters, and Future Cooperation.** Organizer: **Dietrich Schüller,** Austria

Qiao Jian-zhong, China:

[title to be announced] [in English]

Xiao Mei, China:

[title to be announced] [in English]

Dietrich Schüller, Austria:

[title to be announced] [in English]

Session 62B

Tradition and Change in Chinese Instrumental Traditions

He Changlin, China:

"The Legend of the Pioneering Corps": Traditional Chinese Musical Art and Culture [in Chinese]

Wang Liang, China, & **Wu Huanxian,** China:
Perspectives on the Development of Chinese Music from Three National Music Instruments Abroad [in Chinese]
Liu Yong, China:
An Interpretation of Change in Chinese *Suona* Music [in Chinese]

Session 62C
Issues Concerning Musical Change
Yang Xiao, China:
Cultural Significance of the *Kgal Laox* Multi-part Vocal Form: Transmission and Transformation in the Village, Schools, and Concert Halls [in Chinese]
Nagahara Keizo, Japan:
A New Dimension of the Relationship between Tourism and Traditional Music in Taiwan [in Chinese]
Tang Yating, China:
Musical Tales of Two Cities: Flowing Musical Cultures in Durham and Edinburgh, UK [in Chinese]

Session 62D
Research on Chinese Narrative Music
Chan Sau Yan, China, Hong Kong (HKSAR), & **Yu Siu Wah,** China, Hong Kong (HKSAR):
Cantonese *Nanyin:* Musical Structure, Performance Practice, Improvisation, and Oral Transmission [in English]
Lu Dongliang, China:
Examining *Xiaoge* Funeral Songs in Guanyang, Guangxi Province [in Chinese]
Huang Xiuqing, China:
On the Origins of *Nanci* in Nanping and the Dissemination of *Sutan* in Southeast China [in Chinese]

Session 62E
Music and Text
Taban lo Liyong, South Africa:
Palimpsesting and Versionization in Kuku Popular Dance Songs [in English]
[other papers to be announced]

1230–1330: Lunch Break

1330–1530: First Afternoon Sessions

Session 63A
Research on Central Asian Music
Ardian Ahmedaja, Austria:
Musical Instruments and Musical Systems in Albanian Traditional

Music [in English]

Janos Sipos, Hungary:

At the Source of Music: Azeri Folk Songs [in English]

Liesbet Nyssen, the Netherlands:

Contemporary *Chatkhan* Players: Revitalization of a Tradition [in English]

Liu Guiteng, China:

Shamanistic Instruments of the Altaic-Family Nationalities in Northeast China [in Chinese]

Session 63B

Various Chinese Instrumental Traditions

Chuen-Fung Wong, U.S.A.:

The Power of Silk String in Contemporary *Guqin* Music Activity [in English]

Yang Fanggang, China:

A Study of Folk Instrumental Culture in Guizhou [in Chinese]

Zhang Jun, China:

Examining the Musical Instrument *Chou* in Henan Province [in Chinese]

Yang Wenping, China, & **Li Guoqiong,** China:

Preliminary Thoughts on the *Sheng* of the Miao People in Northeast Yunnan, China [in Chinese]

Session 63C

The Interrelationships between Dancers and Musicians

Egil Bakka, Norway:

To Dance on the Beat: Changing Norms in Metrical Dance-Music Relationship [in English]

Tvrtko Zebec, Croatia:

"There is Not Enough Good *Tanac* Dancing without Good *Sopela* Players!": The Interrelationship between Musicians and Dancers on the Island of Krk, Croatia [in English]

Giorgio Di Lecce, Italy:

Les relations entre danseurs et musiciens dans le spectacle de Tarantelles au XVII° siècles et aujourd'hui [in French]

Stephanie Smith, U.S.A.:

Dancer, Caller, and Musician Interactions in English Country Dance [in English]

Session 63D

New Insights into Indonesian Music

Sumarsam, U.S.A.:

Musical System and Metaphor: The Case of Javanese Gamelan [in English]

David Harnish, U.S.A.:
Wayang Sasak, the Shadowplay of Lombok, Indonesia: Music, Performance, and Negotiations with Religion and Modernity [in English]
Kendra Stepputat, Germany:
Two Forms of Interaction in Balinese Dance Performance: *Baris* versus *Legong* [in English]
Tilman Seebass, Austria:
Pèlog vs *Tekep — Slèndro* vs *Saih Gendèr Wayang:* A Reassessment of Modality in Gamelan Culture [in English]

Session 63E
Approaches to the Study of Chinese Ritual Music
Tian Yaolong, China:
Folk Ritual and the Transmission of Traditional Chinese Music [in Chinese]
Zhou Yun, China:
Secularization of Buddhist and Taoist Music: Transmission and Development of Religious Music [in Chinese]
Yang Qiuyue, China:
Study in the Ritual Music of Shuxiang Temple [in Chinese]
Panay Mulu, Foundation for Taiwan Aboriginal Music, Culture, and Education:
Cultural Meanings of Padded Lyrics in Ritual Music [in Chinese]

Session 63F
Considerations of Change in Chinese Music
Cai Jizhou, China:
Ecological Environment and Changes in Traditional Chinese Music [in Chinese]
Xiang Yang, China:
Thoughts on Development in the Transmission of Chinese Music [in Chinese]
Wang Siqi, China:
Popular Chinese Music and Traditional Chinese Music: A Comparative View [in Chinese]
Feng Guangyu, China:
Homogeneity and Change in Traditional Chinese Music [in Chinese]

1530–1600: Tea Break

1600–1730: Second Afternoon Session

Session 64A
Closing Ceremony

37th ICTM WORLD CONFERENCE
FUZHOU & QUANZHOU, CHINA 15–22 JULY 2003
CONFERENCE UPDATE

Conference Registration:
The registration and information desk will be located and staffed at the **West Lake Hotel** located near the university on 15 July and every day of the conference as needed from 8:00 AM to 5:00 PM.

All participants, including those giving papers and chairing sessions, must pay a registration fee. All of those attending the conference must also pay their room and board fees (described below) upon registration as well, since we will be eating many of our meals together. All of these fees must be paid in US dollars (cash) upon registration, when participants arrive at the conference. Since exchange centers are not always easy to find, we recommend that travelers to the conference change their currencies into dollars for these payments before arriving in China.

To receive lower conference rates, participants must be ICTM members in good standing, with their dues paid for 2003. Because ICTM membership will be checked at the registration desk, members are strongly advised to settle their membership status with the ICTM Secretariat in Los Angeles before June 2003 to avoid waiting on line in China. There will, however, also be an ICTM desk for membership payments at the Conference. By sending in the Conference Registration Form before 31 April 2003, ICTM members will be assured of the lower registration fee. The reason the fee is lower for advance registration is to encourage early registration, which provides attendance information for the local arrangements committee while they prepare for the conference. All registration fees and hotel costs must be paid upon arrival in Fuzhou (or Quanzhou) and cannot be paid in advance.

Cancellation of registration must reach Mr. Lin Zhida by 15 June 2003. Any person who is in the preliminary program and finds he or she cannot attend should immediately notify *both* Mr. Lin Zhida and also the Program Chair, Don Niles.

Lin Zhida Email: mtyjzx@pub6.fz.fj.cn Fax: (86) 591-344-3674
Postal Address: No. 32, Shang San Road, Cang Shan District, Fuzhou City, Fujian Province, China 350007
(Fujian-Taiwan Research Center, Fujian Normal University, China)

Don Niles Email:ipngs@global.net.pg Fax: (675) 325-0531
Postal Address: ICTM Program Committee Chair, Institute of Papua New Guinea Studies, Box 1432, Boroko 111, Papua New Guinea

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Conference Registration Form
37th World Congress of the ICTM, China 2003

Name: _____

Email: _____ Fax: _____

Address (if different from ICTM Directory)_____

_____

I plan to attend the 2003 ICTM World Congress in China. I agree to pay my registration fees and hotel fees at the conference registration desk. I understand that advance registration enables me to receive the discounted registration fees as listed:

Registration Fees (Please check your registration category):
(___) Supporting Registration (Ordinary Member registration plus supporting membership for Chinese participant) registering **before** April 31, 2003 ---U.S. $120
(___) Supporting Registration (Ordinary Member registration plus supporting membership for Chinese participant) registering **after** April 31, 2003 --- U.S. $170
(___) Joint Supporting Registration (Joint Ordinary Members plus supporting membership for Chinese participant) registering **before** April 31, 2003 ---U.S. $170
(___) Joint Supporting Registration (Joint Ordinary Members plus supporting membership for Chinese participant) registering **after** April 31, 2003 --- U.S. $220
(___) Ordinary Member registering **before** April 31, 2003 --- U.S. $100
(___) Ordinary Member registering **after** April 31, 2003 --- U.S. $150
(___) Joint Ordinary Members registering **before** April 31, 2003 --- U.S. $150
(___) Joint Ordinary Members registering **after** April 31, 2003 --- U.S. $200
(___) Student Member Registration U.S. $50*
(___) Non-Member registering **before** April 31, 2003 --- U.S. $160
(___) Non-Member registering **after** April 31, 2003 --- U.S. $210
*Student Members are defined as full-time students enrolled for degrees or diplomas in a university or other institution of higher learning. Students must have their department head submit a signed statement with the registration form verifying their student status.
Total Amount of Conference Registration Fee _____

Hotel Options --- includes all meals (Please check your hotel option):
Arriving July ___ Departing July ___
(____) Option 1: U.S. $50 per day x ____ nights = ____
(____) Option 2: U.S. $40 per day x ____ nights = ____
(____) Option 3: U.S. $30 per day x ____ nights = ____ (for students only)
Total Amount of Hotel Costs _____

Total Amount of Conference Registration Fee and Hotel Costs _____

Please photocopy or remove the Conference Registration Form or print it out from the ICTM Website, and return it (preferably before 31 April, 2003) to:
Mr. Lin Zhida Email: mtyjzx@pub6.fz.fj.cn Fax: (86) 591-344-3674

Travel Information:
Fuzhou is a large, busy, city in Fujian Province, located on the China Sea in Southeastern China. While there are few direct international flights to the modern Fuzhou airport, connections can be made in Beijing, Shanghai, Guangzhou and Hong Kong among others. The Fuzhou airport is about one hour outside the city center. Travelers arriving on July 15th will be met at the airport. Those arriving on other days may take a bus (approx. 30 Yuan/RMB) to the final stop in the city then transfer to a taxi (approx. 20 Yuan/RMB) to the West Lake Hotel. A taxi directly from the airport to the hotel will cost approximately 160 Yuan/RMB (sharing a taxi with other conference participants could make this more affordable). Once registered and in the hotel, transportation to and from the meeting sites will be provided. In Fuzhou the conference will be held at the Fuzhou Normal University, our hosts for the first three days, and center for the study of music.

Quanzhou is an historic city, with a number of attractions and places for visiting, many of them quite close to the hotels and meeting site. Its narrow streets, quiet corners, and local cultural traditions offer an interesting complement to those of Fuzhou. Our host institution there is the Quanzhou Normal University, which is making its facilities available to the conference. Since we will be spending the second half of the Conference in Quanzhou, members may want to make reservations to fly to Fuzhou, and depart from Xiamen International Airport (the closest airport to Quanzhou). Round-trip internal flights in China cost the same amount as two one-way tickets, and therefore it may not be more expensive to fly into one city and out of another. The distance between the cities is not very large, however, and members can take buses back to Fuzhou if they wish. Quanzhou is approximately 200 km south of Fuzhou via a modern highway. The Xiamen airport is approximately 100 km from Quanzhou. Travelers should be prepared to pay a departure tax when they fly out of the airport (for example, there is a 90 Yuan/RMB airport improvement tax at the airport in Fuzhou).

Fuzhou is also a busy trade and government center, where lodging can be difficult to obtain in certain seasons. The local arrangements committee has blocked rooms and is offering three packages for lodging and food. The first option places members in very comfortable rooms with full air-conditioning and all services; the second option places members in rooms that are not quite as luxurious but very comfortable; the third option is a somewhat simpler one, designed especially for students and limited in number. Every effort has been made to secure rooms in close proximity to each other, so participants can meet easily regardless of what level fees they pay.

Hotel Options:
Option 1: Luxury hotel room and all meals for U.S. $50 per day
Option 2: Comfortable hotel room and all meals for U.S. $40 per day
Option 3: Limited number of Student Accommodations for Student registrants
Lodging and all meals for U.S. $30 per day.

All of the room rates are for single rooms. If you are bringing a spouse or partner or other family members, and wish to share a room, you will need pay a supplemental charge of an additional $15 per day for each additional person. Please indicate this information when you send your early registration form to China.

Meals:
Participants will eat breakfast in their hotels. A boxed lunch will be served during the day at the conference site, and in the evenings the conference participants will eat dinner together, followed by performances. By staying in the same hotels and eating meals together, we hope to facilitate communication among participants, the transportation of participants from their hotels to the conference sites, and the planning of the conference. Participants who do not join the full group at any meal may make their own arrangements, at their own expense.

Book Displays at the Conference:
For any publishing houses interested in sending books to the conference, there will be space available for display of publications. If a publishing representative is not present at the conference the books will still be displayed. They will not be returned after the conference, however, they will be donated to the library of the host institution.

Publishing houses are asked to ship their books, brochures, and catalogues to the conference allowing ample time for shipping and customs processing. Please include a letter stating that the materials are for display at the ICTM World Conference. Materials may be shipped to Mr. Lin Zhida at the following address (in English and Chinese):

350007
Lin Zhida
No. 32, Shang San Road, Cang Shan District, Fuzhou City, Fujian Province, China
(Fujian-Taiwan Research Center, Fujian Normal University, China)

350007
中国福建省福州市仓山区上三路32号（福建师范大学闽台区域研究中心）
林志达

There will be some tables where members can display recent publications of their institutions as well as brochures of their organizations. Members are invited to bring these materials with them to the conference.

Entertainment and Social Program:
A number of performances and workshops are being planned for the

conference. In addition, information will be provided about tour options after the conference. Please visit the ictm website www.ethnomusic.ucla.edu/ictm/2003conference

Visas:
Most travelers will need visas to visit China. Consult your nation's embassy or the nearest consulate for further information. The local arrangements committee is prepared to issue formal invitations to attend the conference to ICTM members in good standing, in order to assist them to obtain visas to travel to the ICTM conference. If this is necessary for your visa, please contact the local arrangements committee well in advance.

Travel to and within China:
Flights to and from the conference will probably involve connections in a major city. Tickets may be purchased through a ticket discounter or a good travel agent in your own country. If you wish to travel within China, there is an excellent train system, fairly inexpensive inter-city buses, and airlines. Many frequent travelers in the region recommend Dragonair for local flights, but several companies serve the airport. There is a great deal of information about different parts of China on the Internet, several excellent guidebooks have appeared recently, and there is a growing tourism industry in the country.

Climate, Health, and Other Valuable Tips:
The ICTM Executive Board members met in Fuzhou and Wuyishan for their annual meeting in July 2002. We were very comfortably lodged in hotels, and impressed by the quality of the conference site. Participants can expect the weather to be quite warm, humid, and rainy in July. The luxury hotels and conference rooms will be air-conditioned, but it will be warm outside. Participants should bring comfortable clothing, protection from the sun, and umbrellas. Many participants may wish to travel before or after the conference. Excellent guidebooks, the Internet, and friends can assist them.

As with all travel, it is advisable to take out travel and health insurance before you leave for China. Members are advised that credit cards are not widely accepted, that automated bank machines that dispense money on an overseas credit card are scarce, and that Travelers Checks are not always easily cashed--but can be changed at a bank in most cities and at airports if they are in US Dollars. Is a good idea to bring foreign currency in the form of U.S. or Hong Kong dollars, and to exchange enough at a given time to avoid having to do so frequently. Participants will not need much spending money during the conference, as they will pay their room and board upon arrival, and transportation to the University and to Quanzhou is included in the registration fee.

As the conference approaches, the ICTM web site (www.ethnomusic.ucla.edu/ictm) will continue to provide members with further advice about travel to China, and the conference itself. The Local

Arrangements Committee will make every effort to make this conference an enjoyable one as well as an intellectually stimulating one.

Important Addresses to take to China:

Hotel in Fuzhou
West Lake Hotel
No.11, Hualin Road, Fuzhou city, Fujian Province, China.
Tel: 86-591-7857008
Web site: http://www.westlakehotel.com.cn
In Chinese: 中国福建省福州市华林路11号

University/Conference Site in Fuzhou
Fujian Normal University:
No.8, Shangsan Road, Cangshan District, Fuzhou City, Fujian Province, China
Tel:0591-3441079 3465356
Web site: http://www.fjnu.edu.cn
In Chinese: 福建省福州市仓山区上三路8号。

University/Conference Site in Quanzhou
Quanzhou Normal University
In Chinese: 福建省泉州市泉州师院

ANNOUNCEMENTS

36th Ordinary Meeting of the General Assembly
Members are herein given notice, in accordance with Rule 7 C., that the 36th Ordinary General Assembly of the International Council for Traditional Music will be held during the 37th World Conference of the ICTM. The General Assembly meeting will be held on Friday, 18 July from 4:00 - 5:30 PM (16:00 - 17:30) at the Fuzhou Normal University, Fuzhou, Fujian Province, People's Republic of China.

Agenda:

1. Apologies for Absence
2. President's Report
3. Minutes of the 35th General Assembly
4. Business Arising from the Minutes
5. Report of the Executive Board
6. Election of Officers and Members of the Board
7. Proposed Revision of Rules
8. Other Business (by leave)
9. Adjournment of the Meeting

Only members in good standing for 2003 are entitled to participate and to vote in the General Assembly.

Anthony Seeger

7th Meeting of the ICTM Liaison Officers and National Representatives
ICTM Liaison Officers and Chairs of ICTM National Committees are invited to participate in a meeting to be held during the 37th World Conference of the ICTM on Monday, 21 July from 4:00 – 5:30 PM (16:00 – 17:30 / session 54D in the Conference Program) at the Quanzhou Normal University, Quanzhou, Fujian Province, People's Republic of China. The meeting room will be announced in the final Conference Program.

According to the proposed new rule no. 9 of the ICTM (see the ICTM October Bulletin 2002 p. 18-19) the Assembly of National Representatives takes on a new and important role within the Council. The Assembly shall appoint two members of the Nomination Committee of the Council. These members of the Nomination Committee should be people with an understanding of the workings of the Council and preferably with large networks.

Agenda:

1. Opening
2. Business Arising from the Executive Board Meeting Preceding the Conference
3. UNESCO Records Series
4. UNESCO Proclamation of Masterpieces of Oral and Intangible Heritage of Humanity
5. Proposed Revision of Rules
6. Business Arising from Letters Received from National Representatives
7. News and Announcements from National Representatives (Regular reports from NCs and LOs should be sent to the Secretariat for publication in the ICTM Bulletin.)
8. Appointment of two members of the Nomination Committee. (This item is only valid if the proposed new rules no. 9 and 10 are approved by the General Assembly).
9. Other Business
10. Closing of the meeting

Anthony Seeger / Krister Malm

Nominations of Officers and Members of the Executive Board
Following its usual practice, the ICTM Executive Board prepared a slate of nominees for the vacancies to be filled in this election cycle, as described in the October 2002 Bulletin pages 21-23. No further nominations were received by the Secretariat. As a result, the following nominees are unopposed:

President: Krister Malm (Sweden)
Vice President: Stephen Wild (Australia)
Vice President: Adrienne Kaeppler (USA)
Regular Board Member (for three year term): Marianne Broecker (Germany)
Regular Board Member (for three year term): Wim Van Zanten (Netherlands)

Regular Board Member (for three year term): Patricia Opondo (South Africa)
Board Member to complete Anthony Seeger's Term: Svanibor Pettan (Slovenia)

Upcoming Meetings – Music Archeology Study Group:
The Music Archaeology Study Group of ICTM (the International Council of Traditional Music) will hold its study group meeting April 25-27, 2003 on the campus of the University of California, Los Angeles. Anyone is welcome to attend.

General Information:
The study group is newly re-organized, and this will be the first study group meeting. The group will complement existing groups that hold meetings in Europe and other parts of the world, with the goal of increasing interaction and information exchange among those with similar interests.

Study Group Meeting:
The group will meet for a reception and dinner on Friday, April 25. Presentations and discussions will take place all day Saturday, April 26 and in the morning on Sunday, April 27.

Membership in ICTM is required for membership in the study group. The membership fee is $40, but subsidies may be available for the first year of membership, particularly for foreign scholars and students.

Travel Costs:
I regret that the study group is unable to provide any support for travel costs for this year's meeting; however, local scholars will provide rooms for visitors.

More Information:
For more information, or to discuss how to contribute a presentation at the meeting, please contact:

Julia L. J. Sanchez, Ph.D., Chair, Music Archaeology Study Group, ICTM
Assistant Director, The Cotsen Institute of Archaeology at UCLA
A210 Fowler, UCLA, Los Angeles, CA 90095-1510
Tel: (310) 825-4004 Fax: (310) 206-4723 Email: sanchezj@ucla.edu

Upcoming Meetings – Ethnochoreology Study Group
23rd Symposium of the ICTM Study Group on Ethnochoreology,
The Silence of Dance, July 11-18, 2004 Monghidoro (Bologna), Italy
— First announcement (March 2003)

Topic 1: *Visible and invisible dance.* Research on dance in symbolic frames
- Hidden structures, links, codes/ symbolic features in dance events
- The dance experience in other fields (music, art, literature)
- Non-verbal communication in dance
- Connecting different worlds: dance and interpretation of reality

Topic 2: *Crossing identity boundaries.*
- Identities transgressed, challenged
- Gender crossing; urban-rural contexts; borders and migrations
- Switching identities with expressive behaviours
- Comparison and transmission

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

Symposium Committee:
Placida Staro (Italy), Barbara Sparti (Italy), Tvrtko Zebec (Croatia), Marianne Bröcker (Germany); Symposium advisor: Elsie Ivancich Dunin (Croatia/USA); Organization staff: Lucia Cutti (Italy), Stefano Lorenzi (Italy), Marta di Mariano (Italy).

Sponsors: Municipality of Monghidoro; Tuttoservizi s.p.a; Provincia di Bologna; Associazione "E bene venga maggio"

Events of the symposium:
Papers/ panels/ roundtables/ video sessions/ teaching workshops/ sub-study group meetings/ shared events with the International Dance Festival "Che non venisse mai giorno." Excursions to neighboring villages and to Celtic and Etruscan archeological sites.

Location and accommodations:
Monghidoro is a small town in the Apennine mountain region (altitude 848 meter**s)** between Bologna and Florence. For further information, see:
http://www.comune.monghidoro.bo.it
www.comune.monghidoro.bo.it/main-eng.htm
Accommodation is in hotels (€ 40-100 per night) or in private houses (€ 20-30) or in a "pilgrim accommodation" (students = € 6; others = € 10)
Further details will be given to those who complete the application form.
Meals cost approximately € 25 per day.

Registration fee (€ 60) covers organizational expenses, the rental of conference rooms and technical equipment, excursions, the welcome party, coffee breaks.

Guidelines for proposals
The Symposium Committee welcomes proposals for the following categories: research paper, video presentation, panel or roundtable, teaching workshop, current research.

A proposal is submitted in the form of an abstract—maximum length is one page, including a bibliography. The abstract concisely states which symposium topic is addressed, the theme of the work, research method or framework of analysis, and conclusion. The proposal should also identify the type of equipment needed for illustrative material.

1. *Research paper* is based on original research, related to one of the symposium topics, and which has not been presented previously. The presentation should not take more than 20 minutes, including illustrative or audio-visual materials.
Research papers may be submitted either individually or as part of a panel with a unifying theme.
2. *Video presentation* is based on original research, addressing one of the symposium topics, and should not take more than 20 minutes to present.
3. *Panels* or *roundtables* are unified to a theme that is connected to a topic of the Symposium. Proposals are submitted by an organizer stating the relation to the symposium topic, and a list of participants. The timing of a panel or roundtable is relative to the number of participants, but should not exceed fifteen minutes per presenter.
4. *Workshops*. (limited to a total of six) related to dancing—teaching—learning.
A workshop of theoretical/practical demonstrations or teaching should be based on original research and designed to take no more than 45 minutes. The proposal states the purpose of the movement experience, its relation to a symposium topic, and physical needs (amount of space, equipment) to present the workshop.
5. *Current research*. This is a brief communication (not more than 10 minutes) about current research projects. The proposal needs only to indicate the intent to make a current research report.

The abstract should be pertinent to the topics. All submissions should include the language of the presentation and a statement of audio-visual needs (audio cassette player, overhead projector, slide projector, computer, video—VHS-PAL, SECAM, or NTSC). The language of the abstracts can be English or Italian. In accord with what was agreed upon at the 22nd symposium in Szeged, the Symposium Committee is considering papers presented in languages other than English. However, colleagues who would present papers in Italian, French, Russian, or Spanish are asked to provide a written summary of the presentation in English which is available to the symposium audience.

Deadines:
30 june 2003 = response to include name, address, country, institution and title of presentation (in order to plan hotel-housing reservations)
30 september 2003 = complete application form and abstract (in order to plan the event)

Addresses:
Responses, application forms and abstract to:
Placida Staro Ca' de' Rossi 7 - I 40063 Monghidoro
e-mail: starop@tin.it phone: 39 0516555015

Accommodation reservations: stefanolorenzi@tuttoservizispa.it phone: 39 0516555132

APPLICATION FORM
Please respond by June 30, 2003

23rd Symposium of the ICTM Study Group on Ethnochoreology:
THE SILENCE OF DANCE

c/o Placida Staro
Ca'de' Rossi 7
I – 40063 Monghidoro
ITALY
Or email: starop@tin.it

Intended participation: _____ YES _____NO _____MAYBE

TOPIC 1_____ TOPIC 2_____

VIDEO-SESSION_____ PAPER _____

CURRENT RESEARCH_____ WORKSHOP_____

PANEL_____ ROUND TABLE _____

Title _____

Abstract enclosed: _____ YES _____NO

Technical equipment needed: _____

NAME:
ADDRESS:
TELEPHONE:
FAX: E-MAIL:

Upcoming ICTM Colloquium: Discord: Identifying Conflict within Music, Resolving Conflict through Music
July 5 – 9, 2004 Limerick, Ireland

This Colloquium concerns the place of Ethnomusicology in global peace initiatives. It concerns the ways in which Ethnomusicology can contribute productively to the identification of inter-ethnic strife, to the resolution of inter-ethnic conflict and to the promotion of inter-ethnic understanding. Emerging from a recent ethnomusicological concern for music-making in divided territories and developing further the theme of "Music and Peace" initiated at a plenary session during the ICTM Conference in Hiroshima (1999), the Colloquium will attempt to formulate theoretical and practical solutions to the problem of conflict resolution in a wide range of disputed global contexts. That is, the Colloquium will endeavour to develop theoretical perspectives, educational curricula, community projects and performance contexts for the promotion of peace in divided communities and it will show how Ethnomusicology can provide an innovative and alternative medium for nurturing inter-cultural communication in disputed regions.

This Colloquium will consider two central themes over a period of four days: first, "Identifying Conflict within Music" and, second, "Resolving Conflict through Music". Each theme will be divided into four sub-themes which will explore the theoretical and applied dimensions of the topic and which will serve to structure the session format of the Colloquium. The historic city of Limerick provides an ideal location for the Colloquium: "Discord". Responding to the recent success of the Northern Ireland Peace Process, the city has hosted a number of peace-related initiatives promoting inter-communal understanding both within and outside the island of Ireland. The event will be held in the Hunt Museum, a magnificent Georgian edifice situated near King John's Castle (twelfth century), St. Mary's Cathedral (fourteenth century) and the Treaty Stone (seventeenth century). The invited participants will be accommodated in a hotel overlooking the River Shannon within walking distance of the conference venue and within easy access of Shannon Airport: an international point of disembarkation with regular connections to North America, Great Britain, Continental Europe and Asia. It is anticipated that the proceedings of the Colloquium will be published by the Four Courts Press as part of the Irish Music Studies Series.

For further information contact: John Morgan O'Connell
E-Mail: John_OConnell@Brown.edu

Call for Proposals: National Council of Folklorists of Uganda (NACOFU) - First (NACOFU) Conference / Festival 2003
1 - 7 September 2003, Jinja (Mayor's Gardens) Town, Uganda, East Africa

Call for Proposals

Program Committee:
Chair: Kyakuwa Julius, Folklore Ambassadors Uganda (Director).
Sarah M. Kitamirike (Mrs.), Music Dept. Greenhill Academy.
Balikoowa Centurio , Head Music Dept. Police Children Sch.
Isabirye James, Head Music, Dance & Drama Greenhill Academy
Twine M. Geoffrey, Director Mbaco troupe - Mbarara.

Conference Themes.
(a) State of research and development in the study of Folklore.
(b) Cultural meaning and implications of dynamics in folk music and dance.
(c) The Social Role of Musicians and Dancers in a Historical Perspective.

Proposals:
Members who wish to make paper presentations are advised to send in abstracts of their proposals to Kyakuwa Julius (Please indicate in the subject column of the e mail: "Jinja 2003 Abstract")
Email: Nacofungo@yahoo.com
or to any of the Program committee members (for those who are in Uganda.)

Deadline:
The program Committee may not accept proposals received after the deadline of ***April 30th , 2003.***

Membership:
The program committee will consider proposals whose authors are members of NACOFU or The International Council for Traditional Music (ICTM). New members may join and submit proposals at the same time. Proposals from students are encouraged. For details about membership contact the NACOFU Executive Secretary at nacofungo@yahoo.com Write “membership inquiry” in the subject column or call +256 71 834 942.

Abstract format:
Proposals must include the paper and an outline of its content not exceeding 350 words. Proposals of papers which have previously been presented will not be accepted. Only proposals which fit the conference themes will be accepted. Proposals when accepted will be grouped into sessions and each paper will be allocated a maximum of 30 minutes reading including any illustrations plus 10 minutes for questions and discussion.

Languages:
Proposals in English will be accepted first. Those in French, Swahili, Chinese, German or other language will be accepted when summaries in English are availed to the program Committee and during the delivery of the paper.

Early Acceptance:
The program Committee will consider on request proposals for early acceptance. Such submissions be made by email to the Program Chair: nacofungo@yahoo.com with indication for early acceptance. Response will be sent in two weeks time. All other proposals will be considered in the order in which they are received and response will be after two months. The draft program will be ready by July 10th 2003.

Jinja Festival OMUVANGANO'2003
Proposals for performance presentations of Folklore should be sent to Mr. Mwima Cornelius (Festival board Chair - for those in Uganda) or to James Isabirye email: jgisabirye@yahoo.com
They should include brief details of the performance, number of participants and any special needs for the presentation. Deadline for proposals is April 30th 2003. Festival starts on Friday 5th September 2003 at 6.00 p.m. until 7th September at 6.00 p.m.

Call for Papers:
2004 Symposium of the International Musicological Society
12 - 17 July 2004, Melbourne, Australia

You are cordially invited to submit proposals for papers or sessions at the 2004 Symposium of the International Musicological Society, to be held in Melbourne, Australia, from 12-17 July, 2004. This event will be co-hosted by the International Council for Traditional Music, the International Society for the Study of Popular Music (IASPM), and the Musicological Society of Australia (MSA).

This six-day Symposium will offer you a unique and special conference experience. It will be held in the beautiful pedestrian, entertainment and restaurant environment of Southbank on the river Yarra, in the central business district. Concerts, theatre and a wealth of other entertainment are to be found nearby.

SIMS 2004 will bring together musicologists, ethnomusicologists, popular and traditional music specialists, academics in interdisciplinary fields, professional musicians, students, teachers and others to present their research and interact with each other at sessions, receptions, musical events and the like.

Researchers in all disciplines are invited to submit proposals for papers on any aspect of music as it relates to the conference themes listed below. The Committee wishes especially to invite scholars to submit proposals for sessions of papers on their current research topics in order to promote discussion between groups of presenters on topics of current importance and interest. The Committee particularly invites contributions from younger scholars and from scholars outside Western Europe, North America and Australasia. Papers by Indigenous Australians and papers that relate to Indigenous Australian music and society are welcome.

Symposium Themes:
* Music Commemoration (including modes of commemoration, traditional and contemporary ritual events, centenaries of musicians, critics and scholars in 2004, e.g., Antonin Dvorak, Eduard Hanslick, John Antill.)

* Music Commodification (music and business, indigenous law and music, changing copyright law, music as a global trade commodity, world music, virtual technology)

* Music Communication (analysis, border crossings, diasporas, crossover music, narrative theory)

Format of Presentations:
Individual papers are limited to 20 minutes and will be followed by time for questions and discussion. For more information, send an e-mail to: sims2004.music@monash.edu.au

Proposals:
All proposals must include the title of the proposal, the symposium theme to which it belongs, and the name, e-mail and postal address of the author and/or session organiser, indicating whether the proposal is a session, paper or poster presentation. You should send your submission by post, e-mail as a letter (not an attachment), or fax (in readable typeface on a single side of the paper in A4, with at least 3 inch margins). Individual papers will be allotted 20 minutes plus time for questions and discussion.

Proposals for individual papers must include an abstract that describes the research findings and their significance as fully as possible in no more than 250 words.

Proposals for sessions must give the desired length and format of the session and its significance in fewer than 400 words, provide the name and address of the organiser and a list of committed participants, and include a separate abstract

Individual or group submissions of free papers on a common theme are also invited.

Submissions:
Group submissions on a common theme may be presented either as a round table (with a maximum of 90 minutes) or as 3 to 4 papers. Proposals for group submissions must give the desired length and format of the session and its significance in fewer than 400 words, provide the name and contact details of the organiser and a list of committed participants, and include a separate abstract for each of their contributions (following the guidelines for individual; papers). Preference will be given to an interdisciplinary and international panel of speakers.

Posters:
Poster presentations should be designed for display for at least 3 hours a day for 3 consecutive days, with the project coordinator or a member of the research team in attendance. Authors are responsible for ensuring that any necessary equipment is available. Proposals must include a description of the research project for display, not to exceed 250 words, and provide separately a detailed, complete list of the materials for display and any facilities needed. The committee guarantees venues in the main building of the symposium in proximity to the session spaces.

General Information:
Acceptance of papers will be advised by early July, 2003.

Proposals (in English, French, German, Italian or Spanish) should be submitted to the Chair of the Programs Committee, Margaret Kartomi:
Margaret.Kartomi@arts.monash.edu.au

C/- School of Music - Conservatorium,
Monash University,
Clayton,
VIC 3800,
Australia

Submission deadline: 1 May, 2003

Further information can be obtained from the SIMS website:
http://www.arts.monash.edu.au/music/sims2004

REPORTS

National Committee Report: Cyprus

First of all I would like to thank the Executive Board of the ICTM for the decision made, during the 92nd Executive Board Meeting, to recognize the Cyprus National Committee and the new Representative to the ICTM.

Cyprus is a country in which musical studies have not yet been established at a high level or in the University of Cyprus. You may remember that in 1992, the General Assembly of the ICTM sent a letter from Hong Kong to the Dean of the new (at that time) University of Cyprus, describing the significance of the establishment of Musical Studies. Unfortunately, ten years from that time, in 2002, Musical Studies is only a future plan for the University of Cyprus, where they are now establishing some new disciplines; Biology Dept., Low Dept., School of Medicine, Engineering studies (Polytechnic School).

Now that Cyprus is a member of the E.E. the lack of Musical Studies sounds very incompatible to the European tradition in Musical Studies. A new State University is now being organized, the University of Applied Arts and Science. The Minister of Education and Culture has already expressed his willingness to establish a Music Program in the Faculty of Applied Arts and Communication.

The only academic work in music has been taking place in the Ethnomusicology Research Program which is an external project hosted by the University of Cyprus (http://www.ucy.ac.cy/research/ethno).

The Cyprus Musicological Society (CMS) has been acting as a vehicle to promote musicology and music research. In this capacity CMS organized the 2nd International Conference of the Cyprus Musicological Society under the title "Current Trends in Musical Research". (7-8 June 2002, Nicosia, Cyprus)

During the Official Opening of the Conference the president of the CMS mentioned the necessity of the development of Musical Studies and the reply from the official part (the Secretary General of the Ministry of Education) was positive.

During the academic part of the conference Dr. Lucy Green (U.K.) gave the keynote speech on "Popular musicians, informal learning practices: what can music educators learn?" She examined ways in which popular musicians acquire their knowledge and skills informally, outside of schooling and instrumental tuition. She considered the role of musical enculturation; the centrality of listening and copying; the importance of peer-directed learning; the role of notation; the acquisition of technique and knowledge of technicalities; the development of the ear and patterns of practice. She then moved on to consider some of the attitudes and values, which the musicians tend to bring to the learning experience. At the end she briefly considered some of the implications that popular musicians, informal learning practices, attitudes and values might have for formal music education; and suggested some

possible strategies for further research and development in schools and instrumental tuition.

John Sloboda (U.K.) presented a paper on " What motivates young people to continue or drop out of instrumental playing?" He focused on many industrialized societies where there has been recent evidence of a decline in participation in instrumental music activity by school-aged children. He presented a longitudinal study of 1200 British children aged 11-13 which showed a 45% decline in instrumental playing over this period. This study gathered data on a wide variety of activities and beliefs of these children, and showed that those who continue with instrumental playing have a specific pattern of activity and support, which distinguishes them from those who stop playing. Implications of this study regarding the nature and delivery of school music were also discussed.

Todd Sullivan (USA) gave a paper on "Popular Music at the Crossroads of America: Terre Haute, Indiana, before the 1930s." He said that by the mid-1800s, Terre Haute had established itself as a major dry goods distribution center and earned the nickname "Crossroads of America." Musical entertainment played a vital role as accompaniment to and preserver of the town's social and cultural life. The largest town within a hundred miles in any direction, Terre Haute became a vibrant importer, producer, and exporter of popular music. Stores offering printed sheet music, instruments, and music lessons cropped up along the merchandising district on Wabash Avenue. There, the newly minted *nouveau riche* and middle class patrons enjoyed access to the finest vocal and piano compositions issued by urban publishing companies (New York, Chicago, Cincinnati, and others). In addition, storeowners stocked their bins with a regular supply of music by local artists addressing local issues.

Stanley Glasser (UK) gave a paper on the "Hameleon Sydrome" of composing. He described, from a composer's view how one can shift from one pattern and composing style to another according to the social context of the composer. He presented also a number of musical examples to make this "syndrome" clear. Demetre Yannou (Greece) talked about the development on the musicological research in Greece. Maria Hnaraki (USA) focused on Cretan Musical Identity and Aesthetics on Cretan music and dances. Panikos Giorgoudes (Cyprus) referred to the Cyprus Music Network and the Ethnomusicology Research Program, two current research projects based on online archiving and technology and argued that digital analysis of the material and online publication of the material would change the way music is stored and archived.

Panikos Giorgoudes

National Committee Report: Estonia 1997 - 2001

Estonian National Section of ICTM assembles researchers of the Ethnomusicological Department at the Institute of Estonian Language (since the year 2000 at the Estonian Literary Museum), headed by hab. DPh Ingrid Rüütel. The ethnomusicological research carried out covers two main topics:

- *Typology and structure of traditional music of Estonians and their related peoples,*
- *Functions, forms and social context of folk music in modern society.*

Besides Estonian music, our research includes traditional music of Finno-Ugric and Samoyed peoples of Russia.

One result of this work is a database of older Estonian folk song tunes, containing more than 5000 songs and enabling researchers to search melodies by the performer, collector, date and place of recording, song genre, text, etc. This database serves also as a basis for establishing melody types and their interrelations. A special computerized method for establishing melody types was created by Ingrid Rüütel and computer engineer Koit Haugas, which also enables researchers to carry out comparative studies of different cultures. Accordingly, a comparative typology of Estonian, Ingrian, Karelian and Latvian one-line melodies was created and their similarities and differences were explored and interpreted in their cultural and historical context.

Several doctoral dissertations and master's theses were defended at Tartu University in the discussed period:

- Constant and changeable in Karksi runosongs by Taive Särg, 1998 (MA);
- Folklore festivals as contemporary tradition by Kristin Kuutma, 1998 (MA);
- Setu songs and singers: ethnomusikological aspect by Vaike Sarv, 1998 (MA);
- Glissando in Nganasan music. Morphological, semantical and syntactical level by Triinu Ojamaa, 2000 (PhD);
- Setu lamenting culture by Vaike Sarv, 2000 (PhD, University of Tampere, Finland).

Anu Vissel continued her study on structure and regional peculiarities of the Estonian herding songs; T. Särg investigated relations between text and music in South-Estonian refrain-songs. Kristin Kuutma continued her graduate studies at the University of Washington in the United States, where she received an MA in 1999 and PhD in 2002.

A number of studies were published considering the situation and role of traditional music today. Ingrid Rüütel studied changes in traditional culture on the Estonian island Kihnu and the role of traditional songs in formation and manifestation of local and national identity in history and today (Kihnu and Setu are the rare places in Estonia where the old folk songs and rituals are to some extent still preserved in unbroken tradition). Anu Vissel studied by the means of questionnaires singing for children in Estonian families today. Taive Särg studied relations between literature and folk song in compositions of the Estonian young poets and Vaike Sarv relations between traditional and professional music in folklore festivals and in composers' works. Kristin Kuutma continued her research on song festivals in manifesting cultural identity in various communities, and compared the use of Setu and Sami music as a tool in identity construction.

In collaboration with Literary Museum, Tartu University, Estonian Music Academy, Viljandi Cultural College, Estonian Folklore Council, The Centre of Folk Culture and other organizations a number of international and local conferences and seminars were organized in Estonia.

International:

- Media, folklore and mythology in Estonian Literary Museum, 1997
- Folk dance research: archives, methods, theories (in collaboration with the Tampere University, Finland), 1999
- The 9th International Congress of Finno-Ugric Research, Tartu 2000
- Native cultures in the context of European integration, (round table during the international Folklore Festival Baltica), Tallinn 2001.

Local:

- Problems of terminology,
- Traditional music and possibilities of its study in Estonia
- Children games – a living tradition
- Perspectives of the development of Estonian folk culture
- The second life of folklore in the modern performance situation

Members of the Estonian National Committee have participated and presented reports in a number of international conferences abroad. They have also delivered lectures and served as advisors for BA theses at Tartu University, Estonian Academy of Music, Pedagogical University of Tallinn, Estonian Art University, Cultural College of Viljandi et al., supervised and advised amateur folk music and folk dance groups, organized folklore festivals, seminars and courses for teachers and amateurs.

Publications: Books

Nordic-Baltic-Finno-Ugric Conference *The Family as the Tradition Carrier*, Conference Proceedings, Volume 2. Edited by Ingrid Rüütel, Kristin Kuutma. NIF Publications No. 31. Tallinn 1997. 191 p.

Olli Kõiva, Ingrid Rüütel. "Vana Kannel" VII: 1. Kihnu regilaulud. Pulmalaulud.[Old Estonianfolk songs with melodies from the island Kihnu I: Wedding songs] Tartu 1997, 856 p.

Ingrid Rüütel. Ühte käivad meie hääled. Eesti rahvalaule Väike-Maarja kihelkonnast. [Estonian folk songs with melodies from Väike-Maarja] Tallinn 1997, 286 p.

Maarja Kasema, Vaike Sarv. Setu hällitused.[The Setu lullabies] Ars Musicae Popularis 13. Tallinn, 1999, 189 p.

Vana Kannel VIII. Jõhvi ja Iisaku regilaulud. [Old Estonioan folk song with melodies from the parishes Jõhvi and Iisaku] Koostanud H. Kokamägi, Ü. Tedre, E. Tuvi. Tartu 1999, 1286 p.

Aino Merila. Soome-ugri hõimumustrid klaverile. [Finno-ugric folk tunes arranged for piano] Ed. By I. Rüütel. Tallinn 1999, 124 p.

Herbert Tampere. Eesti rahvaviiside antoloogia I. [Anthology of Estonian folk tunes. Faksimile] Ed. by I. Rüütel. Tallinn 1999, 152 p.

Herbert Tampere. Eesti rahvalaule viisidega I. Töölaulud. [Estonian folk songs with melodies. Work songs. Faximile] Ed. by I. Rüütel. Tallinn 2000, 242 p.

Ojamaa, Triinu. Glissando nganassaani muusikas. Morfoloogiline, semantiline ja süntaktiline tasand. [Glissando in Nganasan music. Morfological, semantical and syntactical level] Dissertationes Philologiae Uralicae Universitas Tartuensis, 5. Tartu 2000, 171 p.

Vaike Sarv. Setu itkukultuur. [The Setu music culture] Ars Musicae Popularis 14. Eesti Kirjandusmuuseumi etnomusikoloogia osakond, Tampereen Yliopiston Kansanperinteen Laitos. Tartu - Tampere 2000, 295 p.

Pärimus pärijaile.[Heritage to children] Ed, by Ingrid Rüütel. Tartu 2000, 146 p.

Ingrid Rüütel. Ühte käivad meie hääled II: Eesti rahvalaule Kadrina ja Rakvere kihelkonnast. [Estonian folk songs with melodies from Kadrina and Rakvere] Tartu 2001, 372 p.

Publications: Articles (in English)

Kuutma, Kristin

- Changes in Folk Culture and Folklore Ensembles. – Folklore, vol. 6. Tartu 1997: 20-31. http://haldjas.folklore.ee/folklore
- Festival as communicative performance and celebration of ethnicity. – Folklore, vol. 7. Tartu 1998. http://haldjas.folklore.ee/folklore
- A Quest for the Finno-Ugric Primeval Chant: Setu leelo and Sami joik as Identity Markers. – Congressus Nonus Internationalis Fenno-Ugristarum. 7. – 13.8.2000 Tartu Pars VII. Dissertationes sectinonum: Folkloristica & Ethnologia. Redegit: Tõnu Seilenthal. Curaverunt: Anu Nurk, Triinu Palo. Tartu 2001, 98-102.

Ojamaa, Triinu

- Morphological Structure of Glissando. – Congressus Nonus Internationalis Fenno-Ugristarum 7.-13.8.2000, Tartu. Pars VII. Dissertationes sectionum: Folkloristica & Ethnologia. Redegit: Tõnu Seilenthal. Curaverunt: Anu Nurk, Triinu Palo. Tartu 2001, 156–162.

Ingrid Rüütel

- Wedding traditions of the isle of Kihnu – roots and developments. – http://haldjas.folklore.ee/rl/folkte/sufe/indexi.htm
- Estonian Folk Music Layers in the Context of Ethnic Relations. – Folklore, Vol 6, 32-69; http://haldjas.folklore.ee/folklore.
- Traditional Culture in Estonia. - Festival of American Folklife 1998. Smithsonian Institution. Washington, D.C., 60-65.
- Traditional Culture in Estonia Today. – Multicultural Europe: Illusion or Reality. Ed. By L. Felföldi and I. Sandor. European Center for Traditional Culture. Budapest 1999, 59-68.
- Folk Song as a Musical Mother Tongue in Modern Society. – Music and Nationalism. The Finnish Kodály Center Yearbook 1998-99. Ed. by M. Vainio and J. Laaksamo. Jyväskyla 1999, 25-39.

- Some results of a computerized comparative analysis of the Balto-Finnic runotunes. – Etnomusikologian vuosikirja 1999. Toim. Jarkko Niemi. Suomen Etnomusikologian Seura. Helsinki 1999, 27-45.
- Past and Present Gender Roles in the Traditional Community on Kihnu Island in Estonia. - Music and Gender. University of Illinois Press. Urbana and Chicago /2000/, 266-281.
- Estonian Folk Music Research - Past and Present. - Tiltai Bridges. Humanities & Social Sciences 2000, 3 (12). Klaipeda University. Klaipeda 2000, 37-41.

Sarv, Vaike

- Historical changes in the melodic structure of Setu laments. - Finnish Yearbook of Ethnomusicology 1998. Special Issue: Conference Proceedings of the European Seminar in Ethnomusicology 1997. Suomen etnomusikologinen seura. Helsinki 1998, 138-151.

Vissel, Anu

- The Traditional and the Recent in Modern Schoolchildren's Games I. Kinetic Games (Runing and Jumping Games). – Journal of the Baltic Institute of Folklore. Tartu 2000.
  http://haldjas.folklore.ee/rl/pubte/ee/bif/bif2/

CDs

- Mikitamäe leelokoor "Helmine". [The Setu folk songs] – Edited by Vaike Sarv. Eesti Kirjandusmuuseum ja Eesti Keele Instituut. Tartu 1999.
- Värska leelokoor "Leiko"[The Setu folk songs]. – Edited by Vaike Sarv. Eesti Kirjandusmuuseum ja Eesti Keele Instituut. Tartu 1999.
- Ülge ütte'. [The Setu men's songs]. – Edited by Paul Hagu and Vaike Sarv. Võru Instituut 2000.
- Toorama. Taga Erjaza Shkai. Mokshen morot. Moksha laulud. Moksha-Mordvin Songs. Mokshan laulut. – Edited by Taive Särg. Eesti Ersa-Moksha Sõprade Selts, Toorama Austajate Ring, 2000.
- Setu leelokoor "Kuldatsäuk". – Helisalvestusi Eesti Rahvaluule Arhiivist nr. 1. [The Setu folk songs]. – Edited by Vaike Sarv. Setu Talumuuseum & Eesti Kirjandusmuuseum 2001.

Videofilm and CD

- I. Rüütel, E. Sinijärv, A. Vissel. Kadripäev Kihnu saarel 1997. [St Catherina's Day feast in the Kihnu island in 1997], 43 minutes.

Ingrid Rüütel

National Committee Report: Germany

The German National Committee held its Annual Meeting on February 14 - 15 2003 in Lueneburg by invitation of Dr. Carola Schormann, Department of Music at the University of Lueneburg. The main subject of the accompanying scientific conference was "Traditionelle Musik und Mode(n)" (Traditional

Music and fashion(s)). Papers were read by Ekkehard Royl, Berlin (“Die traditionellen Manobo-Rituale – eine Reaktion gegen Christentum und Islam in Mindanao”), Gisa Jaehnichen, Berlin (“Denkwürdige Unterhaltung mit ein em blinden Musiker”), InesWeinrich, Bamberg (“Tango im Nahen Osten. Rezeption in Musik und Film”), Charlotte Vignau, Bamberg (“Der neue Trend. Mode oder Umbruch? ZurAlphornmusik in der Schweiz”), Heiko Fabig, Muenster (“Chrosingen in Muenster”), Ernst Kiehl, Quedlinburg (“Die Schellengeläute der Harzer Herden”), David Saam, Bamberg (“Zwischen Trend und Tradition: neue Volksmusik in Finnland”), Timkehet Teffera, Berlin (“Dienen und sich bedienen: Veränderungen im Musikleben der Stadt Addis Abeba seit 1974”), Joel Rubin, Berlin (“Ambivalente Identitäten: die amerikanische Klezmer-Bewegung als Ausdruck von Trauma”), Wolf Dietrich, Sulzheim (“Feldforschung bei den Aromunen in Kutsfliani (Panajia) Griechenland”).

The General Assembly was opened by the president with appologies for absence of members. The president announced that volume 12 of the proceedings of the annual meetings is published this week. This volume contains the results of the meeting in Cologne, March 2002, and has a CD attached with the musical examples belonging to the articles of the authors. In the meantime the home page of the NC, discussed last year, is installed and can be visited under: http://www.ictm-germany.de

Beside discussions about the structural changes in German Universities concerning ethnomusicology and the presentation of ethnomusicology in public the General Assembly accepted the following, newly demanded guidelines of the German Research Association (Deutsche Forschungsgemeinschaft, DFG).

The German National Committee of the ICTM follows the suggestions of the German Research Association (Deutsche Forschungsgemeinschaft) to ensure correct scientific practices in accordance with its organizational duties. The members of the German National Committee commit themselves:

1. to proceed in their scientific research work according to the most recent state of knowledge;
2. to exercise the greatest possible proper care in their approach to publicly available collections of data, to properly cite preliminary and contributing scientific studies of other persons and of informants connected with their fieldwork;
3. to make accessible the results of their own fieldwork and corresponding documentation through their appropriate and permanent storage in archives and to specify their terms of use;
4. to follow, as authors of the "Berichte aus dem ICTM-Nationalkomitee Deutschland" (Proceedings of the German National Committee of the ICTM's annual meeting), the best international common practice concerning criteria of authorship, that is to submit only original contributions of the author's research; not to present research which has been previously published or is under consideration for publication elsewhere; to observe all the rules of the clear declaration of one's own and of others' preparatory and collaborative work; to quote from one's own earlier contributions only if it is necessary for the

understanding of the research as a whole. After consultation with experts the contributions will be recommended for publication;
5. to demand and to encourage the rules of correct scientific practice in research and in teaching, particularly in collaboration with and in mentoring relationships with junior scholars;
6. to exercise as an expert uprightness relating to professional qualification and to disclose prejudices and protect strict confidentiality regarding unpublished materials;
7. to investigate offences against the rules of correct scientific practice and to discuss with other scholars appropriate actions such as making public serious faults.

Each member has the opportunity to address confidentially the Board of the German National Committee with questions regarding debatable points concerning the rules of correct scientific practice. The members of the Board also commit themselves to disclose prejudice and to strict confidentiality regarding these questions, which have to be clarified within a time limit of three months.

The interesting papers and discussions directed the attention of many members to the broad variety of approaches to fashion(s) and trends in connection with traditional music today. I want to express my gratitude to all members contributing to this meeting, just as to Dr. Carola Schormann and her collaborators. To them the meeting owed its warm and stimulating atmosphere. The next meeting and General Assembly will be held in the middle of February 2004 at the university of Muenster by invitation of PD Dr. Ralf-Martin Jaeger.

Marianne Broecker

National Committee Report: Italy

The 2002 Annual Meeting of Italy's National Committee of the ICTM took place in Florence on the 8th and 9th of June. The meeting coincided with the 20th Festival del Film Etnomusicale (Ethnomusicological Film Festival), an event sponsored and organized by the FLOG Center for Folk Traditions, the same institution hosting the ICTM-Italy conference. The film festival is supported by the Ministry of Culture, Toscana Region, and the Municipality of Florence.

The ICTM-Italy meeting was an opportunity for researchers and scholars to share their research and to promote communication among scholars and between their diverse scholarly institutions. Although the majority of participants were Italian ethnomusicologists, the conference also included the participation of scholars from Spain and the USA, as well as musicians from West Africa and Italy. The papers dealt with a broad range of topics, from the survival of traditional musical styles within a southern Ethiopian community, to the Argentine tango. Following is a listing of participants, their paper title, and a brief summary of the topic:

GIULIANA FUGAZZOTTO presented "C'è la luna in mezzo al mare. :

metamorfosi di un canto siciliano entrato in America per la porta di Ellis Island," about an old Sicilian song and the formal and stylistc changes during its diffusion in the world (particularly in USA).

PLACIDA STARO presented "Parlare di canto: dal garbo all'onda", which detailed her research in a mountain community of Central Italy, offering analytic perspectives, classificatory systems and interpretative conclusions.

CLAUDIA CANCELLOTTI presented "Musica, cultura, identità. La tradizione musicale San (Boscimane) tra continuità e trasformazione", a discussion of her fieldwork among the San (Bushmen) in Namibia, illustrated with videotaped examples.

ENRIQUE CAMARA presented "Ibridazione nel tango. Oggetti, processi, o sguardi?", a paper on the process of hybridization of the Argentine tango and its importance as a symbol of national identity.

GIORGIO DI LECCE presented "Il tamburo delle tre tarante", a discussion of the importance of three forms of "tarante" in southeastern Italy: taranta-pizzica (healing ritual dance), pizzica de core (courting couple dance) and pizzica a scherma (challenge dance).

ANTHONY EKEMEZIE MERENI was unfortunately unable to attend, but he submitted a paper entitled "Structure-Induced Chromaticism and Exotic Chroma" dealing with the difficulty describing African traditional music using terminology borrowed from Western musicology.

ANDREW KAYE presented "African Music in Transition: the 1940s and 1950s" about African pop music and historical processes of diffusion and comercialization.

ENRICO CASTELLI presented his film "Kirba afaa Xonso" - Musica Konso" demonstrating how the Konso, an Ethiopian ethnic group, express fundamental values of their agricultural society through their songs and dances.

PAOLA BARZAN presented "Il canto liturgico di tradizione orale nelle Alpi orientali" dealing with liturgical chant of Northeastern Italy and the different styles and genres, including the patriarchino style. Her talk was also illustrated by her film on the subject.

SIMONA DE SANTIS presented "Canti nella foresta pluviale: Ricerca sul campo tra gli indigeni Warao del delta dell'Orinoco, in Venezuela", about her fieldwork experience among the Warao of the Orinoco delta of Venezuela.

In addition to the many film showings which were part of the Ethnomusicological Film Festival, the participants were able to enjoy concerts and musical demonstrations.

GABIN DABIRÉ (Burkina Faso) and AMBROGIO SPARAGNA with ERASMO TREGLIA (Italy) each performed and lectured in sessions entitled "La parola alla musica"("From words make way for music..") held at the end of each day.

Leonardo D'Amico

National Committee Report: Lithuania

I. The Annual Meeting of the ICTM National Committee for Lithuania

The Annual Meeting of the ICTM National Committee for Lithuania was held in Vilnius, January 29, 2003. The ICTM members Assoc. Prof. Dr. Rimantas Sliuzinskas (Chair), Assoc. Prof. Dr. Rimantas Astrauskas (Vice-Chair), Dr. Dalia Urbanaviciene (Executive Secretary), Assoc. Prof. Dr. Daiva Vyciniene, Mr. Rytis Ambrazevicius took part at the meeting together with approximately 10 guests, ethnomusicologists including some ICTM members.

The perspectives of active participation in the ICTM activities were discussed first.

1. Mr. R. Ambrazevicius proposed to hold the ICTM Study Group of Computer Aided Research Conference in Lithuania in the near future. The audience agreed with this proposition and delegated Mr. R. Ambrazevicius to contact Dr. Ewa Dahlig-Turek (Warsaw, Poland), chair of mentioned above ICTM STG, and to discuss the real possibilities of such a conference, including the clear financial part of all this work.

2. The necessity of creating an ethnomusicological dictionary in Lithuanian language was stressed as one of the central problems in the development of contemporary Lithuanian ethnomusicology. Some actual monographs and a number of scientific articles are already published, which demonstrate the very different definitions of the special ethnomusicological objects. The audience noted some articles by R. Sliuzinskas, devoted to the historical terms and definitions in Lithuanian ethnomusicology from the first part of the 20th century, but these do not help at present. It was decided to start by creating a full list of possible ethnomusicological terms and to consult later with Lithuanian linguists regarding the accuracy of the terms.

3. The technical problems of communicating with all ethnomusicologists were discussed. It was decided that a special open e-mail conference be created for it. Mr. R. Ambrazevicius is responsible for this now.

4. The special local problems of ethnomusicological education, relations between ethnomusicology and general musicology, ethnomusicological publications, folklore archive life, ethnomusicological field works, etc. were discussed as well.

5. The Board of ICTM National Committee for Lithuania was reelected without any changes. Assoc. Prof. Dr. Rimantas Sliuzinskas became as second time new elected Chair, Assoc. Prof. Dr. Rimantas Astrauskas as Vice-Chair, and Dr. Dalia Urbanaviciene as Executive Secretary here for the next five years.

II. The 18th Annual Conference of the European Seminar in Ethnomusicology (ESEM)

The 18th Annual Conference of the European Seminar in Ethnomusicology (ESEM) was held in Druskininkai, Lithuania, September 25-29, 2002 for the first time. Local organizer – Assoc. Prof. Dr. Rimantas Astrauskas (Vilnius, Lithuania) and the Department of Ethnomusicology, Institute of Musicology, Lithuanian Academy of Music in Vilnius, Lithuania. Over 70 participants from a great number of European countries, USA, Japan and South Korea took part. The two main directions in the papers and discussions were: a) new methods in ethnomusicological research studies; b) studies on the traditional music of the Baltic region. Over 40 papers were presented individually or collectively in the sessions and discussions.

Panel sessions on the new approaches in ethnomusicology included:

- "Woman, Music, Ritual", chaired by Razia Sultanova (London, UK). Takako Inoue (Saitama, Japan), Tanya Merchant (Los Angeles, USA), Yoshiko Okazaki (Tokyo, Japan), Il Woo Park (Seoul, S. Korea), and Ruta Zarskiene (Vilnius, Lithuania) took part at the discussions;
- "An Innovative Methodology for the Study of African Scales: Cognitive and Technical Aspects", chaired by Simha Arom (Paris, France), participating Natalie Fernando, Fabrice Marandola (Paris, France);
- "Dividing or Unifying? On the Relation of Cognitive and Interpretive Anthropological Approach in Ethnomusicology", chaired by Udo Will (Columbus, USA) with the participation of Ruediger Schumacher (Koeln, Germany);
- "Ethnomusicology on Time: Digital Technology, Entrainment Analysis and Field Research Design", chaired by Rebecca Sager (Texas, USA), participating Martin Clayton, Udo Will (Columbus, USA);
- "Acoustical Analysis of Traditional Music", chaired by Rytis Ambrazevicius (Vilnius, Lithuania), participating Daiva Vyciniene (Vilnius, Lithuania), Jan Roos (Tartu, Estonia), Rimantas Astrauskas (Vilnius, Lithuania).

The traditional music of contemporary European countries is not in the first lines of the ethnomusicological research studies worldwide. Nevertheless it is very important to insert the traditional music problems of the Baltic region nations in the program of such a prestigous forum. Thirteen papers were presented on this theme (4 other participants from Canada, Bulgaria, Latvia and France were not able to attend). The new, nearly forgotten or new-discovered aspects of traditional music of Baltic and Scandinavian states were remembered and opened here. The basic tonal structures as a vehicle for understanding the history of *Sami* migrations – North versus South (Arnfin Stolen, Oslo, Norway), European folk song and its three kinds of pentatonicism: reflections of pre-tonal folk theories thus and now (Timo Leisio, Tampere, Finland), Estonian herding songs melodies in perspectives of the Baltic and Baltic-Finnish relations (Annu Vissel, Tartu, Estonia), The analysis of *runo* songs versification based on performance (Taive Sarg, Tartu, Estonia),

Folk songs as an object of linguistic manipulations (Triinu Ojamaa, Tartu, Estonia), Too much of Latvian's past? The dynamic opposition of purism and syncretism in National Folklore Festivals (Christina Jaremko-Porter, Edinburgh, Scotland, UK), Lithuanian laments in the culture of the laments of the Balts, Slavs and Finno-Ugrians (Ausra Zickiene, Vilnius, Lithuania), Disappearing sounds: folk music recordings made in Lithuania from 1935 to 1939 (Auste Nakiene, Vilnius, Lithuania), Poland in the musical context of the Baltic countries (Eva Dahlig-Turek, Warsaw, Poland), New approach to classification of folk songs (Slawomira Zeranska-Kominek, Warsaw, Poland), A Norwegian contribution to the project "Traditional Singing in Lutheran Practice in the Nordic and Baltic Countries" (Ingrid Gjertsen, Bergen, Norway), Traditional hymn singing as an object of ethnomusicological studies: some examples from the Swedish-speaking Baltic area (Margareta Jersild, Stockholm, Sweden) and other papers were presented at the conference.

The methodological problems in the ethnomusicological research studies were stressed in the discussion papers. The new approaches were reflected on the papers, presented by Anna Czekanowska (Warsaw, Poland, "Towards a Dilema of Contemporary Field Research: to Integrate Totally or Preserve Distance?"). Wim van der Meer (Amsterdam, The Netherlands) presented the main points of the Postcolonial Musicology, giving examples of ethnomusicological research studies of India music. Ian Russell (Aberdeen, Scotland, UK) paid his attention to the researching culture from the inside: a new approach to the study of the oral traditions of Scottish Gipsy travelers'. Speranta Radulescu (Bucharest, Romania) presented her remarks about the methods, techniques, technologies and results of the ethnomusicological researches: the case of a French-Romanian research. Olivier Tourny (Paris, France) spoke about another paradigm for field work in ethnomusicology: Ethiopian case – to work as a team.

Traditionally, the John Blacking Memorial Lecture was presented. It was given by Prof. Roderyk Lange (Jersey, UK) and named "Dance and Scholarship". The history and theory of traditional choreology research development, methodological discoverings, results and contemporary problems were reflected in this lecture. Appreciating his great merits to European ethnomusicology the ESEM Executive Board elected Prof. Roderyk Lange as the ESEM Honor Member.

In the ESEM structure some other important decisions were made. Prof. Ruediger Schumacher (Koeln, Germany), ESEM Secretary General, was elected by the Executive Board as ESEM President, changing here Prof. Udo Will (Columbus, USA) for the new started cadence. The new elected ESEM Secretary General became Prof. Giovanni Giuriati (Roma, Italia). Assoc. Prof. Dr. Rimantas Astrauskas (Vilnius, Lithuania) and Dr. Regine Allgayer-Kaufmann (Vienna, Austria) became new elected members of the ESEM Executive Board. The 19th Annual ESEM Conference will be held in Vienna, Austria, September 16-21, 2003.

Several Lithuanian folk music concerts and the excursion to the Mardasavas village, Dzukija region National Park with the performances of the

local folk singers, instrumental music and dances were arranged by organizers closing the Conference.

Proceedings of the announced here 18th Annual ESEM Conference will be published in the special edition, autumn 2003.

Rimantas Sliuzinskas

Study Group Report: Ethnochoreology

The 22nd Symposium of the ICTM Study Group on Ethnochoreology
24 - 31 July 2002, Szeged, Hungary

The 22nd biennial symposium of the Study Group on Ethnochoreology, which coincided with the 40th anniversary celebration of the study group, was held in the beautiful city of Szeged on the Great Plain, in southeastern Hungary from 24th to the 31st of July 2002. Prior to the formal program of the symposium in Szeged, members of the study group met in Budapest to view the library and archives of the Institute for Musicology of the Hungarian Academies of Sciences, followed by a visit to the gravesite of Gyorgy Martin, a former highly respected member of the Study Group. The meeting in Szeged was held at Hotel Forras on the bank of the Tisza River, near to thermal waters and spa pools.

Two themes were presented in the symposium:

1. Re-appraising our past, moving into the future: research on dance and society.

2. Dancer as a cultural performer

The discussions on the two themes were broad and thorough, accompanied with video presentations and live demonstrations. Nearly two thirds of some twenty-four presentations were dedicated to the first topic describing for example, dance paradigms, dance archives, virtual performances, and fieldwork autobiographies; presenting case studies on the Tarahumara Indians, Amami Islanders, and the La Jota dance form; discussing gender and socio-religious issues in dance; demonstrating notations, analytical models, authenticity and interpretations. The papers in the second theme examined issues of dancers as cultural performers, regional dance identities, roles and context of dance-masters and concurrent dance preservation efforts.

Studies represented research in Croatia, Czech Republic, England, Greece, Hungary, Korea, Lithuania, Malaysia, Mexico, Norway, Okinawa, Romania, Serbia, Spain, Turkey, and Venezuela. In addition, the Sub-Study Group on Field Research presented a report on the "Fieldwork experiment in Bulgaria", illustrated with video clips showing excerpts of the group's research experiences in Bulgaria. Moderated by Anca Giurchescu, part of the participants of the fieldwork experiment consisting of Theresa Buckland, Helene Ericksen, Placida Staro and Anna Starbanova contributed their personal thoughts and experiences.

After three days of discussions, reappraisals and convergences of ideas and theories, the Study Group took a day off to visit the National Memorial Historical Park and Skanzen in Opusztaszer lead by Laszlo Felfoldi, the symposium LOCAL organizer.

One of the highlights of the symposium was the celebration of the 40 years' history of the Study Group. Lisbet Torp, past president of the Study Group, moderated and introduced the pioneers who helped form the Study Group. In the earliest days, the Study Group was initiated by the "IFMC Folk Dance Committee" and named the "IFMC Study Group for Folk Dance Terminology". After Anca Giurchescu gave a historical survey on the study group's activities, illustrated with photos compiled by Egil Bakka, other "pioneers" of the study group, Grazyna W. Dabrowska, Eva Kröschlova, Roderyk Lange presented their personal recollections. It became clear to younger members at the symposium that the early dance research models were based on pioneers coming from eastern European countries, with special recognition to one of the major leaders, recently deceased, Vera Proca-Ciortea from Romania. This historical overview was followed with eloquent commentaries by later generations (beginning in the 1980s) of the Study Group representing a greater international membership: Judy Van Zile from Hawaii, Marianne Bröcker from Germany, Mohd Anis Md Nor from Malaysia, and Tvrtko Zebec from Croatia. This session was followed with a presentation by another pioneer, representing studies in Hungary, Erno Pesovar. To commemorate the event, a "birthday" party was celebrated in the evening with much dancing, eating and musing.

An open session for two Sub-Study Groups comprising Dance Iconography and Dance Revival took place the following morning. Panel discussions on Dance and Aesthetics, and Dance and Technology were presented in the afternoon. The Dance Iconography Sub-Study Group held a roundtable discussion on "Using iconography in dance research in the 21st century," which was moderated by Marianne Bröcker. Contributors to the roundtable were Barbara Sparti, Elsie Dunin, Adrienne Kaeppler, Placido Staro and Mohd Anis Md Nor. A report of the Sub-Study Group on Revival was presented by Mats Nilson. Adrienne Kaeppler presented a keynote for the panel on Dance and Aesthetics, with Anca Giurchescu, Andree Grau, Barbara Sparti and Mohd Anis Md Nor as contributors. Janos Fugedi was the moderator for the panel on Dance and Technology with contributions by Gabor Misi and William Reynolds.

The 22nd Symposium came to a close on July 31, 2002. A record of the symposium in the form of proceedings will be made available in 2003.

Mohd Anis Md Nor

Study Group Report: Historical Sources of Traditional Music
14th Meeting of the Study Group on Historical Sources of Traditional Music, 18 – 22 September 2002, Münster (Westfalen), Germany

The 14th Meeting of the ICTM Study Group on Historical Sources of Traditional Music was held in the German city of Münster (Westfalen) by invitation of the Institut für Musikwissenschaft und Musikpädagogik of Münster University. Financially supported by the German Research Foundation (DFG), it was possible to bring together scholars from different countries who are interested in historical aspects in ethnomusicology. Besides colleagues from European countries (Norway, Denmark, Sweden, Germany, Austria, Slovakia, Hungary, Croatia, Yugoslavia, and Romania) we had the great pleasure to have two colleagues from Kenya among us. We hope that this new experience, which has been very fruitful for the group, can be continued at the next Study group meeting, too.

The papers and discussion concentrated on two themes: 1. Performance practises and manners of performance of traditional music in historical sound examples and 2. The social role of the musician in historical perspective. Both themes were equally represented in scientific papers. The historical situation and the change in performance practises were discussed on the basis of historical recordings that are found in national and international collections. The broad spectrum of historical sound recordings ranged from wax cylinders, shellac discs (commercial as well as private) and tape recordings up to the 1960s. Historical sound recordings represent a field of research which gained importance within the last few years, when the initiative began to digitalize and publish the huge collections in the Vienna and Berlin Phonogram Archives.

The social role of the musician as seen in a historical perspective, especially in European folk music, has been discussed in several papers from different areas of the world. It could be shown that the individual musician gained more and more importance, and, consequently, also more attention from the researcher. The close link between the two themes enabled all participants to take part in the discussion. However, time was too short to discuss everything at length.

The conference site, carefully chosen by the local organizer, had a direct if not impressive association with history. The conference took place in the "Krameramtshaus", housing today "Haus der Niederlande". It was in this house, in fact in the conference room, that part of the Westfalian Peace in Münster was signed in 1648, ending the 30 Years' War. In his greeting addresses the vicerector of Münster University as well as the representative of the "Haus der Niederlande" expressed the wish that the historical event should also serve as an example for peaceful cooperation among various nations in the scientific field. The conference site, situated in the centre of the old town, offered excellent facilities not only for the conference, but also for sight-seeing, shoping and dining nearby, including a dinner at a Spanish restaurant, sponsored by the Dean of the Dept. of History and Philosophy at Münster University. During his tour through the old city of Münster Prof. Hortschansky

drew our attention not only to historical remarkable sites, but also to incidental, but musical peculiarities. Thanks to the organizing team, especially Petra Resing and Ralf Martin Jäger, everything functioned, so that everybody felt at home immediately.

At a formal discussion it was confirmed by Rudolf Brandl that the proceedings of the conferences of Dion (1997) and Innsbruck (2000) will be published in one volume in Göttingen. The papers presented in Münster will be published in Münster, edited by Ralf Martin Jäger and Susanne Ziegler.

Rudolf Brandl resigned as co-chair, and Björn Aksdal from Norway agreed to serve as the new co-chair of the Study Group. The two chairs are to be reached by the following e-mail addresses: Susanne Ziegler s.ziegler@smb.spk-berlin.de and Björn Aksdal bjoern.aksdal@hf.ntnu.no.

The next meeting of the Study Group will take place in Graz (Austria), April 28th – May 2nd, 2004. Further information will be available in March.

Susanne Ziegler

Study Group Report: Music and Minorities
2nd Meeting of the ICTM Music and Minorities Study Group
25 - 31 August, 2002, Lublin, Poland

The second meeting of the Music and Minorities Study Group was held on August 25-31, 2002, in Lublin and the outlying town of Dabrowica, Poland. Scholars and students representing 18 countries and 4 continents gave 27 papers and 2 video presentations, and engaged in much lively discussion. Many thanks to the Catholic University of Lublin for graciously hosting us, and to Ursula Hemetek, Anna Czekanowska, Piotr Dahlig, Jacek Piech and John O'Connell for organizing the conference and compiling the program.

The program of the second study group meeting was organized according to the following themes: 1) interethnic problems of borderlands; 2) theory and method in the study of music and minorities; 3) the role of music for migrant societies; and 4) representing minorities in music. The first five papers dealt with Polish borderlands: Anna Czekanowska (Poland) illuminated shifting concepts of identity post-World War II in the border regions of Poland; Jan Steszewski (Poland) presented an overview of ethnic groups and folk music research in Poland; Arleta Nawrocka-Wysocka (Poland) highlighted the syncretism of regional folk music and German-influenced Protestantism in Mazurian repertoire in northeastern Poland; Marta Kalinowska (Poland) provided insider knowledge on the musical life of the Belorussian Minority in Poland; and Piotr Dahlig (Poland) revealed the importance of local territorial identity over national identity in Spisz villages in the Carapthian Mountains. Other presenters on the theme of interethnic borderlands included: Robert Carl Metil (USA), who problematized public expressions of Rusyn identity in Slovakia; Hana Urbancová (Slovakia), who discussed interethnic relations in the traditional vocal music of the Gorals in Slovakia; and Maša Komavec (Slovenia), who addressed the problems of imposing politically-defined categories and boundaries on the song traditions of bilingual communities.

Only five scholars tackled the theme of theory and method: Gerda Lechleitner (Austria) used an interdisciplinary theoretical background in her discussion of archived early recordings and minority music; Ursula Hemetek (Austria), drawing on her research of the Roma in Austria, emphasized the potential that researching music and minorities holds for interdisciplinarity, applied ethnomusicology, and comparative and collaborative projects; Cheng Shui-Cheng (France) reminded us of basic ethnomusicological field methods and techniques; Ardian Ahmedaja (Austria/Albania) compared Muslim and Orthodox Christian Albanian minority groups in different regions of Greece from a historical perspective; and John Morgan O'Connell (Ireland) presented a provoking paper on power and the articulation of cultural difference through music making in Badakhshan, Central Asia.

Responding to the third theme of immigrant music, fascinating presentations were given by Marianne Bröcker (Germany) on the influences of migrant music on the historical development of Parisian music, and by Dorit Klebe (Germany) on the contemporary musical fusions of the Turkish youth resistance movement in Berlin. A diverse spectrum of work was presented in response to the fourth theme, representing minorities in music. On the negotiation of identity in multicultural environments, Münir Nurettin Beken (USA) discussed the dynamics of the ethnic identities of musicians in Istanbul nightclubs; Roland Baumann (Belgium) explored multiculturalism in the early 20th-century American taxi-dance hall; and Naila Ceribašić (Croatia) theorized the identity politics of minority performances at Croatian festivals. On commercialization and cultural authenticity, Gisa Jähnichen (Germany) wrote about the impact of tourism and exoticization on Maasai culture (her paper was presented in her absence); and Iren Kertesz (United Kingdom/Hungary) revealed the manipulation of authenticity by Hungarian Roma in their commercial urban music. On transnational appropriations, Juniper Hill (USA) problematized the identity politics of interethnic musical appropriations in the Andes; and Katrin Lengwinat (Venezuela/Germany) explained how contemporary transnational themes are incorporated into Venezuelan folk traditions. On the preservation and changes of traditional ethnic and religious minority music, Bozena Muszkalska (Poland) addressed Polish Jewish identity expressed in contemporary synagogue chanting; Weronika Grozdew (Poland) demonstrated the relationship between minority Catholic ritual music and national folk music in Bulgaria; Karina Firkaviciute (Lithuania) discussed the liturgical chants of the Karaim minority in Lithuania; Girolamo Garofalo (Italy) compared Albanian sacred repertoires in Sicily; and Rosmary Statelova (Bulgaria) demonstrated the preservation through song of the Sorbian minority Slavic culture in Germany. In addition, two videos and one book were presented. Yoshiko Okazaki (Japan) presented a video revealing the process of Christian hymn composition in indigenous North Sumatran folk styles, and Inna Naroditskaya (USA) presented a video illuminating her search for dervishes in post-Soviet Azerbaijan. The Book "Glasba in Manjšine - Music and Minorities", a compilation of papers from the first study group meeting, was presented by the editors Adelaida Reyes and Maša Komavec (the other editor, Svanibor Pettan, was unable to attend).

Overall, the most common subject was ethnic identity, followed closely by religious identity. Several scholars described ethnic identity in traditional folk music and ritual music of small communities that have strong local or regional identities and that are ethnic minorities within their current nation-states. The impact of moving political boundaries on local border communities also came up often. A number of scholars addressed religious minority groups or minority ethnic groups that were further distinguished from the dominant ethnicity by their religion. Few focused on multicultural urban situations, and a handful on transnational interactions. Although the study group defines minority broadly as any group distinguished from the dominant by cultural, economic, social, ethnic, or religious affiliation, almost no papers focused on other types of minorities, such as groups distinguished by socioeconomic status, occupation, gender, sexual orientation, age, disability, or political ideology, although Inna Naroditskaya's video presentation inspired a discussion of gender in research. The majority of papers described traditional folk music or ceremonial music, but a handful dealt with commercial or popular music in multi-cultural urban environments. While most research was based on ethnographic fieldwork, oftentimes in the scholar's own country, a few scholars used interdisciplinary historical approaches.

The variety of material presented on music and minorities inspired several interesting discussions. Among the topics discussed were: the representation and construction or negotiation of ethnic identities; effects of nationalism and (changing) political nation-state borders; the manipulation of authenticity; individual agency and motivation; the value of musicological versus sociological or anthropological approaches to research and analysis; the different theoretical backgrounds and perspectives of European and North American schools; the differences between Rom (Gypsy) communities in different countries; and so on.

The abstracts are posted on the study group's web site (http://www.ethnomusic.ucla.edu/ICTM/stg), and plans are being made to publish a volume of this meeting's papers. Overall, the second Music and Minorities Meeting was a great success. This young study group has a lot of exciting potential. Many intriguing suggestions were made for the topic of the next Music and Minorities Study Group meeting which is being planned for summer 2004 (see the business meeting report on the website for more details).

Juniper Hill

ICTM MEETING CALENDAR

2003 25-27 April Los Angeles USA	**Meeting of the ICTM Study Group on Music Archeology** (see details in this Bulletin) Contact: Julia Sanchez Tel: (310) 825-4004 Fax: (310) 206-4723 Email: sanchezj@ucla.edu
2003 15-22 July Fuzhou & Quanzhou China	**37th World Conference of the ICTM** (see details in this Bulletin) Local Arrangements Co-Chairs: Wang Yao Hua and Tsao Penyeh Program Committee: Don Niles (Chair), Steven Feld, Anca Giurchescu, Margaret Kartomi, Lee Tong Soon, Tsao Penyeh, Wang Yao Hua and Anthony Seeger
2004 28 April - 2 May Graz Austria	**Meeting of the ICTM Study Group on the Historical Sources of Traditional Music** Contact: Susanne Ziegler s.ziegler@smb.spk-berlin.de and Björn Aksdal bjoern.aksdal@hf.ntnu.no
2004 5 - 9 July Limerick Ireland	**ICTM Colloquium:** **Identifying Conflict within Music, Resolving Conflict through Music** (see details in this Bulletin) Contact: John Morgan O'Connell Email: John_OConnell@Brown.edu
2004 11 - 18 July Monghidoro (Bologna) Italy	**Meeting of the ICTM Study Group on Ethnochoreology, The Silence of Dance** (see details in this Bulletin) Contact: Placida Staro Email: starop@tin.it Tel: 39 0516555015
2004 12 - 17 July Melbourne Australia	**2004 Symposium of the International Musicological Society** (see details in this Bulletin) Website: http://www.arts.monash.edu.au/music/SIMS2004/ Contact: Margaret Kartomi, Chair of the Programs Committee Email: Margaret.Kartomi@arts.monash.edu.au or sims2004.music@monash.edu.au
2004 Summer	**Meeting of the ICTM Study Group on Music and Minorities** (details tba)

MEETINGS OF RELATED ORGANIZATIONS

Korean Traditional Music Workshop for Overseas Musicologists
15 June - 12 July 2003, Seoul, Korea
The Korea Foundation in cooperation with the National Center for Korean Traditional Performing Arts (NCKTPA) - Contact: Cultural Exchange Team, Korea Foundation, Diplomatic Center, 1376-1 Seocho 2-dong, Seocho-gu, Seoul 137-072 Korea; Tel: +82-2-3463-5615 Fax: +82-2-3463-6075; Prog. officer: Ms. Soo Hyun Kim (shkim@kf.or.kr) Dir: Ms. Keum-jin Yoon (kjyoon@kf.or.kr)

International Ethnic Music Conference
8-9 July 2003 Kuching, Sarawak, Malaysia
The Sarawak Development Institute, together with the Sarawak Tourism Board (STB) are organizing an international conference on Ethnic Music. Contact: Zabariah Matali, Sarawak Development Institute (SDI); Tel: 6082-415484/416484 Fax: 6082-412799/419799 Website: http://www.sdi.com.my

Music Culture Society: A Three-Day Symposium Celebrating the Work and Legacy of John Blacking
12 - 14 July 2003, Callaway Centre, The University of Western Australia
Besides keynote addresses and paper sessions, there will be concerts, an opportunity to view and discuss the Blacking Papers, a symposium dinner, and a visit to an indigenous music centre. Contact: Dr Victoria Rogers, Manager, Callaway Centre; Email: circme@cyllene.uwa.edu.au

Call for Proposals: National Council of Folklorists of Uganda (NACOFU) - First (NACOFU) Conference / Festival 2003
1 - 7 September 2003, Jinja (Mayor's Gardens) Town, Uganda, East Africa
Contact: Kyakuwa Julius Email: Nacofungo@yahoo.com

Society for Ethnomusicology Annual Meeting (Joint Meeting with CMS)
2 -5 October 2003, Miami, Florida, USA Website: http://ethnomusicology.org

17th World Congress on Dance Research "Dance in Education"
29 October - 2 November 2003, Greece
Jointly organized by the International Organization of Folk Art and the International Dance Council CID-UNESCO, in collaboration with the national Greek Dances Theatre "Dora Stratou," this is a major international event in dance scholarship, gathering every year approximately 250 specialists from 35 countries. This congress is intended primarily for professionals and is at the same time a participatory event. There are no invited speakers or observers. Working languages are English and Greek. Organization is strictly non-profit - none of the organizers receives a fee. Those interested in participating are invited to send a message to the secretariat. Research papers, as well as proposals for lectures, exhibitions or performances must be sent by Email and on paper before 15 September 2003 for reviewing by the Scientific Committee. Please ask for details before sending your paper.
Congress Secretariat: Scholiou 8, Plaka, GR-10558 Athens; Tel: (30)210.324.6188 Fax: (30)210.324.6921; Email: grdance@hol.gr or president@CID-UNESCO.org http://www.UNESCO.org/ngo/cid

ICTM MEMBERSHIP APPLICATION

Please check/fill in the appropriate items and mail /fax with your address and payment to:
ICTM , Dept. of Ethnomusicology, UCLA, 2539 Schoenberg Music Bldg.,
Box 957178, Los Angeles, CA. 90095-7178 USA
fax: +310.206.4738

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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 (Visa or Mastercard only).

FOR BANK TRANSFERS: You must send an email (ictm@arts.ucla.edu) or fax to ICTM with details of your transfer to ensure proper payment credit. Transfers should be directed to the ICTM Bank Account at: Bank of America, Los Angeles CA. Routing # 121-000-358 / Account #00998-10535 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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To be a member in good standing, entitled to participate in the activities of the Council, to vote, and to receive the Council's publications, you must have paid your membership fee for the current year (and any preceding year since you became a member). Yearbook, Bulletins and Directory will be mailed only to paid-up members. Institutional subscriptions do not include voting rights or the Directory (Yearbook and Bulletins only).

Modes of Payment
See reverse. In addition we accept UNESCO COUPONS where applicable. If coupons are used, please add 4% to the total amount of your payment. If payment is transmitted electronically through a BANK transfer, 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. If you are sending a payment by bank transfer you must also send the Secretariat an email to confirm the transfer.

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
Please notify the Secretariat immediately of changes or inaccuracies in your address as currently listed in the Directory. Address changes must be received by September 1 for inclusion in the printed Directory (odd years only).

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