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With
Third Notice

HIROSHIMA 1999 CONFERENCE

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

THE INTERNATIONAL COUNCIL FOR TRADITIONAL MUSIC

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

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FROM THE ICTM SECRETARIAT, NEW YORK

SUBMISSIONS FOR THE YEARBOOK FOR TRADITIONAL MUSIC (YTM)

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

SUBMISSIONS FOR YTM REVIEWS

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

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

ICTM Record Review Editor: Cynthia P. Wong. Submissions should be sent to:
Att.: YTM RR Editor; address same as for YTM submissions; e-mail: cpw9@columbia.edu

ICTM Film/Video Review Editor: Prof. John Baily
Goldsmiths College, University of London, Lewisham Way, London SE14 6NW, U.K.
Tel: +44 171 - 919 7658; fax: +44 171 - 919 7644; e-mail: j.baily@gold.ac.uk

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

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

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

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

Deadlines for submissions to the Bulletin
April Bulletin: 1st of March
October Bulletin: 1st of September

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

UNESCO RECORDS (Editor: Dieter Christensen)

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

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

MAILING SCHEDULES FOR ICTM PUBLICATIONS

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

April Bulletin:	Beginning of April
October Bulletin:	October and/or mid-December
YTM	Mid-December
Directories:	In December of uneven years.

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

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

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THIRD NOTICE
35TH ICTM WORLD CONFERENCE - HIROSHIMA, JAPAN 1999

Conference Schedule

The 35th ICTM World Conference will be held from Thursday, 19 August 1999 to Wednesday, 25 August 1999, with Sunday as a rest day (for excursion). Conference participants should plan to arrive in Hiroshima on Wednesday, 18 August, as the opening session will be held on Thursday morning.

The closing session will be on the afternoon of Wednesday, 25 August. A more detailed conference schedule will be published in the April 1999 Bulletin.

Conference Program

All questions concerning the program should be addressed to:

Prof. Gerard Béhague
ICTM Program Chairman
School of Music
University of Texas
Austin, TX 78712
U.S.A.
t: 512/471-0373; f.: +512/471-2333; <gbehague@mail.utexas.edu>

After January 15th, 1999 all inquiries should go to:

Prof. Dieter Christensen
Center for Ethnomusicology, MC-1815
Columbia University
New York, NY 10027
t: +212/678-0332; f: +212/678-2513; <dc22@columbia.edu>

General Assembly

The 34th Ordinary General Assembly of the ICTM will be held at the Auditorium of Hiroshima City University, Saturday, 21 August 1999, from 3:30 to 5:00 pm.

Conference Registration

Important: Please note the slightly changed conditions of payment.

All participants, including those giving papers and chairing sessions, must pay a registration fee. Registration fees should be prepaid in US dollars by postal money order. (Japanese participants may prepay in Japanese yen.)

Payment by credit card is also acceptable. The fees cover a copy of the program including abstracts of papers, a list of participants, the Opening Reception, morning and afternoon teas, several concerts, and a half day sight-seeing tour.

Registration Fees

Ordinary Members (Prepaid)	US$100.00
(Paid upon Arrival)	US$112.00
Student Members (Prepaid)	*US$ 50.00
(Paid upon Arrival)	US$ 56.00
Joint Members (Prepaid)	US$140.00
(Paid upon Arrival)	US$157.00
Non- Members (Prepaid)	US$140.00
(Paid upon Arrival)	US$157.00

Daily Rate	US$ 25.00
Student Daily Rate	US$ 10.00

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

Pre-Registration & Reservation

Please complete the enclosed registration form and return it, before 1 May 1999, with your payment, to the address below:

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

Registration and Information Desk

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

Accommodation

Important: Please note some changed conditions of accommodation and payment.

Accommodation has been reserved for participants at the hotels listed below at the following daily rates. Prices do not include meals.

Accommodation cannot be guaranteed unless reserved in advance. All reservations for accommodation should be made as early as possible. The cost of accommodation can be significantly reduced by sharing a twin room.

Please indicate the name of a person, if you wish, to share within the enclosed reservation form. Requests for accommodation must be accompanied by a deposit of one night's charge per room, which should be paid in USdollars by postal money order. The rest of the payment should be made in Japanese yen at the up-to-date exchange rate at the Registration Desk upon arrival.

1. ANA Hotel	(single)	US$80.00	(twin)	US$136.00
2. Hotel Sunroute		US$60.00		US$104.00
3. Hotel Okurand		US$40.00		US$ 72.00
4. Hotel Hokke Club		US$32.00		

These hotels are all located near the beautiful Peace Memorial Park in the city center. Shuttle bus service will be provided from the hotels to the venue everyday during the conference. Though there are a variety of restaurants and bars in the hotels, food and drinks are available at reasonable prices in the shopping center about five minutes' walk from the hotels.

ANA Hotel may be equivalent to the "4-star" international standard. Hotel Hokke Club at the above discounted price requires at least four or five-night stay. (The local committee regrets that the "Weekly Mansions" proposed in the last Bulletin had to be cancelled).

Cancellations and Refunds

Those who need to cancel registration and/or accommodation must inform the

Secretariat (Intergroup) in writing by 10 July 1999 to obtain a full refund. After that date, a cancellation fee will be charged.

Entertainment and Social Program

A number of performances and workshops are being planned in association with the conference. Participants will be entertained with a lecture/concert of Heikyoku (the classical narrative with the biwa) and Shomyo (the Buddhist chants) of medieval Japan, and a performance/workshop of Hiroshima folk drum ensembles (Jidaiko). A workshop of Yassa Odori (the well-known folk dance of Hiroshima Prefecture) will further expand the musical enjoyment of participants.

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

On Sunday, there will be a special banquet in the Japanese traditional style (charge of US$ 25.00).

Tours

Two major tours are being arranged to introduce conference participants to unique aspects of Japanese culture. A half-day sight-seeing tour is planned on Sunday 22 August from 8:00am. to 1:00pm. This tour takes conference participants to the two most famous sites in Hiroshima, World Heritages: Itsukushima Shrine in Miyajima Island, one of the "Three Most Beautiful Spots" of Japan in the Seto Inland Sea National Park, and the Atomic Dome in the Peace Memorial Park. The tour is included in the registration fee.

A two-day excursion after the conference takes participants from Hiroshima to Kyoto and Nara, two of the most traditional cities of Japan. This tour begins in Hiroshima on Thursday 26 August at 9:55am., offers four to five-hour sight-seeing in Nara and Kyoto respectively, and ends at Kyoto station on Friday 27 August at 2:30pm. Participants should plan their travel according to this schedule.

There will be a charge of US$357 per person, which covers transportation, four meals, accommodation (at a Japanese inn), insurance, and commission. If the number of participants is under fifteen, the tour will be canceled.

Health & Climate

It is recommended that each person takes out travel insurance before arriving in Japan. If necessary, medical services are available through your hotel.

Overall, the climate of Hiroshima is warm and moist. In late August, however, it is still hot, sometimes with the temperature above 30 degrees Celsius.

The Host City of Hiroshima

The beginnings of Hiroshima, called the "City on the Water" reach back approximately 400 years to the times of turbulent civil strife in Japan when a warlord named Terumoto Mori ordered the construction of Hiroshima Castle at this strategically important location at the delta of the Ota River.

As a result of the first-ever dropping of an atomic bomb on a populated area, the urban areas of the city were reduced to smoldering ruins in but a moment on August 6, 1945. Following the war, however, the city arose from its destruction to rebuild itself as the City of Peace. Hiroshima, with a population of approximately 1,100,000, continues to evolve as a city of water, greenery and culture that aims to make significant contributions to peace throughout the world.

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

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

Travel Information

Special advice: When travelling to Hiroshima from overseas, it is much easier and less expensive to fly directly into Hiroshima International Airport (or into Osaka Kansai International Airport and then use connecting domestic flights) than to fly via Narita International Airport. Direct flights are made into Hiroshima International Airport by Japan Airlines and Asiana Airlines (via Seoul), by Singapore Airlines (via Singapore), by Dragonair (via Hong Kong), by All Nippon Airways (via Guam), and by China Northwest Airlines (via Shanghai or Xian).

When flying from Europe, Africa, the Americas, or from other parts of the Asian continent (such as India), it is recommended to change planes in Hong Kong, Seoul or Singapore and find connecting flights directly to Hiroshima.

Please take note: When travelling to the city center from Hiroshima International Airport, take a limousine bus. A taxi cab it will cost you US$100 or more.

Official Airline

Japan Airlines (JAL) has been named the official airline for the 35th ICTM World Conference, Hiroshima, Japan, 1999. Please contact your nearest Japan Airlines office listed below or your travel agent for schedules and fares.

With JAL's frequent flyer program or JAL Mileage Bank, members can earn mileage credit when traveling on JAL or staying at partner hotels.

JAL is a partner with American Airlines/American Eagle AAdvantage program & Air France Frequence Plus program. Thus the members can earn mileage in these programs when they fly on JAL.

Amsterdam 020-305-0060; Atlanta 404-521-1616; Auckland 9-366-1076; Bangkok 02-274-1435; Barcelona 93-215-5385; Beijing 010-6513-0888; Berlin 030-2619205; Boston 617-695-3515; Brussels 02-626-0781; Cairo 02-5747233; Chicago 773-894-7200; Christchurch 03-3655-879; Cincinnati 773-894-7200; Copenhagen 33-11-5558; Dalian 0411-369-2525; Detroit 773-894-7200; Dusseldorf 0211-167-9138; Frankfurt 069-1360150; Geneva 022-7317160; Guam 642-6425; Hamburg 040-32810035; Ho Chi Minh City 8-8219098; Hong Kong 852-28474530; Honolulu 808-544-8207; Jakarta 021-572-3223; Kuala Lumpur 03-2611733; London 0171-408-7732; Los Angeles 310-607-2330; Madrid 91-594-0299; Manila 02-810-9786; Miami 305-379-3823; Milan 02-809112; Montreal 514-393-1212; Moscow 095-921-6448; Munich 089-55-3773; New Delhi 011-332-7606; New York 212-310-1318; Oslo 22414814; Paris 0144355546; Pusan 051-469-1121; Rome 06-6595-5683; Saipan 234-6553; San Francisco 415-765-8555; Sao Paulo 011-287-8987; Seoul 02-757-1720; Shinghai 021-6472-3000; Singapore 2202479; Stockholm 08-6760010; Sydney 02-9272-1100; Taipei (Japan Asia Airways) 02-776-8320; Toronto 416-364-7229; Vancouver 604-606-7715; Vienna 1-512-7580 Zurich 01-211-1557.

Additional Information

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

Bugaku performance on the open-air stage of the Itsukushima Shrine at Miyajima Island

Currency Exchange: The currency in Japan is the yen and foreign currencies are usually not accepted by shops. You must change cash or travellers's cheques at a bank or at some of the large hotels. As of October 9, 1998, currency exchange rates were:

US$1	= Yen	113.05
UK1		189.25
DM1		17.18
FF1		18.54
HK$1		13.05
Singapore$1		65.85
Australian $1		64.02

Credit Cards: In Japan credit cards such as Amex, Diners, MasterCard, and Visa are commonly used for shopping.

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

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

Video Systems: The Japanese video system is the American NTSC standard.

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

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All inquiries should be sent to:

<tsukada@intl.hiroshima-cu.ac.jp> (Kenichi Tsukada)
<tsuge@ms.geidai.ac.jp> (Gen'ichi Tsuge)

Welcome to Hiroshima -

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ANNOUNCEMENTS

Membership Development

We are very pleased to let you know that the ICTM membership is increasing at a very nice pace. We have now 1343 paid-up members for 1998; 175 members have not yet paid for 1998 but we expect to receive their dues in the near future.

It is also time to express in this column the most sincere gratitude for the generosity of many of our members who have helped in the past and are continuing to support friends in countries with non-convertible currencies. With their help, ICTM is sending its publications to 158 scholars and institutions. Please accept our thanks.

We shall prepare, as usual, a new edition of the Directory (questionnaires will be mailed in Spring 1999). Please be reminded that only members who have paid for the period 1998/9 will receive their copy.

In addition, an index for Yearbook, volumes 1-30, is in the works. Costs will be held to a minimum and we hope to send it to individual members in good standing free of charge.

New ICTM National Committees and Liaison Officers

National Committees

Portugal: The Instituto de Etnomusicologia (INET) of the Universidade Nova de Lisboa, founded in 1995, will function as the National Committee, chaired by Prof. Dr. Salwa El-Shawan Castelo-Branco (f: +351 1 797 77 59; <100424.1273@compuserve.com>.

Romania: March 1998, the general assembly of the Romanian Society for Ethnomusicology decided to ask for recognition as ICTM National Committee, chaired by Dr. Speranta Radulescu. (t/f: +401 252 2334 (h). It was also agreed to consider the journal *European Meetings in Ethnomusicology* the official publication of the NC.

Turkey: Dr. Arzu Öztürkmen (Bogazici University) chairs the newly recognized National Committee for Turkey (<ozturkmen@boun.edu.tr>.

(Mailing addresses can be found on the back cover of this issue.)

Liaison Officers

The Executive Board appointed after its 84th Meeting in June 1998 liaison officers for Slovenia and South Africa:

Dr. Svanibor Pettan, who acted as liaison officer for Croatia for several years, moved to Slovenia where he is now serving as an Assistant Professor in ethnomusicology and related subjects at the University of Ljubljana. His address: University of Ljubljana, Music Academy, Stari trg 34, 1000 Ljubljana, Slovenia; <svanibor.pettan@guest.arnes.si>

Upon recommendation of Dr. Lumkile Lalendle who temporarily moved to the United States to study for a PhD. degree in educational administration, the Board appointed Ms. Flora Ntsihlele as new Liaison Officer for South Africa. Ms. Ntsihlele is responsible for the ethnomusicology program at the University of Venda. She is currently pursuing her doctoral studies in the area of ethnomusicology at the University of South Africa. (P.O.Box 3442, Thohoyandou, N. Transvaal 0950, South Africa; t/f: +27 159/20171x2637; <ntsihlele_flora/hsc@caddy.univen.ac.za>)

The Board welcomes both national committees and liaison officers and looks forward to a productive and enjoyable relationship.

New Chairs for ICTM National Committees

The following were elected to chair ICTM National Committees by their respective constituents:

Australia: Dr. Stephen Wild who not only served long years on the Executive Board but also headed the National Committee, stood down as chairman of the NC. He is succeeded by Dr. Allan Marett, who teaches at the University of Sydney. (c/o Musicological Society of Australia, GPO Box 2404, Canberra, ACT 2601, Australia; <allan.marett@music.usyd.edu.au>).

The Netherlands: Dr. Wim van Zanten resigned from his post as National Committee chairman. The group elected Dr. Henrice Vonck to succeed him in this office. (c/o NVE 'Arnold Bake', Postbus 9515, NL-2300 RA Leiden; <henrice.vonck@irama.demon.nl>; secretariat: c/o Paula Bos, f: +31 71 527-2171; <prbos@rullet.leidenuniv.nl>

United Kingdom: As of June 1998, Dr. Richard Widdess has stepped down as chairman of the British Forum for Ethnomusicology which functions as the ICTM National Committee for the U.K. to take up headship of the Department of Music at SOAS. New chairman of the BFE is Dr. Jonathan Stock who teaches at the Department of Music, University of Sheffield (Sheffield S10 2TN; t:. +0114-222 0483; f.: +0114-226 8053; <j.p.j.stock@sheffield.ac.uk>).

Business Reports, Meetings and Conferences of ICTM Groups

Study Group on Ethnochoreology

The objectives of the ICTM Study Group on Ethnochoreology are to promote dance research, documentation, and interdisciplinary study and to provide a forum for cooperation among scholars and students of dance ethnology by means of international meetings, publications, and correspondence.

The Study Group on Ethnochoreology is open to all ICTM members who are involved in the field of dance ethnology either as specialists in the field or in related fields which include consideration of materials relevant to dance ethnology. Membership is secured by writing to the Study Group Chairperson.

The Study Group has three elected officers:

Chairperson: Anca Giurchescu (term ending in August 2002)
Kornblomstvej 8, 1th. DK-2300 Copenhagen S
Denmark
Tel/Fax: +45/ 32 57 52 17
E-mail: giurchescu@email.dk

Vice-chairperson Egil Bakka
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Tel: +47/ 73 59 63 77 Fax: +47/ 73 59 65 73
E-mail: egil.bakka@auh.unit.no

Secretary/treasurer: Theresa Buckland
50 Waltham Ave.
Guildford
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Tel: +44/ 1483 300 800 (off); 1483 50 38 38 (home)
E-mail: t.buckland@surrey.ac.uk

The Study Group publishes a biannual *Newsletter*

Newsletter Editor: William C. Reynolds
Bindeballevej 129, DK-6040 Egtved
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Tel: +45/ 75 55 19 22

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It is also publishing a continuously updated bibliography of dance research published or publicly presented by the members of the Study Group.

Bibliography Editors: Elsie Ivancich Dunin
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and: Tvrtko Zebec
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Iva Niemcic
E-mail: iva@maief.ief.hr

As of August 1998, the Study Group counts about 113 people of whom ca. 65 are actively taking part in the Symposia and the activities of the Sub-Study Groups. The Study Group meets every two years for a Symposium, the proceedings of which are usually published. In addition to the Symposia, the Study Group usually meets at ICTM World Conferences for a shorter working session.

The next Study Group Symposium will take place on the island of Korcula (Croatia) from July 3-9, 2000 upon an invitation extended by Elsie Dunin on behalf of the Institute of Ethnology and Folklore Research, Zagreb and The Tourist Board of the town of Korcula. The two main themes are: 1. Sword Dances and Related Calendrical Events and 2. Revival: Ideologies and Concepts.

Since 1992 a number of working groups, called Sub-Study Groups have been established in order to enhance research and collaborative work among members with mutual fields interest. As of August 1998 the following 5 Sub-Study Groups are active:

Sub-Study Group on Structural Analysis

Secretary: Adrienne Kaeppler
Dept. of Anthrop. National Museum of National History
#335 Smithsonian Institution, Washington, DC 20560
Tel: +1/ 202 357 4732 Fax: +1/ 202 357 2208
E-mail: adrienne.kaeppler@nmnh.si.edu

Sub-Study Group on Fieldwork Theory and Method

Secretary: Anca Giurchescu (see above)

Sub-Study Group on Revival

Secretary: Egil Bakka (see above)

Sub-Study Group on Iconography

Secretary: Barbara Sparti
Via S. Onofrio 24A, I-00165 Roma
Italy
Tel/Fax: +39/ 6 687 3131
E-mail: bsparti@mclink.it

Sub-Study Group on Ritual Complexes in Comparative Perspective

Secretary: Elsie Ivancich Dunin (see above)

Anca Giurchescu

Study Group on Oceania

Since the Canberra (1995) meeting of the Study Group on Musics of Oceania and our informal gathering in Apia (1996), members, in their individual professional activities, have been remarkably productive in field research, publication, guest lecturing, conference participation, festival attendance and documentation, teaching, community outreach and other related activities. A meeting is planned for the day immediately following the ICTM

World Conference in Hiroshima.

The themes for the meeting are: (1) *Agendas for Research in the Next Millennium*, after taking into account recent publications (including the Australia and the Pacific Islands volume of the Garland Encyclopedia to which more than 30 of the Study Group's current members and more than 15 of its previous members contributed; major new monographs, anthologies and journals) and on-going research projects, will consider geocultural areas, uses and genres, and approaches in greatest need of further research and understanding to round out knowledge of Oceania music and dance; (2) *Pacific Islands Music and Dance for and in Asia* will address aspects and issues including performer's intent and audience's expectation, venues and staging, and aids for cross-cultural communication, etc.; and (3) *New Video Documentation of Music & Dance* with special emphasis on products by members of the culture.

The Study Group's business meeting will include: (1) election of a new chair; (2) discussion of need for and implementation of a current discography on the Internet to list all kinds of Oceania musics (one member has volunteered to set up and operate such a list); and (3) other matters members may wish to introduce for discussion or action.

ICTM members who are not currently members of the Study Group but who are interested in Oceanic music and dance and plan to attend the World Conference (and students with these interests who are not yet members of ICTM but plan to join so as to participate in the World Conference), are encouraged to write to Barbara B. Smith (Music Department, University of Hawai'i at Manoa, 2411 Dole St., Honolulu, HI 96822 USA) or to contact her by fax at: +808-956-9657; or e-mail at: <barbaras@hawaii.edu>.

Barbara B. Smith

Study Group on Musical Iconography

It has been a very successful practice during previous World Conferences of the ICTM to organize a work session for our Study Group. This time, too, such a session will be organized for our STG. Members of the ICTM will have the opportunity to give short presentations (duration: seven minutes, two slides) and discuss organizational matters and plans for the future. It is not necessary to send me an abstract, but it would be good if you could let me know once you have decided to come. The Program Committee has already been informed and will reserve a time slot of three hours for us. Those of you who need to have an invitation in order to qualify for a travel grant, should write a letter to me announcing the topic of their presentation. I shall then write them a formal confirmation that their "paper" has been accepted for the session. If you want to give a normal paper you have to follow the procedure outlined in the last ICTM Bulletin and submit it to Gerard Béhague, Chairman of the Program Committee.

There are plans underway to organize an international meeting of the STG in Taiwan, before or after the ICTM Congress. The topic has not been fixed yet but will probably center on "Music in East Asian and Southeast Asian Art." Please let me know as soon as possible whether you are interested in participating. For more information please contact me at: Institut für Musikwissenschaft, Universität Innsbruck, Karl-Schönherr-Str. 3, A-6020 Innsbruck. Fax: 43 512/507-2992; <musikwissenschaft-c619@uibk.ac.at>

Abstracts of our last meeting in Dion, Greece, can be obtained for a fee of US$5.00 by contacting me at the above address.

Imago Musicae

Volume 13 (1996) has appeared with a selection of revised papers from the 1996 meeting of the STG on Iconography in Sedano, Spain. To order, please write to: Libreria Musicale Italiana, cp. 198, I-55100 Lucca, Italy; f: +39 583/39 44 69.

Tilman Seebass

Study Group on Music and Gender

The next meeting will be held on the theme "Gendered Images of Music and Musicians" in an old mansion which is now the conference center of the Sibelius Academy in the village of Järvenpää, approx. 35 kilometers from the center of Helsinki. The meeting is supported by Abo Akademi University in collaboration with Sibelius Academy. Approximately twenty papers will be presented. There will be a business meeting to elect co-chairs for the group. The local organizer and contact person is the co-chair of the group, Prof. Pirkko Moisala, (Dept of Musicology, Abo University, FIN-20540 Turku, Finland; tel: +358 2/215 4338; fax: +358 2/215 251 8528; <pmoisala@abo.fi>

The next meeting will most possibly take place in Canada 2000, organized by Beverley Diamond, York University.

Articles based on papers given at previous meetings of the STG will be published by University of Illinois Press as an anthology *Music and Gender in Shifting Worlds*, edited by Beverley Diamond and Pirkko Moisala.

Pirkko Moisala

Study Group on Music of the Arab World

The third meeting of the STG will be held in Damascus, probably 21-24 October 1999, in collaboration with the French Center for Arabic Studies in Damascus IFEAD. The exact date of the meeting and other information will be communicated in the next Bulletin.

At the Damascus meeting we will continue research on two themes, already started in the Oxford meeting : 1- Arabic Music during the Ottoman period; 2- Bedouin music. IFEAD proposed to publish the results of the meeting. Furthermore, it is our goal, with help from individuals or groups, to establish glossaries and dictionaries of musical terms, resulting primarily from field experience. Outlines of the project will be prepared for the next bulletin.

Study Group members, other interested scholars and Ph.D. students, are invited to attend this meeting. Please send your proposal if possible by December 1998 to: Dr. Scheherazade Hassan, 21 Rue Béranger, 75003 Paris.

Scheherazade Hassan

Study Group on Music and Minorities

The STG plans to have study session at the World Conference in Hiroshima which will be chaired by Ursula Hemetek. Colleagues who want to give a short statement (7 minutes) on "Examples from own current research on music and minorities" are welcome and should contact the chairperson at the address below, as soon as possible.

Also in Hiroshima will be held the first business meeting of the Study Group with election of chairperson, vice-chairperson, and secretary/treasurer.

At the informal meeting of the group in Vienna, Austria, 11 October 1998, participants agreed, after long discussion, to define the term "minorities" as:

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

The first meeting of the Study Group will take place in Ljubljana (Slovenia) from 25-30 June, 2000. Local organization will be in the hands of Svanibor Pettan. It was decided to have this meeting in correspondence with the Symposium of the Study Group on Ethnochoreology, which will be held on the island of Korcula, Croatia, 3-9 July, to give everybody interested the opportunity to visit both meetings. Topics will be announced in time.

Please contact me at: Institut für Volksmusikforschung, Ungargasse 14, A-1030 Wien, Austria. Tel: 43-1-712 72 12-273; e-mail: hemetek@mhsw.ac.at

Ursula Hemetek

National Committee - Germany

The next meeting is scheduled for 12-13 February 1999 by invitation from the Institut für Musikwissenschaft, Universität Münster. As usual, the general assembly will be held in conjunction with the conference. Marianne Brocker

National Committee - Lithuania

The Department of Ethnomusicology at the Lithuanian Academy of Music (Gedimino pr.42, LT-2600 Vilnius; f: 3702-220093) organizes an international conference on "Improvisation in Folklore", to be held 5-6 December, 1998 in cooperation with the ICTM National Committee. Topics to be discussed: concepts, terms, definitions; mobility and stability in folklore; creative processes in folklore: improvisation and composition; influence of executive circumstances on improvisation; differences between improvisation and individual style; improvisation and dance. A report will be published in the next Bulletin.

National Committee - United Kingdom

The standard Winter one-day conference of the British Forum for Ethnomusicology will be held 14 November 1998 on "Music and Meaning" hosted by the Open University and Cultures Research Group in Milton Keynes.

The usual three-day annual Easter conference will be held in conjunction with the 'Third Triennial British Musicological Societies' Conference' (Critical Musical Forum, R. Musical Association, Society for Music Analysis), at the University of Surrey, Guildford, 15-18 July 1999, a first for BFE. Jonathan Stock acts as member of the program committee for BFE. Contact address: Christopher Mark, Department of Music, University of Surrey, Guildford GU2 5XH, England; t: +44 1483/259317; f:+/259386; <c.mark@surrey.ac.uk>

At the June 1998 business meeting of the BFE, Drs Suzel Reily (Queen's University of Belfast) and Martin Clayton (Open University) were appointed joint editors of the *British Journal of Ethnomusicology* for a three-year term with effect from the 1998 issue. Dr. Caroline Bithell (University of Wales) continues to serve as co-editor of the *Newsletter*, and Dr. David Hughes (SOAS) as the NC's liaison to the ICTM.

ICTM Publications

Yearbook for Traditional Music (YTM)

Volume 30, 1998 will be mailed together with this Bulletin.

Volume 31, 1999 will be guest-edited by Krister Malm on the general theme of "nationalization of global popular musics". Manuscripts of articles should be prepared in accordance with the *Instruction for Authors* (see YTMs) and should be submitted directly to the Guest Editor, Dr. Krister Malm, Musikmuseet, Box 16326, SE-103 26 Stockholm, Sweden; f: +46 8/663-9181; <krister.malm@musikmuseet.se> Please send your proposed contribution to Dr. Malm as early as possible, or write to him of your plans to do so. All manuscripts to be considered for this volume should be in Dr. Malm's hand not later than 1 January 1999.

Volume 32, 2000 will be edited jointly by Tsuge Gen'ichi and Dieter Christensen on themes of the 35th ICTM World Conference in Hiroshima, August 1999. Manuscripts of articles should be prepared in accordance with the *Instruction for Authors* (see YTMs) and should be submitted for consideration to **both editors**, at these addresses:

Prof. Tsuge Gen'ichi, Editor YTM 32, Dept of Musicology, Tokyo Geijutsu Daigaku, 12-8 Ueno Koen, Taito-ku, Tokyo 118, Japan; f.: +81 3 5685-7784; <tsuge @ms.geidai.ac.jp>

Prof. Dieter Christensen, Editor YTM, Center for Ethnomusicology, MC1815, Columbia University, New York, NY 10027, USA. f.: +212 678-2513 or 854-8191; <dc22@columbia.edu>

Please send your contributions to both editors as soon as possible, or write them of your plans to do so. All manuscripts to be considered for this volume should be in the editors' hands no later than 1 January 2000.

YTM Review Sections will be handled by the resp. editors a usual, and review material should be sent to them directly (addresses see Bulletin, YTM). To be considered for review in this volume, books, records or films should reach the rep. editor by 1 January 2000.

YTM Index, vols 1-30: In preparation for release 1999. The price will depend on budgetary considerations. Please look for a note in the next Bulletin.

Directory of Traditional Music

A new edition will be prepared for 1999. Please be reminded to always send your address and other changes to the Secretariat as soon as possible (please see also p.2.)

ICTM Online

The presence of the ICTM on the World Wide Web is now firmly established and keeps growing. Current information on ICTM meetings appears in the online ICTM CALENDAR; the latest news concerning the ICTM World Conference--including themes, travel advice and local facilities--is readily available, as is a listing of new releases in the UNESCO COLLECTION CD series and of ICTM-related publications. A recent innovation is a page of clickable links to other web pages of interest to ICTM members, which leads to journals, societies, collections and museums, and to record publishers and distributors, whether or not they are associated with the ICTM. Suggestions for additions to this link page are welcome and should be sent by email to <ictm@compuserve.com>.

Plans for the immediate future include the posting of book and record reviews from the Yearbook on the web, as a separate online journal, ICTM REVIEWS ONLINE. This will be linked to the ICTM home page, as well.

The Secretariat reports that the ICTM home page is contributing very substantially to the spreading of knowledge of the ICTM as reflected in membership applications and the sale of Yearbook back issues.

UNESCO Collection - CD Series

New releases in the CD series edited by the ICTM and published by UNESCO/ AUVIDIS include albums with music from Australia (D8277, text by Barry McDonald), Croatia (D8267, text by Svanibor Pettan), Madagascar (D8275, text by Alain Desjacques), and Vanuatu (D8274, text by Allan Thomas). Projects currently awaiting publication will present music from Fiji, Southern India, Java, Madagascar, Myanmar, Nepal, Romania and Trinidad. Well over a dozen other projects are in advanced stages of the editorial process.

The ICTM has agreed to prepare twenty compact disks for the UNESCO series over the next two years. Everyone is invited to send proposals to the editor, Dieter Christensen, Center for Ethnomusicology MC 1815, Columbia University, New York, NY 10027. Email inquiries to <ictm@compuserve.com> are encouraged. Advice for the preparation of CD proposals is available by email or regular mail upon request, or can be viewed and downloaded from the ICTM home page at http://www.music.columbia.edu/ ~ictm/unr.htm.

Meetings of Other Organizations

ISSCM - The International Society for Systematic and Comparative Musicology will held its 6th international conference on "Musical Imagery" 17-20 June, 1999 at the University of Oslo, Section for Musicology. Papers are invited from a broad spectrum of researchers who might be interested in the topic. Submissions should be mailed before December 31, 1998 to: CMI-99, Section for Musicology, University of Oslo, postboks 1017 Blindern, N-0315 Oslo, Norway; f: +47 22854763; <r.i.godoy@imt.uic.no>

IASPM - The 10th meeting of the International Association for the Study of Popular Music will take place 9-13 July 1999 at the University of Technology, Sydney, Australia on the theme, "Changing Sounds: New Directions and Configurations in Popular Music". Deadline for papers was 31 August 1998 but latecomers are invited to contact immediately Tony Mitchell at Humanities and Social Sciences, University of Technology, Sydney, P.O.Box 123, Broadway, NSW 2007; fax: +61 2/9514-1595.

CIOFF - The International Council of Folklore Festivals and Traditional Arts Organizations will held its 30th World Congress September 1-9, 1999 in Recife, Brazil. The 2nd CIOFF world Folkloriada is scheduled for July 28-August 18, 2000 in Japan. For these and other events, please contact Mr. Cyrill Renz, Secretary General, Centre CIOFF Suisse, 1783 Cormagens, Switzerland; t: 41-26-466-1892; f: 41-26-466-7025; <cyrill.renz @com.mcnet.ch>

ISME 2000 - "Music of the Spheres" is the theme for the 24th World Conference of the International Society of Music Education to take place 17-22 July, 2000 in Edmonton, Alberta, Canada. Application deadline is January 31, 1999. Contact address: Dr. Amanda Montgomery, Program Chair, ISME 2000, Conference Committee, Dept of Elementary Education, Faculty of Education, University of Alberta, Edmonton, Alberta T6G 2G5; t: 403-492-4273, ext. 266; f: 403-492-7622; <amanda.montgomery@ualberta.ca>.

SEM - During November 1-5, 2000, the Society for Ethomusicology will participate in a joint meeting at the Sheraton Center, Toronto, Canada, together with the American Musicological Society, the American Musical Instrument Society, The Association for Teachers in Music Instruction, the Canadian University Music Society, the College Music Society, the Lyrica Society and the Society for Music Theory. For information see the SEM Website: http:www.indiana.edu/~ethmusic or contact the SEM Newsletter editors at: <lysloff@mail.ucr.edu> and <dwong@mail.ucr.edu>; f.: 909 787-6324.

REPORTS

MEETING OF THE EXECUTIVE BOARD

The 84th Meeting of the Executive Board of the ICTM took place June 22-24, 1998, in Washington, D.C., USA, by invitation of President Anthony Seeger. In attendance were President Anthony Seeger who took the Chair; Secretary General Dr. Dieter Christensen; Vice-Presidents Drs. Salwa El-Shawan Castelo-Branco, Krister Malm; Ordinary Board Members Mr. Khalfan al-Barwani M.A., Drs. Gerard Béhague, Marianne Bröcker, Allan Marett, Tsuge Gen'ichi, Wim van Zanten; and Executive Secretary Nerthus Christensen. Apologies for absence were received from Drs. Rafael de Menezes Bastos, Shubha Chaudhuri, David Hughes, Lumkile Lalendle and Lisbet Torp.

The Board reviewed the membership development and budgetary situation, which were found both to be satisfactory, and approved the financial statements for 1997 and the proposed budget for 1998 after deciding to leave membership and subscription rates unchanged. The budget includes provisions for an index of Yearbooks 1-30 (1969-1998) to be published in 1999; and for an increased presence of the Council on the Internet.

In considering the legal status, responsibilities and possible liabilities of the ICTM, the Board received advice from Sherylle Mills, Esqr.., who addressed the Board by invitation. The Board then decided unanimously to seek recognition as a not-for-profit organization under 501(c)(3) US tax code; to incorporate in the State of New York; and to take out claim insurance for Board members.

The Board approved new ICTM National Committees for Portugal, Romania, and Turkey, and considered favorably a request from Spain, subject to meeting the statutory conditions. The Board also agreed to thank Dr. Mahmoud Guétat.(Tunesia) for his services as a liaison officer upon the completion of his term.

The Board agreed to cooperate with WOMEX Expo and to delegate Dr. Krister Malm, chair of the Swedish ICTM National Committee.

Dieter Christensen

STUDY GROUP: Ethnochoreology - 20th Symposium 1998

The 20th Symposium of the ICTM Study Group on Ethnochoreology was held August 19-26, 1998 in Istanbul, Turkey. It was organised by Arzu Öztürkmen, Department of History, Faculty of Arts and Sciences at Bogazici University. Program Chair was Irene Loutzaki, University of the Aegean, Greece, both deserving many thanks. The Symposium was hosted by Bogazici University, where meetings took place at the President's Conference Hall and meals at Kennedy Lodge, both located within the campus. The site of the meeting was a nice foresty area with a wonderful view of the Bosporus Sea, with lodging arranged in a student dorm at a distance of 15 minutes walk to the meeting hall. Apart from welcome and farewell dinners, the latter followed by an astounding performance of the university folklore club BÜFK, the rest of the evenings was held free to enjoy the life of Istanbul.

About half of the Study Group's international membership (estimated at 113) attended the Symposium which was characterised by the large number of newcomers (10 first-time participants out of 37 presenters). The two themes of the Symposium, 'Traditional Dance and Its Historical Sources', proposed by the local organiser, and 'Creative Processes in Dance: Improvisation and Composition', proposed by the attendees of the 19th Symposium, attracted a range of ideas and provided opportunity for fruitful discussions. As both themes raised more questions to be answered in future meetings proposals for the

formation of special sub-study groups were suggested, one by László Felföldi and Daniela Stavélová, and another by Mohd Anis Md Nor and Marianne Bröcker, who reported on the two themes at the end of the Symposium.

The theme 'Traditional Dance and Its Historical Sources' attracted 21 papers. In general, these papers discussed historical sources, such as treatises, manuscripts, music scores, gravestones, films, etc., and the attention that ought to be paid to the interpretation of these historical sources, i.e. taking into consideration by whom, for what reason, and for whom the various sources were created as a way to judge their reliability.

A number of papers focused on descriptions of traditional dances as these emerge through historical accounts. Thus, Genja Khachatryan's paper on 'Armenian Sources of Treatment by Dance' presented medicinal dances known from antiquity and described Armenian curative dances based on information provided by sources and contemporary remnants of the 15th up to the 18th century found in some regions; Emma Petrossian referred to the 'Traditional Dance on the Rope', an old and popular genre in the Armenian dance and play; Grazyna Dabrowska's 'Polish Dance in Historical Perspective', gave an account of the historical sources of Polish dance from the 16th century till the present; in a similar way, Daniela Stavélová in 'Traditional Czech Dancing in Historical Perspective', looked at the way the collection of songs and dances, initiated by the provincial administration decree from 1819, created a resource for Czech traditional music and dance culture.

Problems of reconstruction were discussed by a number of presenters. Barbara Sparti's paper on 'Traditional Dance in Renaissance and Baroque Italy', questioned the preservation of choreography and style form from the past to the present; Theresa Buckland in 'Between Pictures, Words and Body Memory: Constructing Past Dances' by taking cognizance of the New History (but not completely ruled by it) examined the complexities and inconsistencies in interpreting the various sources of the English ceremonial form referred to in the late 18th and 19th centuries as "morris"; Marianne Bröcker presented 'The French Bourrée', whose complex history from a folk dance in the 16th and 17th century, to a social dance of the upper classes in the 17th and 18th centuries, and to a folk dance again from the end of the 18th century raised interesting questions; Mats Nilsson in the 'Dances of Yesterday - Dancing Today' investigated the ways of interpreting a variety of sources of Swedish Polska as a dancer, a dance teacher and a dance scholar.

Other papers had theoretical orientations in terms of either examining previous theoretical models such as Andriy Nahachewski's 'Once Again, on the Concept of Second Existence Folk Dance' who focused on Felix Hoerburger's terminology of "first" and "second existence", discussed its problematic use after application to three sample studies and proposed a shift from nonreflective to reflective dance traditions that function in a historical cycle (or spiral); or by proposing new ones as Anna Ilieva's model for 'Historical - Typological Approach to the Study of 'Traditional Dance'' and the way this applied to the Bulgarian material.

Another issue of discussion rose from specific dance names. Thus, Irene Loutzaki in 'The *Syrtos* Dance of Greece: A Restudy of Written Sources and Fieldnotes' examined how *syrtos*, a word with multiple meanings, came to denominate a specific dance through the Greek and English literature and she proposed to use the word as an adverb and not as a specific dance. Anna Starbanova in 'Historical and Typological Aspects in the Study of the Horo Dance in Northwestern Bulgaria', looked at the way *horos*, nowadays including all types of chain dances, became a "traditional" local repertoire through time. Egil Bakka in 'The Polka Before and After the Polka', addressed his interest on the type of dance called Polka or what he called the twomeasure turning Polka, by looking at the historical reasons for the presence of various names for this dance in Norway, different from the "official" one.

Issues of identity or "otherness" and their relationship with the history behind them were key factors in many presentations. Georgiana Gore's paper on 'Present Texts, Past Voices: The Formation of Contemporary Representations of West African Dances' by looking at the discursive continuity of the accounts on West African dances from 17th century onwards criticised the homogeneity thus formulated; Mohd Anis Md Nor on 'Between Myth and History: Reconstructing Traditional Dances in Southeast Asia', examined how historical data is intertwined with myths and facts to serve and secure national identity in Thailand, Indonesia and Malaysia; Catherine Foley's 'Tradition, Identity and Popular Culture: Local to Global in Irish Step Dance', focussed on the perceptions of this genre as located in three instances along a continuum from localised traditions, through competition orientated schools to the globally acclaimed stage dance shows of Riverdance and Lord of the Dance and the creation of Irishness over the course of time; Maria Koutsouba's paper on 'Understanding Synchrony through Diachrony' approached historical knowledge as one of the many strands that shaped dance identity and identity itself on the Greek Ionian island of Lefkada.

Transformations over time in the dancing behaviours or even dance terminologies constituted another aspect of this theme. Thus, Judy Van Zile's paper on 'Korean Dance Terminology: Politics and Words' examined the developments in dance terminology against larger societal events in South Korea briefly from the past but mainly in the 20th century; Bruce Koepke in 'Dance History of Afghanistan: The Interplay of Traditions, Religion and Politics', presented the shift of the dance and music traditions of the area from being important features of the local culture to being under considerable threat at present; Elsie Dunin's paper on 'Dancing in the Crossroads by the Skopje Roma during St. George's Day: A Link to Their Ottoman Turkish Past', dealed with documentation of a specific event over a thirty-year period (1967-1997) whose long term overview offered a base from which to note continuities and changes in dancing behaviours; Adrienne Kaeppler's 'Moments in the History of Tongan Dance: From Captain Cook to the 80th Birthday of King Taufa'ahau Tupou IV', by looking at three moments in the history of European descriptions of the dances of Tonga over the course of two centuries, examined changes that had ocurred.

The altogether 16 papers that addressed the second theme of the Symposium 'Creative Processes in Dance: Improvisation and Composition' fell into three groups. The first one dealt with a number of theoretical issues. Thus, Anca Giurchescu in 'Interpreting a Dancer's Discourse on Improvisation' followed an emic approach in understanding the process of improvisation of dance as it emerged from the Romanian informant's point of view by combining verbal and practical dialogue and video recordings, while Dariusz Kubinowski in 'The Kinaesthetic Understanding as a Methodological Category in Examination of Creative Processes in Dance', examined the etic, the dance researcher's point of view, by looking at the prerequisites for understanding the others' improvisation and in particular the methodological importance of the complicated process of kinaesthetic understanding in dance documentation using traditional Polish dance as an example.

László Felföldi's paper on 'Improvisation - Attempt at Defining the Term', focussed on the conceptualisation of improvisation by looking at the different concepts of the term in other disciplines and in European folk dance research, and trying to summarise the ideas in connection with improvisation in Hungarian folk dance research but suggesting some new ones too; William Reynolds in 'Improvisation: Some Extensions', starting from the phenomenon of improvisation in Hungary and in Norway, examined the applicability or lack of same in various models taken from linguistic theories, psychology, mathematical theory of games, etc.; Kari Margarete Okstad's paper on 'Improvisation and Composition in Norwegian Couple Dances' focussed on the practical and pedagogical way of studying improvisation

by looking at composition in improvised dances as rules which put together dance motifs while dancing, and how learning the motifs and the grammar was the most effective way in teaching; finally, Helene Erikson in 'An Intimate Look at Improvisation' presented her personal conceptualisation of improvisation that includes spontaneity, communication with musicians and audience, expression and inner experience.

The second group of papers on this theme dealt with various case studies. In particular, Ramazan Bogdani and Persida Alla in 'Albanian Dance Popular: Improvisation and Individuality'', focussed on the improvisation as a dominant feature of Albanian dances; Mehmet Öcal Özbilgin in 'Differences of Creative Processes in Local Communities on Stage on the Example of Aegean Zeybek Dances', Naira Kilichian in 'Clap Dances Version on the Stage' and Fahriye Dincer in '*Alevi Semahs* in Historical Perspective' examined the transformations that took place in Zeybek dances, the Armenian martial clap dance and the Jem ritual, respectively, when these moved from their natural environments to performances on stage.

Zamphir Dejeu's paper on 'Reflections on Improvisation in the Traditional Dances of Transylvania' dealt with factors that help Romanians to recognize good improvisation in young men's dances as well as improvisation done by men in couple dances; Christine Glauser in 'Dance Improvisation in Eratira, Region Kozani, Northern Greece' perceiving improvisation as a moment of "condensed" dance style examined different improvisation styles (women-men, old-young), improvisation with a combination of elements from different styles and improvisation as a moment to present oneself in public; Frank Hall's paper on 'Creativity in Irish Step-Dancing: Rewards and Dangers' focussed on the authenticity and authority of the late 1980s creative movement of Irish dance called "the butterfly" negotiated in the competitive step dance and as expressed by commission members, dancers and adjudicators.

The last two papers, representing the third line, were not directly tied to the second theme were rather connections with the first. Dorothy Noyes in 'The Construction of Pastness in Catalan Calendar Custom', studied the intense collective performance of the calendar custom Patum in Berga as a mechanism to create pastness and an experience of firstness at different levels by introducing concepts of customary memory, practical and ideological traditionalising, and invention of tradition. Finally, Iva Niemcic in 'Report on Current Activities of the "Institute of Ethnography and Folklore Research" and Sword Dance Research in Croatia' touched upon two topics, one being an overview of the dance research projects and activities of the Institute of Ethnography and Folklore Research in Croatia, the other a presentation of her research project on sword dances of the Croatian island of Korcula.

Furthermore, a lively and fruitful round table discussion on 'Local Dance Tradition and the Interaction with the Larger World, From Local to Global and Back' was chaired by Colin Quigley. In addition the Symposium included meetings and reports of the sub-study groups on Structural Analysis, Ritual, Revival and Fieldwork.

The 20th Symposium was also the time for Study Group Chairperson since 1988, Lisbet Torp, to step down. At its Business Meeting the Study Group elected Anca Giurchescu as its new Chairperson and Theresa Buckland as its new Secretary.

We already look forward to the 2000 Symposium which will be hosted on the Croatian island of Korcula upon invitation from Elsie Dunin and the Institute of Ethnography and Folklore Research in Croatia.

(*Presented with consent of Lisbet Torp, chairperson*) Maria Koutsouba

STUDY GROUP: Computer Aided Research

INFO 46 October '98

The annual conference of the Study Group on Computer Aided Research was hosted by the Music Department of the Bar-Ilan University, Israel, 24-28 August 1998, by invitation from Prof. Edwin Seroussi and Dr. Talila Eliram.

Due to high costs the number of participants was unusually small which, however, allowed more time for presentations and discussions. Instead of short papers, participants had enough time for long demonstrations, what may be counted among the benefits.

The authorities of the faculty kindly gave at our disposal the Computer Laboratory with individual computers for each participant.

Martin Clayton (UK, Exploring Indian Music) demonstrated a pilot project developed at the British Open University for distance-learning in ethnomusicology. Its aim is to teach Indian music using multimedia. The presented CD-ROM gives basic information on performances and performers, on the rag and the tal. It allows also interactive participation of the user who is encouraged to sing along. Short video sequences are included as well. The project is still in the preparatory phase.

Masato Yako (Japan, An Analysis of the Rhythmic Process of Nagauta-Shamisen) presented the results of the computerized analysis of rhythm in ten nagauta-shamisen compositions. The multi-layer rhythmic structures of this music are based on patterns that may overlap, may be of fixed or fortuitous character and are correlated with internal melodic movement.

Edwin Seroussi and Koren Morel (Israel, Introduction to the Electro-Acoustic Laboratory Activities) gave an overview of activities of the Laboratory which had hosted the conference, including short presentations of software used for music education, publishing and research.

Gideon Lewensohn (Israel, Composing with the Computer: Presenting and Discussing Recent Composition) presented his composition "Jerusalem" with profound explanations as to its meaning, composition techniques and computer application.

Eliezer Rapoport (Israel, Singing, Art, Emotion and Science: Exploring the Interior of Vocal Tones) introduced a new method of investigating emotion in vocal performances by means of studying (and classifying the elements of) sound spectrum. This fascinating and long demonstration was concluded by an attempt to "decode" emotions in folk music examples brought by other participants of the conference.

Ulrich Franzke (Germany, Methods of Preparing and Prefacing Monophonic Melodic-Data for Analysis) who has been involved for years in the EsAC (Essen Associative Code) project, demonstrated new programs for correction and filtering of data before analysis.

Ewa Dahlig (Poland, 1500 EsAC-encoded Folksongs from Northern Poland) showed first results of the analysis of Cassubian folksongs from Poland, recently published in 3 volumes in the Institute of Art in Warsaw, and available also in electronic form as EsAC-data.

The small number of participants helped to create a family atmosphere of the meeting, which was even more strenghtened by a half-day excursion to two kibutzi and, especially, by the Israeli music evening with excellent local food, singing and dancing (partly on tables).

Proceedings of the conference were produced on the spot and will be available from the Internet (I give you the address as soon as I know it).

Next year's conference

The Study Group conference in 1999 will take place in Poland, in all probability in

Warsaw and Cracow. The proper conference would be preceded by a one- or two-day meeting on EsAC for those who are involved in the project (but others are always welcome.

At the moment we are discussing some administrative and technical problems with Wojtek Marchwica; probably soon we will be able to give you a final answer as to the venue.

The conference should concentrate on two main topics: "Multimedia in (Ethno-) Musicology" (invited are, first of all, presentations of new CDs) and "Databases: Material, Software, Analysis - Current research in Computer-Aided Ethnomusicology".

A new sub-group?

From my observations and talks to colleagues I see that the EsAC people are numerous and motivated enough to create a small sub-group. This is only a suggestion, so any comment is welcome. The reason why I suggest this is that non-EsAC members complain about our meetings being dominated by this subject. Therefore it is better to intensify the EsAC work by organizing special meetings, and presenting only 2-3 papers on EsAC during "normal" conferences, so that others are not afraid of getting bored to death.

I cannot predict how it will work, but at least let us start in 1999 with double meetings in Poland: 2 days of EsAC in Warsaw, and then 3-4 days for all in Cracow (or everything in Warsaw if Cracow is not possible).

Ewa Dahlig

NATIONAL COMMITTEE: Hungary - Report 1995-1997

The centre of institutionalized ethnomusicological research in Hungary is the Folk Music Research Group working under the aegis of the Institute for Musicology of the Hungarian Academy of Sciences. As the leader of this group, I am going to report on its achievements over the past three years.

Collections

One of the foundations of the research centre was built on the Academy's commission to Béla Bartók to systematize and publish the Hungarian folksongs (1934-1940). Béla Bartók's and Zoltán Kodály's folk music collections constitute the basis of the gradually expanding stock of tapes and transcriptions whose archiving, enlarging and systematizing has remained our decisive duty. This lends our research centre its singularity: it is our avowed duty to acquire and process all Hungarian folkmusic sources, with the concerted effort of currently 11 researchers, 1 sound engineer, and 1 administrator.

1. Archiving the sound material. The oldest sound recordings are over a hundred years old. It is, therefore, time to convert the technically outdated recordings (phonograph, X-ray plate, Webster's magnetic wire), including Bartók's phonograph cylinders (1420 pieces), to up-to-date technology. In the same way, the deteriorating magnetic tape recordings must also be conserved (142 pieces = 70 hours). During 1995-97 the change was made from cutting 33rpm records to CDs to store the magnetic tape recordings. The funds for all this had to be secured in a competitive way, since the state subsidies have shrunk.

2. Enlarging the collection: Hungarian, as well as Roma, German, Romanian, Slovakian material, Jewish tunes from Hungary, Romania, Slovakia, Ukraine, Yugoslavia. The audio recordings last about 500 hours (426 items). Transcriptions: material from inhouse researchers, external (private) collectors, manuscript collections and folk music publications with source value - in 1995: 1227 basesheets, in 1996: 2310 basesheets, in 1997: 18,000 basesheets.

3. Systematization: The central typology includes variants of 4600 tune types. The computer data base includes 89,000 units/transcribed tunes. All researchers participate in the systematization by musical types, sorting out the variants and creating new types when

need be. During this period, revision and rearrangement of the types of new-style folksongs have been carried out and almost completed; the units (c. 50,000) are now ready to be put into the computer.

Each thematic collection is under the charge of a collector: the stock of children's games, that of vocal and instrumental folk customs, the collections of national minorities, the Finno-Ugrian collection. As regards the Bartók and Kodály Systems, maintenance is the main task, as well as the revision of their computerized data base.

Areas of ethnomusicological research work are represented in publications and conference papers.

Publications

1. Critical source edition (established by Béla Bartók and Zoltán Kodály)
   - *Corpus Musicae Popularis Hungaricae* IX. Types of Folksongs 4. Ed. by M. Domokos. Budapest: Balassi Publishers 1995, 1286 pp.
   - *Corpus Musicae Popularis Hungaricae* X. Types of Folksongs 5. Ed. by K. Paksa. Budapest: Balassi Publishers 1997, 1206 pp.
2. Sound releases from the archives of the collection (partly with external editors)
   - *Anthology of Hungarian Folk Music* VI. East 2. Selected from the collection of the Institute for Musicology of the Hungarian Academy of Sciences by B. Sárosi and I. Németh. Budapest 1995 [3 cassettes];
   - L. Dobszay: *Gregorian Chants and Ballads Among the Csángós* 1997. Hungaroton Classic (HCD18230);
   - L. Dobszay - I. Németh: *Hungarian Folk Hymns - Field Recordings* (MET 001-008) [8 cassettes]. Budapest 1997;
   - Z. Kallós: *Ez az utazólevelem* [This is my travel pass] [8 cassettes, with a book attached]. Budapest 1997
   - I. Olsvai, M. Rudas, I. Németh: *Listen, my Hungarians...* A Survey of Hungarian Folk Music. Hungaroton Classic [2 CDs, prior to releasing]
   - L. Vikár - G. Bereczki: *Finno-Ugrian and Turkic Melodies in the Volga-Kama Area*. Hungaroton Classic 1996 (HCD 18229)
3. Selected bibliography
   - J. Bereczky: "The New Musical System of the New Style of Hungarian Folk Music". *The Finnish Kodály Center, Yearbook* 1997:9-29,
   - J. Bereczky: "Quellen von Brahms' sieben ungarischen Themen". *Studia Musicologica Academiae Scientiarium Hungaricae* 1997 (3-4):345-359;
   - M. Domokos: "Schubert magyaros divertimentójáról" [Schubert's divertimento in Hungarian style]. *Muzsika* 1997 (12):6-10;
   - K. Lázár: *A keleti hantik vokális népzenéje* [The vocal folk music of the Eastern Chantis]. Budapest 1996
   - K. Lázár: "An Experiment for Systematizing Ob-Ugrian Folk Melodies". *East European Meetings in Ethnomusicology* 1996 (2):3-14
   - K. Lázár: "Music in Eastern Ostyak Culture". *Studia Musicologica Academiae Scientiarium Hungaricae* 1997 (3-4):241-292;
   - I. Olsvai: "Parent and Child, Brother and Sister in Maintaining and Varying the Folk Music. The Family as the Tradition Carrier". In: *The Family as the Tradition Carrier*. Conference Proceedings. Tallinn 1996:106-121,
   - I. Olsvai: "Vikár Béla népzenegyûjtésének és Kalevala-fordításának hatása Bartók Béla, Kodály Zoltán és József Attila mûvészetére" [The influence of Béla Vikár's folk music collection and Kalevala translation upon the art of Béla

Bartók, Zoltán Kodály and Attila József]. *Néprajzi Értesítő* (78),1996:91-99;

K. Paksa: "Outstanding Singers and their Families". In: *The Family as the Tradition Carrier*. Conference Proceedings. Tallinn 1996:128-138,

K. Paksa: "Jaj de szépen cseng a lapi..." ['Softly chime the leaves together...']. *Kodály Emlékkönyv* 1997:170-179;

I. Pavai: "Jajnóta-szerû dallamstrófák a moldvai magyar népzenében" [Enlarged melodic strophes in the Hungarian folk music of Moldavia]. *Zenetudományi dolgozatok* 1995-1996. A Magyar Tudományos Akadémia Zenetudományi Intézete. Budapest, pp. 295-320,

I. Pavai: "Vallási és etnikai azonosságtudat konfliktusai a moldvai magyaroknál" [Conflicts between religious and ethnic identity among Moldavian Hungarians]. *Néprajzi Értesítő* (78), 1996:7-28;

M. Rudas: "Three Sisters Singing the Same Song". In: *The Family as the Tradition Carrier*. Conference Proceedings. Tallinn 1996:153-160;

L. Tari: "Grundlagen und Struktur der frühen und späten Verbunkos. Die Musik der Sinti und Roma". In: *Die ungarische 'Zigeunermusik*. Bd 1. Schriftenreihe des Dokumentations- und Kulturzentrum deutscher Sinti und Roma. Heidelberg 1996:37-66,

L. Tari: "Musical Instruments and Music in Hungarian Folk Tales". *Artes Populares* (16-17) II, 1995:767-783,

L. Tari: "Beiträge zur Entstehung des Volksliedbegriffes und zum deutschen Material ungarischer Notenhandschriften vom Anfang des 19. Jahrhunderts". In: *Festschrift Walter Wiora*. Tutzing 1997:492-536.

Conferences

1. Together with the ICTM National Committee, the Folk Music Research Group organized two conferences in Budapest in the period at issue:

The conference entitled "Hungarian Folk Music Dialects", held in 1995, discussed the folk music of the entire Hungarian-speaking territory in regional contexts: I. Olsvai described the Transdanubian dialect, L. Tari the Northern, K. Paksa the Great Plain, B. Sárosi the Transylvanian, I. Pavai the Moldavian dialects.

In 1997, we organized a conference in honour of 70-year-old Dr. Ilona Szenik, a Hungarian ethnomusicologist in Romania. The theme was based on the research interest of the celebrated scholar: Transylvanian and Moldavian folk music as reflected by recent researches. Papers: I. Szenik (Romania): "Romanian folk tunes related to a Moldavian folksong"; I. Almasi (Romania): "After Bartók at Magyargyerómonostor"; A. Bodor (Yugoslavia): "Old traditions of Székelys along the lower Danube - today"; L. Tari: "Tunes of German origin in the folk music of the Székelys in Bukovina"; P. Richter: "Folk music connections of two Hungarian peripheric regions"; K. Paksa: "Some observations about the performance of new-style folksongs in Transylvania"; Z. Kallós (Romania): "How tradition is preserved in a Moldavian family"; Z. Szalay (Romania): "Instrumental figurations in the playing style of the violin"; Z. Juhász: "Shepherd's flute players in Gyimes and Csík"; I. Pavai: "Vocal variants of some instrumental tunes"; B. Halmos: "Violinists and singers".

2. Papers read at International Conferences 1996-1997:

M. Domokos: "Die Volksmusik der ungarischen Csángós in der rumänischen Moldau". Musik im Umbruch - Kulturelle Identität und gesellschaftlicher Wandel in Südosteuropa. Berlin 1997; M. Domokos: "Lavotta's cue music for the stage". The Birth of the Hungarian Theatre, conference Eger (Hungary) 1997; M. Domokos: "Péter Zöld's report from Moldavia". Life-and-death questions of the Csángós, Ilieni (Romania) 1997; K. Lázár: "Vocal Music in the Culture of Northern and Eastern Khanty". Folk Song and Folk Music as the Carrier of Identity and the Object of Cultural Exchange, Laulasmaa (Estonia) 1996; K. Lázár: "Hungarian folk games" International Conference of Music Education. Kaposvár (Hungary) 1996; K. Lázár: "The Influence of Other Peoples' Music on the Folk Music of Eastern Ostyak". Musik im Umbruch - Kulturelle Identität und gesellschaftlicher Wandel in Südosteuropa. Berlin 1997; K. Lázár: "Text and Melody in Eastern Ostyak Folk Songs". 34th World Congress of the ICTM Nitra (Slovakia) 1997; K. Lázár: "Shamanism and Folk Music as an Ethnosurvival Factor". XIII ESEM Conference Jyväskylä, 1997; I. Olsvai: "Connection between Croatian-Hungarian-Slovakian Folk Music". 34th World Congress of the ICTM Nitra (Slovakia) 1997; K. Paksa: "Zoltán Kodály and the series of Corpus Musicae Popularis Hungaricae". International Kodály Conference, Budapest 1997; P. Richter: "Close Relationships with Folk Music of Certain Pieces in Joannes Caioni's Manuscripts". Musik im Umbruch - Kulturelle Identität und gesellschaftlicher Wandel in Südosteuropa, Berlin 1997; O. Szalay: "Kodály's folk music legacy in the Kodály Archive" International Kodály Conference, Budapest 1997; L. Tari: "Die Konzeption von Béla Bartók und Zoltán Kodály bei der Benützung der Blasinstrumente" IGEB Congress, Germany 1996; L. Tari: "The tárogató in Hungarian folk music" World meeting of tárogató players Vaja, Pásztó (Hungary) 1996; L. Tari: "The Instruments and Instrumental Music of Hungarian Minority in (Czecho)Slovakia in the 20th Century". 34th World Congress of the ICTM, Nitra (Slovakia) 1997; L. Tari: "Zur Frage 'Archaische Musikstile und Stilwechsel' anhand der ersten musikethnologischen Phonogramme- und Schallplattenserien in Ungarn (1895-1952)". ICTM STG on Historical Sources of Traditional Music, Dion (Greece) 1997; L. Tari: " The influence of folk wind instruments in Kodály's composition". International Kodály Conference, Budapest 1997; L. Tari: "Melodien deutschen Urprungs bei Szekler aus der Bukowina". Musik im Umbruch - Kulturelle Identität und gesellschaftlicher Wandel in Südosteuropa. Berlin 1997; Up-to-date views, methods and tools in the folk music research of the end of the millennium, Rimetea (Romania) 1997 (5 researchers, on different topics).

3. Papers read at other conferences/occasions in Hungary:

G. Agócs: "Wizards of music and other scholarly musicians". Professional forum of Institute for Musicology 1997; M. Domokos: "The dirges of Antal Gáspár Simon". Soul, death, netherworld, conference of the Ethnographic Institute of HAS 1995; M. Domokos: "Mechanical sound recording and folk music". Changing methods of video and audio recording in research, conference of the Hungarian Ethnographic Museum 1996; I. Olsvai: "The musical outlook of the Hungarians in Drávaszög". Jubilee meeting of the Hungarian Ethnographic Society 1996; I. Pávai: "The role of technical tools in the examination of folk dance music and harmony". Changing methods of video and audio recording in research, conference of the Hungarian Ethnographic Museum 1996; I. Pávai: "The musical aspects of the relations between peasant and national cultures in Transylvania". Conference entitled The role of folk dance and folk music traditions in the formation of a national identity, Körmend 1996; I. Pávai: "Interethnic relations in folk dance music". Questions of 20th century Hungarian music history, conference of the Institute for Musicology 1996; P. Richter: "The day of the wrath of God - medieval and 16th-17th century written records of a funeral song". Folk religion in the Carpathian Basin IV. conference, 1995; M. Rudas: "Turning to God in the laments, the most personal lyrical folksongs". Folk religion in the Carpathian Basin IV. conference, 1995; M. Rudas: "The impact of sound recording upon the publication and analysis of folksong texts". Changing methods of video and audio recording in research, conference of the Hungarian Ethnographic Museum 1996; L. Tari: "Funeral procession song

- death march". Soul, death, netherworld, conference of the Ethnographic Institute of HAS 1995; L. Tari: "The rapprochement of using written records and oral tradition at the time of the discovery of folksongs". Written records and oral culture conference of the Ethnographic Institute of HAS, 1995; L. Tari: "Instrumental folk music collections of János Manga". Conference on the occasion of the 90th birthday of János Manga, Balassagyarmat 1996; L. Tari: "Benjamin Rajeczky, the folk music researcher, as reflected by his Paloc collections" Scientific conference on the occasion of Benjamin Rajeczky's 95th birthday Eger 1996.

University degrees

K. Lázár took a PhD. at Jyväskylä University in 1996. Another three scholars are to defend their dissertations in Budapest in the near future.

Radio Programs, Education, Support of Revival Movements

1. Folk music series in the Hungarian Radio: I. Olsvai: "Bartók's first dialect: Transdanubian Hungarian folk music" 1995/96, 20 readings; L. Tari: "Bartók's second dialect: Hungarian folk music in the north" 1997, 25 readings; K. Paksa: "Sung by me, ... Introduction of outstanding folk singers" 1997/8, 30 readings.

2. Writing folk music textbooks: K. Lázár: *Népi játékok* [Folk games] Budapest 1997. 234 pp. K. Bodza, K. Paksa: *Magyar népi énekiskola* [Hungarian singing book of folk music], revised edition. Budapest 1997. 236 pp. F. Sebõ: *Népzenei Olvasókönyv* [A folk music reader], revised and enlarged edition. Budapest 1997. 423 pp.

3. Teaching: Budapest Eötvös Lóránd University of Sciences, Finno-Ugrian Department, Folklore Department, Department of Cultural History; Budapest Eötvös Lóránd University of Sciences, Teachers Training College, Department of Music and Singing; Private University of Philology, Miskolc, Folk Music Department.; Liszt Ferenc Academy of Music; Bessenyei György Teachers Training College Nyíregyháza, Department. of Music and Singing; Teachers Training College of Buda; Academy of Ballet and Dance, Bartók Béla Secondary School of Music.

4. Continuous training, qualification and juring of survival and revival singers and instrumentalists on a variety of occasions, in Budapest, the countryside and the surrounding countries.

(*Presented with consent of Lujza Tari, NC chairperson*) Katalin Paksa

NATIONAL COMMITTEE: Portugal

Since the publication of the Liaison Officer report in the April Bulletin of 1995, research, publication, instruction and other scholarly activities in ethnomusicology and dance research have expanded considerably.

Research

The Instituto de Etnomusicologia (INET) was founded in 1995 at the Universidade Nova de Lisboa with the aim of carrying out documentation and research on music as social process, as expressive behavior and as cultural product in Portugal and other Portuguese speaking countries. Since then, INET has become the center of a wide network of institutions and individuals that collaborate regularly. It has developed into an important resource for up-to-date information on musical institutions, performance groups, musicians, recordings and printed publications. The nucleus of a sound archive has also been established.

The following research projects, supported by the Fundacão de Ciências e Tecnologia, are presently in progress within the framework of INET, and are being carried

out by research teams from several institutions:

1. The role of expressive behavior in the construction of identity among immigrants in the Metropolitan Area of Lisbon.
2. The revival of traditional expressive behavior in 20th century Portugal and its relationship to cultural policy and political change
3. A multimedia encyclopedia of music in Portugal in the twentieth century

INET is also engaged in smaller projects focusing on the musical practices of specific regions such as Madeira and Alto Minho which are supported by the Ministry of Culture and the Pro-Norte program.

In addition to research projects, INET has been engaged in the dissemination of music from different parts of the world as well as expanding public knowledge on ethnomusicology as a tool for research and cultural development through public lectures, training programs and concerts.

For further information on these projects, please write to:

Instituto de Etnomusicologia
Faculdade de Ciências Sociais e Humanas
Universidade Nova de Lisboa
Ave. de Berna 26C, 1050 Lisboa, Portugal
Fax: +351-1-797-7759; <iem@dns.fcsh.unl.pt>

International Conferences

"Continents in Movement" Oeiras, 15-19 October 1998. This international conference of dancers and dance scholars was organized by the Dance Department of the Faculdade de Motricidade Humana, of Lisbon's Technical University, and co-sponsored by two international dance organizations, the Association Européene des Historiens de la Danse and Dance and the Child.

Main themes of the conference were: "The meeting of cultures in the history of dance" and "New trends in dance teaching", with particular attention given to issues of multiculturalism, social identities and ethnicity. There were approximately 200 participants from Europe, North America, New Zealand, Australia, Israel, Japan, India, Brazil, Mexico and Puerto Rico. The program included formal papers, lecture-demonstrations, workshops, performances and video presentations.

One volume of proceedings on the theme "New Trends in Dance Teaching" was already available at the conference. Another volume with the papers addressing "The Meeting of Cultures in Dance History" is expected early in January 1999. To order either or both volumes, please write to: Ana Macara for *New Trends in Dance Teaching* and to Daniel Tércio for *The Meeting of Cultures in Dance History*.

Order address: Departamento de Dança da Faculdade de Motricidade Humana, Edifício Esteiros, Cruz Quebrada, 1499 Lisboa Codex, Portugal; Fax: 351-1-414.4736 and 351-1-415. 1248; <dancautl@mail.telepac.pt>. Price for each volume is 2400$00 escudos + postage

Publications - Books

Revised versions of the papers presented at the VIth ICTM Colloquium which was held in Lisbon were published under the following title:

Salwa El-Shawan Castelo-Branco (ed.).
Portugal and the World: The Encounter of Cultures in Music. Lisbon: Dom Quixote 1997.

This book, published in English and Portuguese, includes essays on the musical

processes and repercussions central to Portuguese presence in Africa, Asia, and Brazil as well as on multicultural influences on Portuguese music. The essays deal with musical and cultural identity, cross cultural influences, multicultural syntheses, the retention adaptation, and change in musical instruments and practices in new contexts, and the political and religious instrumentalization of music. Contributors to the volume include: Salwa El-Shawan Castelo-Branco, Dieter Christensen, Gerard Béhague, A.H. de Oliveira Marques, Rui Vieira Nery, Manuel Carlos de Brito, Mário Vieira de Carvalho, Paulo Ferreira de Castro, Maria de São Jose Corte-Real, Tilman Seebass, David Waterhouse, Gerhard Kubik, Luiz Heitor Corrêa de Azevedo, Dulce Martins Lamas, Elizabeth Travassos, Tiago de Oliveira Pinto, Rafael Jose de Menezes Bastos, and Anthony Seeger.

Order address: Dom Quixote, Ave. Cintura do Porto de Lisboa, Urbanizacão da Matinha Lote A, 2 C, 1900 Lisboa, Portugal; Fax: 00-351-1-861-0435; Price:5980$00 escudos.

The same publisher will launch a regular series of musicological publications jointly edited by Salwa El-Shawan Castelo-Branco and Manuel Carlos de Brito. A book entitled *Musicas nas Cidades: Fado, Samba, Rap e Outras Musicas* (Music in Cities: Fado, Samba, Rap and other Musics) is scheduled to appear in 1999 and will include contributions by ethnomusicologists from Portugal, Spain, Brazil, Argentina and the United States.

Recordings

Journey of Sounds is a series of 12 CDs published in May of 1998 documenting musical traditions from Asia, Africa and Brazil that are syntheses of local, Portuguese and other elements. The collection was published by Tradisom, a record company that coproduced the series with the National Commission for the Portuguese Discoveries and the Portugal Pavilion of EXPO '98. The scientific coordination was in the hands of Susana Sardo. Each CD was compiled by an ethnomusicologist or other scholar who carried out field research in the area, and includes a booklet by the compiler in Portuguese and English with notes, texts, bibliographic references, photographs etc. The collection includes recordings from Goa , Sri Lanka , Damao, Diu, Cochim and Korlai , Malacca , Sumatra, Macau, Timor, Mocambique, Sao Tome and Principe, Cape Verde, and Brazil.

The entire collection, or single CDs can be ordered from: TRADISOM, Apartado 694730 Vila Verde, Portugal; <tradisom@mail.telepac.pt> or http://www.tradisom.com

Expositions

An exposition entitled 'Histories of Goa' was held at the Museum of Ethnology from September 1997 up to October 1998. Created and organized by ethnomusicologist Susana Sardo in collaboration with anthropologist Rosa Maria Perez it resulted in the following publication:

Perez, Rosa Maria; Sardo, Susana and Brito, Joaquim Pais de (eds.). *Historias de Goa.* Lisboa: Museu Nacional de Etnologia 1997.

This book can be ordered from : Museu Nacional de Etnologia, Ave. Ilha da Madeira, 1600 Lisboa, Portugal.

Fairs, Festivals and Concerts

A world fair, the 'EXPO 98', was held in Lisbon from May 22 up to September 30, 1998. Hundreds of performances of musics from Portugal and other parts of the world were presented at the fair and in other venues throughout Portugal. Ethnomusicologists were involved in the organization of several concert series of traditional Portuguese music and the music of migrants from the Lusophone world. Susana Sardo organized a music festival in

Oporto entitled 'Marés do Som' (Tides of Sound) (Nov. 1997 - June 1999) which will result in the publication of three CDs. João Soeiro de Carvalho organized three series of concerts in Lisbon entitled 'Sons e Sabores' (Sounds and Tastes) featuring performances by lusophone communities resident in the Lisbon area.

Instruction

Modern Ethnomusicology has gradually expanded from the Universidade Nova de Lisboa, where it has been offered on both the undergraduate and graduate levels since 1982, to several institutions of higher learning including Universidade de Aveiro, Instituto Politécnico de Setubal, and Instituto Politécnico de Beja.

Salwa El-Shawan Castelo-Branco

NATIONAL COMMITTEE: Sweden

ICTM Seminar in WOMEX

October 29-31, 1998 the Worldwide Music Expo, WOMEX, was held in Stockholm, Sweden. WOMEX was originally initiated by the European Forum for Worldwide Music Festivals. It is a trade fair for festival organizers, record companies, promoters etc. who are involved with the so called "World Music" scene. The fair is ambulating and has in the previous two years been held in Marseilles and Brussels. In 1999 WOMEX will take place in Berlin. WOMEX in Stockholm was attended by some 600 delegates and exhibitors from all over the world. Some 70 music groups, in the commercial lingo called "folk acts", performed in "showcases" that also were open to the general public.

Besides the fair and showcases WOMEX in Stockholm had a new component - a series of seminars. One of the three seminars in the main hall was organized by the Swedish National Committee of the ICTM and held by Lisbet Torp, Krister Malm and Owe Ronström. The theme was "Who sets the Record? Ethnomusicologists, businessmen, myths and the ICTM". Here the ICTM and its activities were presented as well as an outline of different aspects of the changing relationships between the "doers" (i.e. performers), the "knowers" (i.e. ethnomusicologists and other experts) and the "makers" (of festivals, records and money). The presentations led to a lively discussion of several ethical and other issues. There was also a discussion of the role ICTM can play in relation to people doing business with traditional music. It was suggested that the ICTM should write guidelines of fair conduct for businessmen dealing with traditional music to be published in the next WOMEX catalogue.

The seminar was attended by some 60 people, mainly journalists and festival organizers. A question from the panel revealed that about one third of those present had known of the ICTM before this seminar but only one claimed membership. After the seminar a couple of German and Austrian radio stations made interviews with the panelists.

Krister Malm

LIAISON OFFICER: China

Sino-Austrian Joint Summer Excursion 1998

Phonographic Fieldwork Amongst National Minorities in Northwest China

The Music Research Institute of the Chinese Academy of Arts, Beijing, and the Phonogrammarchiv of the Austrian Academy of Sciences, Vienna, joined forces during last summer in a field excursion to record music of various national minorities in the northwest of China. Dietrich Schueller from Vienna and Qiao Jian-zhong, Director, and Xiao Mei, Associate Researcher, of the Beijing based institute visited the Autonomous Region of Inner Mongolia and the Provinces of Qinghai and Gansu between July 6th and August 7th.

The Music Research Institute's main task is the documentation of and research on Chinese traditional music and the musics of the various national minorities of the Peoples Republic of China. Founded in the early fifties, it has accumulated over 7000 hours of audio recordings in this field. UNESCO acknowledged the importance of this collection by listing it as one of the first sound archives on the World Register of its Memory of the World Programme. Having survived the turbulences of the Cultural Revolution, the Institute's concerns are presently concentrated on the preservation of its precious collection.

The Vienna Phonogrammarchiv, the world's oldest sound archive, approaching its 100th anniversary in 1999, traditionally emphasizes on methodology of phonographic fieldwork and measures to safeguard audiovisual documents. In the course of a UNESCO mission to assess the physical state of the collection of the Chinese Music Research Institute, Dietrich Schueller visited Beijing in autumn 1996. Since then contacts have been maintained on a bilateral basis.

The joint excursion started in Inner Mongolia's capital Hohhot, from where the team visited Ikzhao of Ordus grassland, continued to the Qinghai Province where the researchers stayed in Xining, Huzhou, Datong, Haibei, Huangzhong, Huangnan, and Xunhua; then travelled to Mt. Jishi, the southern grassland of Gannan, Linxia, and Dongxiang in the province of Gansu, completing the recording programme in the city of Xi'an, Shaanxi Province. Recordings have been made amongst eight different ethnic groups, namely Han, Mongols, Hui, Tibetans, Tu, Sala, Bao'an, and Dongxiang.

The following musical genres from the variety of collected recordings should be mentioned here: the Mongolian *changdiao*, *matouqin* and *meng-han diao gewu* (songs and dances); the Tibetan *jiuqu* (drinking songs), *qingge* (love songs), *you xi ge* (game songs) and *zangxi*, the Tibetan drama; banquet music of the Hui and wedding music of the Tu. Well represented is also the genre *hua'er*, a famous regional folk song style, equally popular with ethnic groups in the provinces of Qinghai and Gansu.

In Xi'an, the group visited the Traditional Music Department of Xi'an Conservatory of Music where the researchers interviewed eminent traditional musicians on the present situation of education in traditional Chinese music, and the role of classical instruments, such as the Qin.

All in all, the field trip yielded 27 hours of audio recordings (on R-Dat), 6 hours of video recordings (on the digital DV format) and 30 rolls of slide and negative film. Much of its success owes this joint excursion to the excellent cooperation with and preparation from the side of local experts.

The excursion, beyond its recorded outcome, provided opportunities for intensive discussion and the exchange of observations on technical and methodological aspects of audiovisual documentation in the field. This excursion was but one item of the bilateral agenda of the two institutes: future cooperation will also include re-recording and preservation issues.

(*Presented with consent of Qiao Jian-zhong, LO for China*) Xioa Mei

LIAISON OFFICER: Ukraine

On the Current Status of Traditional Music in Ukraine

Looking at the big picture of current status of traditional music of Ukraine, one should outline the vividness and genre diversity of folklore which, until recently, has been preserved well enough throughout the country's territory. Transcription of Ukrainian traditional music initially was started at the end of 18th century, but its purposeful and systematic study dates back to the last decade of the 19th century.

Research Centers, Musical Archives

The most important task of contemporary Ukrainian musical ethnography is documenting rapidly disappearing phenomena of traditional music. Special attention is given to the recording of archaic musical styles which carry pre-Christian elements up to the end of 20th century.

Relics of this ancient autochthon culture, captured in calendric songs of the agricultural cycle, pastoral melodies and music of wedding rituals, are preserved in areas of northwestern Ukraine: in Polissya ("wooded area") and in the Carpathian regions.

A different cultural type is presented by folklore of the great plains of southeastern Ukraine (*step*), which were settled only in the 16-17th centuries. Its powerful melodic style of peasant song lyrics and developed heterophony is still predominant, and the most prevalent genres have been those which reflect social arrangements unique to the life-style in that area: Ukrainian folk epic, *duma*; songs of the male tradition, *kozak* and *chumak* songs (which however later became part of a female repertoire).

Audio and video recordings of traditional music are concentrated in the largest phono archives of Ukraine, which belong to the most important scientific centers of research on musical folklore: Rylsky's Institute of Art, Folklore and Ethnology of the Academy of Science of Ukraine, Tchaikovsky's National Musical Academy (both in Kyiv) and Highest Musical Institute (in L'viv). There are also smaller regional phono archives in many other cultural centers of Ukraine. Private collections belonging to enthusiasts of traditional music appeared in recent years.

Because of active field work and accumulation of musical ethnographic material, *musical areology* has become a primary research subject in the 1990's involved with transferring data on geographic distribution of local musical traditions to maps of musical dialects with consideration given to genre variety and tune structure of calendric and wedding rituals. Articles on this subject with notation samples and illustrations have been published in various periodical publications and musical ethnographic anthologies.

Other popular subjects among Ukrainian musicologists have been structural typology; studies of functioning genres of activities of daily living (wedding music, summer work songs, lullabies, dirges, love songs, etc.); interregional and interethnic links of traditional culture; as well as, comprehensive analysis of musical traditions of individual localities and settlements. Some research has been done studying issues of instrumental music mostly of the Ukrainian Carpathian region.

Ethnomusicological studies are published by two periodic journals, *Narodna tvorchist' ta etnografia* [Folk Art and Ethnography] (established in 1936) and *Rodovid: naukovi zapysky do istorii kul'tury Ukrainy* [Ancestry: Scientific Notes of Cultural History of Ukraine] (established in 1991), and an anthology *Ukrains'ke muzykoznavstvo* [Ukrainian Musicology] (established in 1964).

In 1993 a state supported research project was established to deal with the material and spiritual culture of the population evacuated from the Chernobyl region after the nuclear accident 1986. This extremely valuable fragment of Polissyan tradition preserved in its rituals rudiments of ancient Slavic pagan mythology. Collected data were accumulated in the Chernobyl Scientific and Information Foundation and in the archives of the Institute of Ethnology in L'viv. During the 10th anniversary of the Chernobyl accident an international conference, "Polissya: Language, Culture, History" was held in Kyiv 1996. Proceedings of the conference were published as a multidisciplinary anthology (Kyiv, 1996, 468 p.), with a section *Ethnomusicology*.

In 1997 a conference on "Oral Epic: Ethnic Tradition and Performance" was held at the Rylsky's Institute of Art, Folklore and Ethnology. Discussions concentrated on an oral

formula concept of A.B. Lord, which found implementation in folklore research. Presentations including musicological ones were published in two volume proceedings (Kyiv, 1997, vol. 1, 175 pp., vol. 2, 183 pp.).

Other regular events include annual regional conferences of researchers of Western Ukrainian music (B.Lukanjuk, chairman and coordinator) which have been held in L'viv since 1990. Proceedings of conferences were published in eight issues of *Konferencia doslidnykiv narodnoii muzyki chervonorus'kykh (galyts'ko-volydymir'skykh) i sumizhnykh zemel* [Conference of Researchers of Folk Music of Redrussian (Galych-Volodymir) and Neighboring Lands].

Publications

Several publications representing various Ukrainian regions should be mentioned:

-*Pisni Slobids'koi Ukrainy* [Songs of Sloboda Ukraine]. L. Novikova, editor and author of introduction. Kharkiv 1997, 187 pp.
Introduction gives in-depth analysis of the special ethnic and social order which evolved on the border of Russia and Ukraine.

-Pospisil J., Lohvinova V. *Ceske pisne z ukrajinske Volynne*. Praha 1997, 616 pp. [Czech Songs of Ukrainian Volyn].
This book is about song culture of a Czech Diaspora in Western Ukraine.
Several small publications of the Rivne Institute of Culture:

- *Rogul'ky Pidlyashya* [Spring Songs of Pidlyassya], *Avtentychny spiv Polissya* [Authentic Singing of Polissya], etc.
These popular publications are quite good for school musical education and contain rare original song samples.

- *Narodni spivy Halychyny* [Folk Songs of Halychyna]. Collected, notated and edited by M. Mishanich.
A serial anthology which includes winter welcoming songs (*stchedrivky*), spring chain dances (*gayivky*) and wedding songs, and was published from 1991 to 1996.
The following are archive and new publications of rare editions:

- *Ukrains'ky narodni pisni, naspivani D. Yavornytskym: Pisni ta dumy z arkhivu vchenogo* [Ukrainian Folk Songs Performed by D. Yavornytsky: Songs and Epics from the Researcher's Archive]. Kyiv 1990, 454 pp.
Notations edited by O. Shevchuk.
D. Yavornytsky was a wellknown researcher of Zaporozh Sich which were Ukrainian military formations located at so called *porogi*, islands on the underwater rocks of the middle course of Dnieper River in Southern Ukraine.

- E. Liniova. *Opyt zapisi fonografom ukrainskikh narodnykh pesen* [Experience of Recording Ukrainian Folk Songs with Phonograph]. Kyiv 1991, 86 pp.
Introduction and commentary by O. Mourzina.
The book replicates the first audio recording of Ukrainian folk heterophony made in 1905 in Central Ukraine (Poltavstchina).

- *Muzychny folklor z Polissya: U Zapysakh F.Kolessy ta K.Moshyns'kogo* [Music Folklore of Polissya: Recorded by F. Kolessa and K. Moshynsky]. Kyiv 1995, 431 pp. Editing, introduction and commentary by S. Grytsa.
This is a publication of archive recordings done by two famous Ukrainian Slavic researchers, F.Kolessa and K. Moshynsky.
The following are available audio recordings (CD's):

- *Ukraine: Traditional Music*, UNESCO Collection, Paris 1990 (D 8206). Edited by O. Mourzina and T. Zolozova.

- *Traditional Music of Kyiv Region: Authentic Performing*, Germany 1997 (KCD 031). Edited by H Koropnichenko.

- *Traditional Music from Ukraina*, Silex 1994 (Part 1 - DDD y 225211 and Part 2 - DDD y 225216). Edited by H. Boone and O.Shevchuk.

Education

Ukrainian ethnomusicologists are trained similarly to musicologists in general within the system of higher musical educational institutions (at university level) of Kyiv, L'viv, Kharkiv, Odessa and Donets'k. Since 1993 two of them, in Kyiv and L'viv, have departments of musical folklore and a research laboratory of musical folklore. Advanced musicological training is provided to musicologists in general within these institutions. Routines of folklore music performance (singing, traditional instrumental music play, choreography, conduction of folk orchestras) are taught at the Institutes of Culture (total of four in Kyiv, Kharkiv, Rivne and Mykolayiv). Researchers of the highest qualifications are trained and write dissertations as aspirants (doctoral fellows) at Rylsky's Institute of Art, Folklore and Ethnology of the Academy of Science of Ukraine and the Tchaikovsky National Musical Academy.

The need for developing educational material concerned with ethnomusicology made textbooks on Ukrainian folklore an important part of research projects. Published textbooks:

- A. Ivanits'ky. *Ukrayins'ka narodna muzychna tvorchist'* [Ukrainian Folklore Music] Kyiv 1990, 334 pp.

- A. Ivanits'ky. *Ukrayins'ka muzychna folklorystika'* [Ukrainian Musical Folklore] Kyiv 1997, 391 pp. Abstract in English.

- *Ukrains'ka khudozhnya kul'tura* [Ukrainian Art Culture], edited by I. Lyashenko, Kyiv 1997, 412 pp. Sections on folklore music are written by S. Grytsa.

An important part of the living folklore has been represented by regional festivals taking place in Luts'k, Rivne and other cities. Since 1993 the Annual Festival of Traditional Musical Culture *Pokut'* has been held in cities around the country, the fifth annual festival took place in Kaharkiv. Ethnic minorities of Ukraine have also been organizing their own events: the conference "Jewish History and Culture in Ukraine" is held annually since 1993 (organized by the Institute of Judaism) and includes discussions on traditional music.

Performing Art

This is a special issue for Ukrainian ethnomusicologists. The most prominent of the groups of folklore singers is the ensemble Derevo [A Tree] (founded in 1979) conducted by E. Yefremov, whose repertoire includes music recorded by its members during field work. Performance of songs is as close as possible to the genuine version. This group toured Poland, Belgium and France.

A trio of Ukrainian women singers performing traditional music of Eastern Ukraine teamed with a group of French percussionists and took part in festivals of folk music in various cities of France. A CD *Diakouyou* [Thank You] Silex 1992 (DDD y 225020) was recorded.

Organizations

In 1994 the Association of Ethnomusicologists in Kyiv was founded which has its own working agenda. Currently, the organization of a conference on traditional folk ensemble singing, particularly heterophonic structures, is in progress.

An organization of all Ukrainian researchers and performers of traditional music is planned for the nearest future

Nina Gerasimova-Persydska and Olena Mourzina

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20-24 January	Theme: Gendered Images of Music and Musicians
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5. Local Transformation of Global Pop
6. New Research
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26-27 August	Theme 1. Agendas for Research in the Next Millennium
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Japan	Theme 3. New Video Documentation of Music & Dance
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21-24 October	Theme t.b.a.
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Syria	

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Slovenia	

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