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With
Third Notice

RIO DE JANEIRO 2001 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 @compu serve.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
36th WORLD CONFERENCE OF THE ICTM
RIO DE JANEIRO, BRAZIL, JULY 4-11, 2001

Conference Information

Conference Schedule

The 36th ICTM World Conference will be held from Wednesday, 4 July 2001 to Wednesday, 11 July 2001, with Sunday as a rest day (for excursion). Conference participants should plan to arrive in Rio de Janeiro no later than Wednesday, 4 July, as the opening session will be held on Thursday morning.

The closing session is scheduled for noon, Wednesday, 11 July. A more detailed conference schedule will be published in the April 2001 Bulletin and on the ICTM website (http://music.columbia.edu/~ictm).

Organizing Committee

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

Inquiries concerning the local organization should be directed to:
Prof. Samuel Araujo
Escola de Música da UFRJ
Rua do Passeio 98
Rio de Janeiro, RJ 20021-090
Brazil
tel: +55 (21) 532-4649 or 240-1441; fax: +55 (21) 532-4649
<samuca@openlink.com.br>

Conference Program

All questions concerning the scholarly program should be addressed to:
Prof. Anthony Seeger
ICTM Program Chair
2308 Blaine Drive
Chevy Chase, MD 20815
U.S.A.
htel: +301 588-1428; hfax: +301 589-6590
<aseeger@ucla.ed>

Extra Sessions

All questions and requests concerning workshops, video sessions, special meetings, business meetings, exhibitions etc. should be addressed to Prof. Samuel Mello Araujo (see above), with a copy to the ICTM Secretariat in New York (fax: +(212) 678-0332 or (212) 854-8191; <ictm@compuserve. com>)

General Assembly

The 35th Ordinary General Assembly of the ICTM will be held in the Salao Dourado, Forum de Ciencia e Cultura da UFRJ, Avenida Pasteur 250, Rio de Janeiro - RJ, 22295-900, Brazil, 4:00 - 5:30p.m.

Registration Information

A registration and information desk will be located and staffed at the Forum de Ciencia e Cultura da UFRJ on Wednesday, 4 July and thereafter every day of the conference as needed from 8:00a.m. to 5:00 p.m.

All participants, including those giving papers and chairing sessions, must pay a registration fee. To get the lower rate participants have to be ICTM members in good standing for 2001, if presenting a paper also for 2000. Because ICTM memberships will be checked at the registration desk it is strongly advised to have your membership settled with the ICTM Secretariat in New York to avoid waiting lines in Rio. However, there will be an ICTM Desk open in Rio for paying dues on short notice.

Registration fees may be prepaid by non-Brazilian participants in US dollars by postal money order or credit card. ONLY Brazilian participants may prepay in reais by either cheque or bank transfer at up-to-date rates for US$ equivalents to Banco Itau, Agencia 0311, Conta Corrente 02816-1. In Rio both US$ and reais are accepted currencies.

Cancellations of registration fees must reach the C & M conference bureau by June 30, 2001 (postmark). A fee will be set for refunds to non-US countries, and another for Brazilians. Please inquire at address below.

Please complete the enclosed registration form and return it, before 15 June, 2001, with your payment, to:

36th ICTM World Conference
C&M Congress & Meetings
Rua Marques 3, 101 - Humaita
22260-240 Rio de Janeiro-RJ, Brazil
Fax: +021 539.1214
E-Mail<cm@cxpostal.com.br>; www.cmeventos.com.br

All other inquiries concerning registration fees should be sent to Ms. Constanca Carvalho of C & M at the email address above.

Registration Fees

Ordinary Members	(prepaid)	US$120.00
(paid upon arrival)		US$150.00
Joint Ordinary Members	(prepaid)	US$160.00
(paid upon arrival)		US$200.00
Student Members	(one rate)	*US$ 50.00
Joint Student Members	(one rate)	*US$ 70.00
Non- Members	(prepaid)	US$180.00
(paid upon arrival)		US$200.00
Daily Rate		US$ 35.00
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.

Entertainment and Social Program

A number of performances, workshops and a sightseing tour are being planned in association with the conference. Look for further announcements in the April 2001 Bulletin.

Travel and Hotel Information - Rio 2001

Rio de Janeiro is a renowned tourist destination with a modern airport. It has hotels and restaurants ranging from quite simple rooms and meals paid for by weight ("by the kilo") to luxury hotels and fine restaurants. July is a busy season in Rio de Janeiro, because it is winter school vacation time, and the climate is agreeable for travel. The Local Arrangements Committee strongly advises everyone to make both airline and hotel reservations as early as possible. Official travel agent for the conference is:

BLUMAR Viagens e Turismo
Rua Visconde de Piraja, 550/ss 108 - Ipanema
22410-002 - Rio de Janeiro RJ - Brazil
t: +55 21/512-3153 or +/511-3636
f: +55 21/511-3739
<ictm@blumar.com.br; www.blumar.com.br/eventos/ictm

Contact person at Blumar is Ms. Erika Mendel.

Visa

Most travelers will need visas to visit Brazil. Consult your nation's embassy or nearest consulate for further information.

Getting to Rio de Janeiro

There are direct flights from many countries to Rio de Janeiro. For airline reservations, you can use Blumar, or find your own. Varig, Brazil's major national airline and the conference's official carrier is also planning a package for conference participants. But it is probably less expensive to use a ticket discounter (www.cheap tickets.com) or a good travel agent in your own country. The Brazilian Travel Agency (1-800-222-2746), for example, usually has excellent fares to Brazil from the United States. Another possibility is to see if you can put together a travel and hotel package through a travel agent or other tourist agency.

Travel within Brazil

If you want to travel within Brazil, you can use rental cars (if there are roads where you want to go), fairly inexpensive inter-city busses, or airlines. Inter-city airfares are expensive, but you can purchase plans in advance that allow you to fly to several cities for a fixed price. These are a bargain if you want to visit cities distant from

Rio like Manaus, Porto Alegre, or Recife. These should be purchased through a travel agent before you come to Brazil.

Rio Information

For visitors not planning to visit other parts of Brazil, a very useful and easy to carry guidebook to Rio de Janeiro is the 150 page *Lonely Planet* guide to Rio de Janeiro (ISBN 0 86442 591 0). The 2nd edition was published in October 1998, and may not have all the correct telephone numbers because of exchange changes in Rio, but it has excellent coverage of inexpensive hotels, clear maps showing their locations, describes rooms and prices (1998!), and includes listings for youth hostels as well. It recommends reservations, but thinks that travelers will almost always find some place to stay in the CFB area of inexpensive hotels.

Lodging and Dining in Rio de Janeiro

The conference site is located in Urca between two major hotel areas: the Catete-Flamengo-Botafogo (hereafter CFB) area and the Leme-Copacabana (hereafter LC) area. Inexpensive busses and moderately priced taxis will take you to the conference site easily from either location. The CFB area is less expensive, and the beach is on the bay rather than on the ocean. The LC hotels are more expensive, but are right near Copacabana beach, which is large, quite clean, and has ocean waves breaking on it. You can learn about some hotels through on-line and printed guidebooks, as well as this Bulletin.

The Blumar travel agency has set up on its website an easy to use hotel registration page. It has not so far set up bookings for the less expensive hotels in the CFB area, because those hotels are less used to handling conference participants. Most of them are acceptable, if simple, places to stay. Most do not have restaurants, but serve a continental breakfast and there are many small local restaurants nearby. It should be noted here that neither Blumar nor the Local Arrangements Committee can be held responsible for individually made reservations but both will try to solve eventual problems with accommodation.

In addition to the options provided by travel agencies, you may book a less expensive hotel or rent a temporary apartment - good for a group of people staying together. Campsites are too far from the conference site to be practical during the conference, but provide a good inexpensive way to do some touring afterward if you rent a car.

Some Relatively Inexpensive Hotels in CFB:

Note: all prices listed are approximate, all telephone numbers should be preceded by the following code: 55-21-:

Ambassador (R. Senador Dantas, 25) 297-5181, fax 220-4783, 80 rooms, US$50-70/night

Argentina (R. Cruz Lima, 30) phone 225-7233, fax 285-4573, 80 rooms, $35-$56/night);

The Imperial (R. do Catete, 186) tel 205-0772, fax 225-5814. 80 Apartments, $25-30/night;

Regina (R. Ferreira Viana, 29); t: 556-1647, f: 285-2999. 108 rooms, rooms $25-50/night

Flamengo Palace (Praia de Flamengo, 6, has own restaurant), phone 205-1552, fax 265-2846. 60 rooms, $45-60/night.

Debret Hotel (Av. Atlantica 4240); t: 521-3233; f: 247-3582. 413 rooms US$45 and up. At southern end of Copacabana Beach and within 30 minutes of city center - air conditioning, bars, nightclubs, sauna, pools etc. sandy beach. May be booked on the web through Alta Vista (worldwide hotel guide).

Elizabeth Travassos writes that professors invited to visit UNIRIO usually stay at the *Hotel Paissandu*, Rua Paissandu 23 (Flamengo). Hotel rooms are about US$30.00/day with breakfast included. Current phone: 558-7270.

"Os professores convidados da UNIRIO costumam ficar no Hotel Paissandu na rua Paissandu, 23 Flamengo). A diária em apartamento para uma pessoa custa atualmente 60 reais (isto é, cerca de 30 US dólares). O café da manhã está incluído. Telefone: 5587270."

Hostels:

YHA Chave do Rio de Janeiro (286-0303, fax 286-5652) Rua General Dionisio 63, Botafogo is good for members. $14/night. Non members can only stay one night. I presume that means membership in an international youth hostel organization.

Non-YHA hostel: Copacabana Praia, Rua Tenente Maraones de Gusmao 85. $15/night dormitory beds, $40/night apartments sleeping up to four with stove and refrigerator.

Short-term Furnished Flats:

Another fairly inexpensive option is for a family or a group of people to rent a flat for a week or more, and do their own shopping and cooking. Most flats do not come with telephones. For this accommodation option a knowledge of Spanish or Portuguese is strongly advised. There are several companies that rent flats, and ones in Copacabana range from about $50/day up for a one-bedroom flat, and some have several bedrooms with many beds. For example: Copacabana Flat, (R. Barata Ribeiro, 222), phone 222-7212, fax 235-1828, 40 apartments, $40-60/night.

Climate, Health & Other Valuable Tips

As with all travels it is advisable to take out travel and health insurance before you leave for Rio.

This is the cooler season (winter) in Rio de Janeiro which is particaluarly mild and pleasant with average temperature in July around 23 degree Celsius (73 degree Fahrenheit) and generally less rainy than the summer. The part of the city in which we are meeting is a healthy one. But for your comfort and health you should still probably drink bottled water or other bottled drinks, without ice cubes, and take other precautions common in tropical countries.

Rio, like most large tourist destinations, has some thieves who specialize in robbing tourists. To avoid problems, make copies of your passport (including visa page) and airline ticket, lock the originals in the hotel safe, keep a copy with you, and don't carry valuable things with you on the busses or the streets.

Bring extra money in the form of travellers checks and a few dollars in small

denominations to exchange if needed.

If you don't have to worry about your posessions you will be able to enjoy the city to its fullest.

As the conference nears, the ICTM web site (http://music.columbia.edu/~ictm) will continue to provide members with advice about travel to Brazil and the conference.

The Local Arrangements Committee will make every effort to make the event an enjoyable one as well as an intellectually stimulating one.

[Travel information provided by Anthony Seeger, ed.]

ANNOUNCEMENTS

From the Secretariat

Please note that the email address of the ICTM is now <ictm@compuserve.com> as already printed in the last April Bulletin Also: our fax number is NOT 212 678-0332 but 212 678-2513 or 212 843-8191.

New Joint Student rate: US$35.00.

New website for our study groups is http://ictm.alteravista.com.

ISAL postal land/air/land service to non-US and Canada: this is a faster mailing service than regular surface mail. Depending on the hubs mail might take just 2-3 weeks to reach customers. ISAL is available only for bulk mailings.

2001 General Assembly of the ICTM

The 35th General Assembly of the ICTM will be held during the 36th World Conference in Rio de Janeiro on 6 July 2001, from 4-5:30 p.m., at the Forum de Ciencia e Cultura, Universidade Federal do Rio de Janeiro.

Consequently and in accordance with the Rules of the Council, nominations for officers and ordinary members of the Executive Board must reach the ICTM Secretariat on or before 6 January 2001. The relevant provisions are the following:

8. Executive Board

(a) The Executive Board shall consist of a President and not more than two Vice Presidents ("Officers"), and nine Ordinary Members, all of whom shall be elected by the membership of the Council, by means of a postal ballot. In addition, the Executive Board may appoint other voting members as defined in clause (e).

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

(c) The Officers and three of the nine Ordinary Members shall retire at each Ordinary Meeting of the General Assembly. The Officers shall be eligible for re-election. Ordinary Members shall be eligible for immediate re-election only once. The order of retirement of the nine Ordinary Members shall be by seniority of election, but where this is inapplicable the retiring members shall be determined by lot.

The complete Rules in their most recent version were published in Bulletin 81, October 1992, on previous flyers, and they are posted on the ICTM website, http://music.columbia.edu/~ictm.

Co-chairs for 2001 Meeting of National Committees and Liaison Officers

Krister Malm and Egil Bakka will chair the next meeting of ICTM National Committees and Liaison Officers in Rio de Janeiro. Agenda and date for the meeting will be announced in the April Bulletin. All chairs and LOs are asked to make

preparations to attend the meeting in Rio de Janeiro 2001.

Study Group on Musics of Oceania Meets 2001 in Australia

The next formal meeting of the ICTM Study Group on Musics of Oceania will be held in association with the Australians Institute of Aboriginal and Torres Strait Islander Studies (AIATSIS), 15-16 September 2001, in Canberra, Australia.

The AIATSIS conference will celebrate the Fortieth Anniversary of its founding and will be held from 18-20 September 2001. Those attending the Study Group meeting are invited to stay on for the AIATSIS conference. Further information on the Study Group meeting will be given in the next Circular or contact <barbaras@hawaii.edu>.

Barbara Smith, chair of the STG, was honored with a two-day celebration in February at the University of Hawaii by the administration, her colleagues and former students, professional colleagues from throughout the world, and the Honolulu community-at-large for her 50 years at the University.

[Excerpt from: Circular #42, ed.] Barbara Smith

Italian National Committee - Reorganized

The ICTM Italian National Committee has been reorganized during our last meeting, held in Bologna on January 22, 2000. The assembly appointed as members of the board Goffredo Plastino (president), Tullia Magrini and Placida Staro. The Committee keeps its seat at the Department of Music, University of Bologna, and a web site http://www.muspe.unibo.it/period/ictm/home.htm) which will be reorganized and updated soon. Goffredo Plastino

Biodata of New Liaison Officers

Austria

Gerlinde Haid, born 1943 in Bad Aussee, Steiermark, received degrees for music education (Musikerziehung), Germanic languages (Germanistik) and her Ph.D. in Volkskunde and Musikwissenschaft in Vienna. She served as secretary general for the Oesterreichisches Volksliedwerk and as assistant at the Institut fuer Musikalische Volkskunde in Innsbruck. Since 1994, she is Ordinaria for Geschichte und Theorie der Volksmusik at the Universitaet fuer Musik und Darstellende Kunst Wien and heads the Institut fuer Volksmusikforschung. <haid@mdw.ac.at>

Iran

Hooman Asadi was born in 1971 in Tehran. He began his musical study by learning the setâr and the radif of Persian classical music with masters Daryoush Pirniakan, Dariush Tala'i and Majid Kiani. He studied Persian Literature and English Language at universities in Tehran and at the same time entered the Music Department of the University of Tehran, Faculty of Fine Arts, where he got his BA and MA. Then he has continued his further study and research, as a PhD candidate, at the Faculty of Art of Tarbiat Modares University of Tehran. His primary research interests lie in ethnomusicology, which he studied under the supervision of the leading Iranian ethnomusicologist Professor Dr Mohammad-Taghi Massoudieh, and the history of music in the world of Islam, especially through Persian and Arabic medieval musical manuscripts. Hooman Asadi has widely taught and served as a lecturer at several

music departments in Iranian universities including the University of Tehran and Sooreh University, and as a research fellow at some Iranian institutes and organizations. He is also the chair and founder of the Iranian National Committee for *Répertoire International de Littérature Musicale*. He has published scholarly articles in several encyclopedias and journals and presented papers to some international conferences. He is also a Member of the Committee for Musicology of the Iranian Music House and currently teaches ethnomusicology at the Music Department of the University of Tehran, Faculty of Fine Arts and Sooreh University. <hooman.ffa@neda.net>

Vanuatu

Raymond Ammann was born 1957 in Basel, Switzerland. He worked in horticulture and as trainer for guide dogs for blind people. At the age of 29, he started studies in ethnomusicology at the University of Basel. His masters thesis on ceremonial flutes in the Sepik River region, was based on a short trip to Papua New Guinea. The doctoral thesis, on throat singing on the Chukchi Peninsula, at the University of Bern, Switzerland, was based on two field trips to Alaska and Siberia. From 1992 to 1998, he was living in New Caledonia and studied traditional Kanak dance and music for the Centre Culturel Tjibaou in Noumea. Since 1998 he is living in Vanuatu where he studies the traditional music for the Cultural Centre in Vila. He just submitted his habilitation-thesis at the University of Innsbruck in Austria. Raymond plays flute and saxophon and his favorite sport is triathlon. <kaljoralsenta@vanuatu.gov.vu>

Ethnomusicology Symposium in Bucharest

ICTM Board members met for a one-day symposium with members of the Romanian Society for Ethnomusicology, the ICTM National Committee for Romania. The meeting which took place at the Brailoiu Institute of Ethnography and Folklore, Bucharest June 18, 2000. was chaired by Salwa El-Shawan Castelo-Branco and hosted by Marian Lupascu, chair of the NC, and Marin Marian-Balasa for the Brailoiu Institute.

The following issues were raised and discussed: *Music Industries: The Global and the Local* (Krister Malm); *Issues of Copyright and Ethics* (Anthony Seeger); *The Institutionalization of Ethnomusicology in the USA* (Dieter Christensen); *Ethnomusciology in Portugal* (Salwa El-Shawan Castelo-Branco); *Romanian Folk Music Studies Abroad* (Marin Marian-Balasa).

Thanks of the Board go to the hosts of the meeting which gave the Board an opportunity to meet with members of the Romanian Society for Ethnomusicology and for the exchange of ideas with them in a friendly atmosphere.

Vice-president Salwa El-Shawan Castelo-Branco Salutes 100th Anniversary of Berlin Phonogram Archive

On 30 September 2000, scholars from all over the world celebrated the 100th Anniversary of the Berlin Phonogram Archiv with a ceremony that was followed by a performance of the same Thai theatre music that Carl Stumpf had recorded on September 30, 1900 for the first Edison cylinder of the Archiv.

Professor Salwa El-Shawan Castelo-Branco, the ICTM Vice President, presented the

greetings of the ICTM and read a resolution signed by many of the participants:

"We, the participants in the conference 100 Years Berliner Phonogramm-Archiv, being cognizant of the outstanding importance and unique potential of the Berlin Phonogram Archiv for the World's knowledge of its musical heritage and its understanding of cultural diversity, but at the same time, having become aware of the administratively and budgetarily precarious situation of the Archive, herewith appeal to the German authorities to provide the secure institutional basis and budgetary means, including staffing, to safeguard and further develop this world treasure."

The ceremony and concert concluded a four-day conference on Sound Archives of the World that opened with a key lecture on "100 Years Berlin Phonogram Archiv" by Dieter Christensen (USA), Secretary General of the ICTM and former Director of the Berlin Phonogram Archiv. Among the ICTM members who contributed to the conference by organizing it, delivering papers, and chairing sessions were Artur Simon, the current Director, as well as Ulrich Wegner, Susanne Ziegler and Gabriele Berlin of his (temporáry) staff; and the following guests:

Ali Al-Daw (Sudan), Raymond Ammann (Vanuatu), Manfred Bartmann (Austria), Rafael J. de Menezes Bastos (Brazil), Wolfgang Bender (Germany), Ludwig Bielawski (Poland), Edda Brandes (Germany), Shubha Chaudhuri (India), Piotr Dahlig (Poland), Oskar Elschek (Slowakia), Steven Feld (USA), Guovanni Giuriati (Italy), Judith Gray (USA), Adrienne Kaeppler (USA), Emil Lubej (Austria), Richard Moyle (New Zealand), Bozena Muszkalska (Poland), Daniel Neuman (USA), Don Niles (PNG), Elizabeth den Otter (Netherlands), Martha Ramsten (Sweden), Ashoko Ranade (India), Ruediger Schumacher (Germany), Gretel Schwoerer-Kohl (Germany), Anthony Seeger (USA), Bosoma Sheriff (Nigeria), Louise Spear (USA), Doris Stockmann (Germany), Razia Sultanova (U.K./ Uzbekistan), Lujza Tari (Hungary), Gunnar Ternhag (Sweden), Hans-Hinrich Thedens (Norway), and Gert-Matthias Wegner (Germany/Nepal).

Correction

Carol Gee Zarbock asked to correct an omission in Allan Marett's report on the 2000 meeting of the Australian National Committee as published in the October 2000 Bulletin. Left off was the paper co-chaired by Zarbock and Rose Elu on "Music and Dance of kupai omaskir - Customary Cultural Material in an Ambassadorial Setting".

REPORTS

Meetings of the Executive Board

The **87th Meeting** of the Executive Board of the ICTM was held June 19-21, 2000 by invitation from the Muzeul Taranului Roman in Bucharest, Romania.

In attendance were Dr. Krister Malm, President; Dr. Salwa El-Shawan Castelo-Branco, Vice-president; Dr. Dieter Christensen, Secretary General; and Ordinary Board Members Drs. Egil Bakka, Marianne Bröcker, Adrienne Kaeppler, Anthony Seeger, Tsuge Gen'ichi and Wim van Zanten. Executive Secretary Nerthus Christensen in attendance.

The following decisions were made:

Upon recommendation of the Executive Secretary and Treasurer, Nerthus Christensen, the Board left the dues schedule unchanged, except for introducing a new membership category, "Joint Student Members", at the annual rate of US$35.00.

The Board accepted the invitation from the Fujian Teachers University to hold the 37th ICTM World Conference in Fuzhou and Quanzhou, China, during the first two weeks of July 2003. The Board appointed a program committee consisting of the Secretary General (chair), Wang Yaohua, Steven Feld, Anca Giurchescu, Tsao Penyeh. The local arrangements committee will be chaired by Prof. Wang Yaohua (Fuzhou) and include Prof. Tsao Penyeh (Hong Kong).

The Board recognized the Italian National Committee, chair Goffredo Plastino, and appointed Liaison Officers for Austria (Gerlinde Haid), Iran (Hooman Asadi) and Vanuatu (Raymond Ammann).

Dieter Christensen announced his plan to retire from his position as a professor at Columbia University in 2005 and that, therefore, the ICTM Secretariat would have to relocate. Further, that he would step down as General Editor of the Yearbook for Traditional Music after volume 33, 2002 and as also as Editor of the UNESCO Collection of Traditional Music upon the acceptance of a new contract for the editing of CDs.

The Board approved a Search Committee for a general editor of the Yearbook, consisting of Adrienne Kaeppler, Steven Feld, and Dieter Christensen.

The Board meeting concluded with a vote of thanks to Dr. Speranta Radulescu and her colleagues at the Muzeul Taranului Roman for not only hosting the Board but also entertaining its members at a vitalizing concert organized with support from the German Embassy at the Romanian Peasant Museum and featuring groups of traditional musicians from various regions of the country.

The **88th Meeting** of the Executive Board was held September 26, 2000 at the Berliner Phonogramm-Archiv, Berlin, Germany.

In attendance were Dr. Krister Malm, President; Dr. Salwa El-Shawan Castelo-Branco, Vice-president; Dieter Christensen, Secretary General; and Ordinary Board Members Drs. Egil Bakka, Marianne Bröcker, Adrienne Kaeppler and Anthony Seeger. Executive Secretary Nerthus Christensen in attendance.

The Board meeting was called by the Secretary General in consultation with the President to address urgent matters not conclusively handled in the 87th Board meeting, i.e., nominations, the move of the Secretariat, and the editorship of UNESCO

Records, taking advantage of the presence of Board members at the Centennial Celebration of the Berliner Phonogramm-Archiv.

The Board nominated Salwa El-Shawan Castelo-Branco for President; Adrienne Kaeppler and Steven Wild for Vice-presidents.

The Board appointed a Search Committee for a move of the ICTM Secretariat, consisting of Tilman Seebass, chair, Krister Malm, Lisbet Torp, and Steven Wild.

No decision was made concerning the UNESCO Collection editorship.

The Board expressed its thanks to Prof. Artur Simon, head of the Phonogramm-Archiv at the Ethnologisches Museum, for inviting the Board.

Dieter Christensen

Study Group on Folk Musical Instruments - 14th Meeting Markneukirchen 2000

Invited by the Westsächsische Hochschule Zwickau (Department of Musical Instrument Construction, Markneukirchen), the Study Group on Folk Musical Instruments met June 21-26, 2000, for a meeting organized by Erich Stockmann and Andreas Michel in the Saxonian Vogtland region of central-eastern Germany. This area holds a special significance in the history of musical instrument making: until the 1930s, it produced and exported a lion's share of the professionally made (particularly, western) musical instruments of the world. In addition to delivering and discussing papers, participants also visited instrument workshops, museums and exhibits in the area. Of particular interest were recent efforts being made to revive the area's instrument-related economy since German reunification, including the new slogan for the region as "Musicon Valley." The international character of this fourteenth meeting of the study group was emphasized by the participation of scholars from not only Europe but also Asia, Africa and North America.

Paper topics focused around the theme of musical instruments and the contemporary forces of globalization, modernization and the mass media. Max Peter Baumann delivered the opening paper on "Local and Global Traditional Musical Instruments and Modernization," describing mental constructs and cultural concepts of emerging importance in the course of globalization. Dan Lundberg focused upon the Swedish didjeridoo as an example of the re-localizing of "world music" instruments, by which the originally Aboriginal instrument is used to reinforce the "Swedishness" of folk music. Linda Fujie discussed Japanese taiko drumming in the age of the mass media, using contrasting examples of two groups, one traditional, the other of more recent origin. In a paper on "Traditional Musical Instruments in a Modern Context," Gunnar Terhag analyzed the relationship between instrumental revival (primarily by musicians) and research (by scholars), and the aesthetic constructs of the former.

In his paper entitled "No Fiddle," Rembrandt Wolpert described the nonlexical, mnemonic syllables of Irish and Scottish music and the kinds of musical information conveyed through the lilting (or camteireacht) vocabulary. Bernhard Garaj reported on the revival of the dudelsack tradition in Slovakia during the past ten years, in part related to that country's political changes. Folk musical instruments in Poland were the object of Piotr Dahlig's lecture, particularly their popularization and spread through various channels in the course of the late 19th and 20th centuries. In his paper on the "Nordamerikanische Vorsatzflöten zwischen Tradition und Kommerz," Rudolf Conrad examined these instruments in regard to their transformation from a

spiritual instrument to one linked to Indian rights and identity, tracing their increased market orientation and transformation into art objects.

Oskár Elschek surveyed the development of the professional manufacture of folk music instruments, in terms of not only technological but also mental and cognitive changes (e.g., hierarchies of sound ideals). Using Russian examples, Ullrich Morgenstern reported on professional instrument construction and folk music practice, describing the links between instrument construction and the development of various kinds of solo playing as well as folk music ensembles.

Papers delivered by two Latvian colleagues dealt with musical instruments from that country. Irisa Priedite reported on the Latvian psaltary kokle and its development, geographical distribution and structural characteristics. Valdis Muktupavels discussed relationships between traditional and modern Latvian musical instruments, focusing on the recontextualization of traditional elements and particularly the development of folklore in the late 19th and 20th centuries.

Andreas Michel, who directs the Department of Musical Instrument Construction at the Westsächsische Hochschule, presented a paper that served as a framework for the group's discussions and observations. Beginning with a historical review of the Saxonian Vogtland region's activities in musical instrument construction, he then focused upon industrial production of folk music instruments and its consequences in the 20th century. Angela Waltner, Heidi von Rüden and Eberhard Meinel, students at the Hochschule, reported on their research project on the well-known guitar maker Richard Jacob "Weißgerber," while Alexander Stauch described the historical and contemporary construction of the Sorbian fiddle.

Gisa Jähnichen gave a paper on the professional manufacture of traditional musical instruments in that country, focusing upon the champassak ceremonial ensemble in its musical and ritual context. Rinko Fujita reported on the Japanese mouth organ shô, having conducted systematic experiments on its sound production and tonal characteristics. Changes of values associated with musical instruments comprised the focus of Andreas Meyer's paper on drum carvers of Asante (Ghana) and their path "from musical instruments to interior design." Timkeht Terrefa examined the masinqo one-sided spiked lute of the Ethiopian highlands, contrasting in its musical use, symbolism and consumption among residents of the cities and of rural areas.

Rudolf Conrad organized an exhibition for this conference entitled "Masked Dance and Festival for the Dead-Traditional Music of Native Brazilians Today" and led an informative tour of the objects. Workshops were given by Martina Claus-Bachmann on a CD-ROM project she developed with students on the drum in Sri Lanka and a demonstration by Max Peter Baumann of a Website project of the University of Bamberg on the concertina of Franconia.

During the business meeting, study group members acknowledged with warm gratitude Erich Stockmann's many years of leadership and the important role he has played in the intellectual and organizational growth of the group in the course of more than thirty years. Together with co-chairman Oskár Elschek, he achieved the feat of regularly bringing together scholars from East and West, stimulating lively and friendly communication at each meeting, and ensuring the broad distribution of the meetings' results through numerous publications that he planned and edited. Unanimously elected as new chairman of the study group was Andreas Michel and as co-

chairmen Gunnar Ternhag and Linda Fujie. The next meeting is planned for the summer of 2002 in Sweden, to be organized by Gunnar Ternhag and Dan Lundberg.

Linda Fujie

Study Group on Historical Sources of Traditional Music - 13th Meeting 2000

The Study Group on Historical Sources, active since more than thirty years, has held its 13th meeting in Innsbruck, Austria, from May 17-23, 2000 following an invitation from the University of Innsbruck. Host was Professor Tilman Seebass, Head of the university's Institut für Musikwissenschaft. Local organizer was Professor Rainer Gstrein who joined the STG in 1988.

In coordination with the biannual ICTM conferences and the activities of other Study Groups this STG tries to meet every second year in spring or autumn. But sometimes the planning does not fit to the reality of local circumstances or meeting calendars, so that the intervals may be somewhat longer, as this time, or even much shorter. The latter may come true for the next (14h) symposium in Hungary - dedicated to Benjamin Rajecky, the former chairman of our STG (avtive, in cooperation with Wolfgang Suppan, since 1964), whose 100th anniversary of birth, as already announced in my report of 1997, will be celebrated next year.

Around 30 participants from 13 countries joint the Innsbruck meeting coming from Albania, Austria, Croatia, Czech Republic, Germany, Hungary, Lithuania, Norway, Poland, Romania, Slovak Republic, Sweden, and Yugoslavia.

The Innsbruck meeting was held on two topics:

1. Change of style in traditional music: Performance and repertory.
2. Laments in historical documentation and sound/video recording.

Again we had a very good meeting with papers and video presentations on a high level, as well as broad and thorough discussions. Nearly two thirds of some twenty presentations were dedicated to the first topic, describing for example the change of bearers of tradition and the role of Roma musicians within this process, the crossing over from originally vocal to instrumental forms or the replacement of older types of instruments by younger ones, the change of social functions, as "traditional" music in tourism or mass media contexts, but also the development of single melody types through centuries, change of dance types, developments in polyphonic music and the like; another viewpoint focussed on types of sources and their use in scholarly reconstruction of history, as well as different aspects of historical understanding - to mention only a few items.

The papers on the second topic, mostly on laments and death related music traditions of south-eastern Europe, showed some basic musical similarities as well as interesting diversities between the repertories of different ethnic territories, e.g. instrumental traditions beside the vocal lamenting, relations to deep-rooted calendar rites, or the survival of characteristic structural elements, coming from archaic lament layers, in new musical and functional contexts, thus referring also to the first topic oft the conference.

Fortunately, a couple of young active people with great interest in the thematics of the STG have taken part for the first time, presenting very interesting

papers, partly drawn from their dissertations or recent fieldwork projects. Most of these young scholars are ready for membership and active cooperation.

Innsbruck is one of the most marvellous university towns in Europe, surrounded by snow covered mountains. Everybody used the free hours to visit the old city with its impressive buildings, and, thanks to the organizer, participants could enjoy a Sunday-trip to a nearby top (2334 m) of the Karwendel mountains.

Two items of the Final Session are of interest for the present report:

1. Doris Stockmann (71), chairperson of the STG since 1988, retired from her job in order to let a member of the younger generation take her place as head of the STG for the next decades. She has been replaced by Susanne Ziegler from the Berliner Phonogramm-Archiv, elected by the overwhelming part of the STG members present in Innsbruck. The new chairwoman will cooperate with Rudolf M. Brandl (elected in Dion in 1997 instead of Hartmut Braun). Her address: Kilstetter Str. 28, D-14167 Berlin; wt: +49 30/8301 201; wf: +49 30/8301 292; <rsziegler@aol.com>

2. The next meeting of the STG will be held 2001 in Pásztó/Hungary, Benjamin Rajecky's home village. The Local Organizer is Lujza Tari <lujzat@zti.hu> from the Hungarian Academy of Sciences (Zenetudomanyi Intezet, Pf. 28, H-1250 Budapest). The proper dates will be announced in time.

The papers of the Innsbruck conference will be published. Deadline of the manusripts is November 15, 2000. The Dion volume is delayed for several reasons, but we will be able to present it at the Pásztó meeting.

Berlin, September 2000 Doris Stockmann

Study Group on Ethnochoreology - 21st Symposium 2000

The 21st biennial symposium of the Study Group on Ethnochoreology was held on the idyllic island of Korcula, on the Adriatic coast of Croatia, co-hosted by the Zagreb-based Institute of Ethnology and Folklore Research and the Korcula Tourist Board. This ethnochoreology symposium was the largest in numbers bringing together continuing and new members. The meeting was also the longest in time, considering Sub-Study Group meetings June 30-July 1, prior to the formal program of the Symposium, July 2-8. The meeting was held in Hotel Liburna, walking distance from the medieval walled town of Korcula, whose 14th century stone walls were the backdrop for the opening of the summer sword dance festival.

Two themes were well suited for each other on Croatia's Korcula island:

Sword Dances and Related Calendrical Dance Events
Revival: Reconstruction, Revitalization

The first theme was appropriate to the island, with its treasure chest of several sword dance groups - in five of the oldest villages and two in the town of Korcula. The second theme of revival touches upon the role of tourism and its revitalizing dance traditions since 1997, when an annual summer-long sword dance festival was initiated. The Symposium was planned to overlap with the opening of this Festival.

The Symposium program consisted of fifty-nine presentations, four video showings and a dance workshop. Paper presentations were equally balanced between the two themes, and most papers were illustrated with projected graphics, photographs, video examples or slides. The working language was English, although two

presentations (with assisted English translations) were given in French and Spanish.

Thirty papers were included under the first theme. The first paper by Theresa Buckland (United Kingdom) "Calendrical dance, ritual and drama: re-appraising pan-European theory" approached the subject theoretically and provided an overview about prior thinking of European sword dance. Other overviews of sword dances followed, but focused in their own countries: in Poland by Grazyna Dabrowska "On some sword dances"; Marjeta Tekavec on "Traces of sword dancing in Slovenian dance tradition"; Hannah Laudova on "The time span and the cultural and social significance of sword dances in the Czech lands and in Slovakia"; Larysa Saban with "Dances and games with weapons: Ukrainian authentic traditions and historical examples"; Angel Acuña Delgado from Spain gave "Sword dances in Andalucía: problems in semiotic interpretation"; Roland Baumann (Belgium) spoke about "Performing the Spanish crusade in Mexico, Andalucía and Guatemala"; Carlo Bonfiglioli "The sword and the flower: opposition and continuity in the study of two Mexican dance genre"; Anna Shturbanova from Bulgaria with "Ritual background of sword dances"; Anna Ilieva with "Survey of masquerade games in Bulgaria – Eastern and Western types"; Jörgen Torp with "A German sword dance in Albertsdorf/ Dithmarschen", and Placida Staro with an Italian example "Sword dance, missing the sword"; Anca Giurchescu (Denmark) spoke of "The Romanian 'Calus' between ritual and national symbol".

Gabriele Berlin (Germany) spoke and demonstrated an analysis of martial art with "The stick dance of the Tharus in Nepal: relations between an extinct martial art and a living dance tradition."

Papers about sword dance and related subjects of music or ritual aspects of the dancing in Croatia were presented by members of the Institute of Ethnology and Folklore Research: Tvrtko Zebec provided a survey of "Sword dances among the Croats"; Iva Niemcic spoke about the carnival dance event in one of the Dubrovnik-area islands, "The poklardarsko kolo on the island of Lastovo"; Goran Ivan Matos spoke about the "Carnival sword dance in the form of a contra dance in Putnikovici, Croatia"; Ivan Lozica spoke about a related aspect "Sword dances on the island of Korcula and the custom of choosing the King"; while Jasna Capo Zmegac spoke of another aspect "Tradition and modernity: the killing of the bull on the island of Korcula"; about musical aspects by Grozdana Marosevic with "Kumpanija and Moreska music – for the sword and mock-combat dances of the island of Korcula – in relation to traditional music in Dalmatia" and Josko Caleta with "The particularities of music-making and singing in the revived chain dances of Peljesac and Korcula."

Historical research was focused in five presentations: Barbara Sparti (Italy) with "An 18th century Venetian moresca"; Giorgio di Lecce (Italy) "Swords and tarantellas: the healing dances with swords in South Italy and Spain in the 17th and 18th centuries"; Gorana Doliner (Croatia) with "*Moresca, comatimento nazionale* – one historical source from 1819"; and Elsie Ivancich Dunin (United States and Croatia) bridged history, continents and two cultures with "20th – 16th century comparative links: Yaqui Indians (North America); Lastovo Island (European Mediterranean)"; Judy Van Zile (United States) presented an analysis bridging history with "Iconography of sword dances in Korea."

Sword dance revival was discussed by three dance practitioners and director-leaders of performance dance events: Renaat Van Craenenbroeck with "Creating a

tradition" in Belgium and Vido Bagur (co-authored by Zorica Vitez) with "Facts and dilemmas: a dialog concerning the revival of Kumpanija in Pupnat" on Korcula Island, Croatia. The Korcula sword dance festival program was the topic of Goran and Milan Oreb's presentation, about the "Role of Korcula's Festival for Knightly Dances in preservation of traditional values."

Culminating the sword dance theme is the presentation by Allegra Fuller Snyder, who proposes "'The carnival complex' on the web, a new research strategy." Her long-term interest in the study of carnival events and seeing a need for an international comparative approach through computer links, was an appropriate proposal for the Study Group.

A dance workshop (taking place on Badija, a small nearby island) provided the symposium with an experiential comparison of a currently danced combat sword dance with a reconstructed historical example. Selected sword combat movements from the Korcula town's Moreska, were demonstrated by the two kings of the dance drama, and taught to the symposium members by Goran Oreb (Croatia). As a historical comparison, Barbara Sparti (Italy) presented her reconstruction of sword dance movements from a sixteenth century French dance treatise by Arbeau.

Twenty-eight papers were presented under the theme of "revival."

Theoretical approaches were introduced by Joann Kealiinohomoku (United States) "New functions and contexts for old dance cultures"; by Egil Bakka (Norway) "Contrasting lives, contrasting authenticities"; by Mary Coros (Canada) "The 'forgotten' dances of Crete: dilemma for an American Cretan dancer, choreographer, teacher, researcher."

The concept of revival in a selected culture: Anne Décoret (France) in "The Court and Ceremonial Dances Conservatory of Abomey, Benin: cultural and political stakes of a revival attempt"; Joao Soeiro de Carvalho (Portugal) in "Makwayela: nation and expressive culture in Mozambique"; and Chi-Fang Chao (Taiwan) in "Reconstruction of the priestess dances in southern Okinawa, Japan: reinterpreting authenticity"; Helene Eriksen (Germany) spoke of the "Strategies for the performance and revival of Iranian dance in the Diaspora"; Catherine Foley of the "Irish Sean Nos dancing: the process of revitalizing and revival"; Andrée Grau (United Kingdom) of the Tiwi Catholicism: dance and religious syncretism among a northern aboriginal people in Australia"; Mats Nilsson with "What, who, when and then – and maybe why!! Some comments on the Swedish folklore dance and music revival movement", and Daniela Stavélová of the "Folklorism in a changing society" focused in the Czech Republic.

Revival in a performance context was presented by: Nancy Lee Ruyter (United States) with "La Meri and her work in 'ethnic' dance"; Andriy Nahachewsky (Canada) spoke of the "Strategies for theatricalizing 'folk' dances"; László Felföldi (Hungary) discussed the "Danube Folklore Festival, Kalscsa as a workshop of revival activities in Europe"; Mohd Anis Md Nor (Malaysia) dealt with "Dancing on the proscenium: re-constructing, revitalizing and appropriating Malay folk dances in new performance spaces"; Sanja Andus L'Hotellier (France) analyzed "The opening and closing ceremonies of the Albertville Olympics – an invitation to the 'bal populaire'"; Christine Glauser (Switzerland) revealing "Cultural associations as actors of revival of dance traditions in northern Greece"; and two approaches to Romanian dance

performance, by Colin Quigley (United States) in "Ideologies of revival and representation in Transylvanian dance" and Zamfir Dejeu (Romania) with "Folklife in Romania." Deidre Sklar (United States) presented "That may be the way they do it in the north, but it's not the way we do it here"; reviving and reconstructing the past in the 'Indio' dance of Tortugas, New Mexico"; Adrienne Kaeppler (United States) took us to the Pacific area with "At the Pacific Festivals of Art: revivals, inventions, cultural identity and tourism"; Anne von Bibra Wharton (United States) to Europe with "Folk dance revival in Germany, 1930s – 1940s"; and Moria Laffranchini (Switzerland) to Mozambique, Africa, with "The ideological revivals of Timbila (1975 – 1995 and 1995 –2000)"; Fahriye Dinçer (Turkey) "The revival of the Semah dances: identity question versus cultural policies in Turkey"; Ioannis Manos (Greece) with "The politics of dance in the Florina region, northwestern Greek Macedonia"; and lastly a heated discussion produced by Lynn Maners (United States) with "Utopia, Eutopia and EU-topia: performance and memory in (former Yugoslavia)."

In addition to the papers, a panel was led by Georgiana Gore (France), about "Ownership and appropriation of tradition in dance" followed by an active discussion, which will be synopsized in the Proceedings of the Symposium.

Four video presentations complemented three of the research papers: Anca Giurchescu showed "The caluser of Transylvania (Romania) in European context"; Helene Eriksen showed "Strategies for the performance and revival of Iranian dance in the Diaspora"; Angel Acuña Delgado showed "Danza de spada en Andalucía." Andras Gombos (Hungary) showed and discussed "'Masters of Folk Art' as sources of revival activity" in Hungary.

The two themes of the Symposium were discussed and summarized by Allegra Fuller Snyder and Barbara Sparti (sword dance) and by Colin Quigley and Andriy Nahachewsky (revival). This discussion will also be synopsized in the upcoming Proceedings.

Two events were integrated into the schedule of the Symposium, a festival program and a visitation to a village to see a reenactment of a sword dance ritual.

Sword Dance Festival

The dates of the symposium were in part planned to overlap with the opening dates of Korcula's summer-long sword dance festival. The program began with a parade of all the Croatian groups and guest groups from Czech Republic, through Korcula's streets and onto the festival stage that has as its backdrop the medieval stone walls and towers of the city. In the first evening all of Korcula's dance groups performed: five of the Kumpanija sword dance groups (from the oldest villages on the island) with selected movements of their chain sword dances, and two combat sword dance groups with Moreska from the town of Korcula. In addition Croatian sword dance groups from the island of Lastovo, from Putnikovici on the peninsula of Peljesac, and from Donji Andrijevci in Slavonija. The second evening featured guest sword dance groups from the Czech Republic, Lopenikem and Podsable Komma.

Kumpanija Evening in Pupnat Village

The Symposium was privileged to observe a reenactment of a sword dance ritual event in one of the five oldest villages on the island, Pupnat. The Kumpanija

group of men included the sword dancers, the village "king, fat and thin judges, and two doctors" who led the symposium participants on the village visitations, sang songs, shot ram-rodded pistols into the air, bedecked the church cross with oranges, gave formula speeches, mocked the beheading of a bull's head, and danced their chain sword dance, followed by a couple dance that invites the young women of the village into the event, followed by traditional feasting with improvised speeches and general merry-making.

Three related events were scheduled before and after the formal program of the Symposium.

On the eve of the Symposium, Smokvica, another of the old villages in the center of the island hosted the Symposium group in a dance workshop and traditional wine and foods on the terrace of their church and under an ancient tile-covered "loggia."

A premiere of a television documentary filmed as a project of Croatia Radio Television directed by Aleksej Gotthardi-Pavlovsky, "Ples Od Boja" (Dance of battle) was edited in time to be shown at the end of the Symposium. Sub-titled in English, the documentation was about the revival of the Pupnat Kumpanija ritual dance event. The Pupnat villagers were invited to view the film with the Symposium participants, followed by a discussion of the "actors" with the outside "observers." Although not a formal part of the Symposium, this premiere was an appropriate culmination of both the sword dance and revival themes on Korcula island.

A departure tour from Korcula to Dubrovnik was organized by Elsie Dunin. The focus was to observe and experience two dance types found within villages of the historical Republic of Dubrovnik: a carnival period sword dance event and a contrast of a seacoast village with an upper border village with Lindjo dancing accompanied by a lijerica musician.

On the Committee for Symposium 2000 in Korcula, Croatia served Marianne Bröckèr (Germany), Elsie Ivancich Dunin (United States/Croatia), and Iva Niemcic (Croatia).

Elsie Ivancich Dunin

Study Group on Music and Gender - Toronto 2000

The year 2000 has proved to be one of exciting developments for the Music and Gender Study group. About 30 delegates met at York University, Toronto from 5-7 August 2000, for an extremely lively and engaging conference, skillfully convened and organised by Beverley Diamond. The scope of the conference themes attracted scholars from as far afield as Australia, Poland, Croatia and Germany and scholarly interests covered a range of topics including: Ukrainian folk dance; Georgian chants from Russia; Jewish songs; issues in music education; Sephardic music in Spain; female African composers; Australian Aboriginal women's crying-songs; restaurant music in Finland; and the construction of gender in popular music in Iceland and America. The conference also included some general discussion sessions guided by Beverley Diamond and Carol Babiracki concerning gender in relation to issues of music and biology and music and human movement. These sessions prompted much enthusiasm from all participants and raised probing questions. Other highlights of the conference included an evening at Caribana, an evening of Caribbean Mardi Gras

music and dance; a surprise performance of Georgian chant, as well as some time to explore the sights of Downtown Toronto.

On publication matters, our congratulations go to Beverley Diamond and Pirkko Moisala for their recent anthology entitled *Music and Gender*. Illinois: University of Illinois Press, 2000 which was launched at the conference. The collection explores the ways gender, as a dynamic and fluid system, informs and transforms what we call music. Case studies include how gender is performed and/or reflected in musical performances in Turkey, Croatia, Finland, Estonia, Central African Republic, Eritrea, Ethiopia, United States and Canada.

At the conference business meeting, members reluctantly accepted Pirkko Moisala's resignation from the position of co-chair after her many years of tireless service. We would like to thank Pirkko for the hard work, dedication, consistency and cheerfulness that she has brought to the group. Carol Babiracki continues to hold her position as co-chair and a new co-chair was elected. Fiona Magowan is a lecturer in Anthropology at Adelaide University (Adelaide, S.A. 5005) specializing in Australian Aboriginal music and dance. Originally from Belfast, Northern Ireland, she completed a degree in Music at Nottingham University, England, before studying Anthropology at Oxford University and completing her D.Phil., Melodies of Mourning in 1995. At the meeting, it was also agreed that the Study Group would set up a listserve website in order to enable further dialogue between members to continue. We are extremely grateful to Roberta Lamb for enabling the Study Group to function in this manner. In order to participate in the website discussion group we require email addresses of members. There are a number of members whose email addresses are not listed. If you have not sent us your address please email one of the co-chairs below accordingly. In terms of future meetings, Poland, Italy and Australia were discussed as possible conference venues.

The next major event for the Study Group is the 2001 ICTM World Conference in Rio de Janeiro, Brazil. At this stage, we would like to encourage members to submit proposals for a music and gender panel and/or to alert conference participants about activities of the group through publications and advertising. Please contact one of the co-chairs as soon as possible if you are attending the 2001 ICTM World conference and would like to participate in either regard. The co-chairs of the Study Group encourage all members to contact them with ideas for developing the Study Group or for sites for future meetings.

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Fiona Magowan

Study Group on Music of the Arab World - Aleppo/Syria 2000

The third meeting of the Study Group was held in the historical city of Aleppo-Syria (April 28 to Mai 1,2000). The French Center for Arab Studies in Damascus acted as host and assisted with the organization of the meeting. The director of the Arab Conservatory of Music in Aleppo, Nuri Iskandar, was extremely helpful in providing us with a beautiful meeting place in the fifteenth century convent of Mar Assia headed by father Emil Assoud, also a musician. The Conservatory also helped with contacts and invitations to Syrian musicologists and musicians.

More than twenty scholars and musicologists from Jordan, Syria, Lebanon,

Iraq, Yemen, Bahrain, France, Germany, Holland, England, Ireland and the U.S presented papers in Arabic, English and French. Students, musical journalists, musicians and other participants from Lebanon, England and the U.S.A. and, of course, from Syria attended the sessions. Topics discussed at the meeting were:

1. Arab music during the Ottoman period
2. Bedouin and tribal music in the Arab world
3. Concepts and terms in Arabic music.

Discussion on the first two topics started at the 2nd STG meeting in Oxford 1997 and continued in Aleppo. At its 1997 meeting, the Study Group had decided to focus on each subject for at least two successive sessions to leave more time for in-depth research. The third topic "concepts and terms" was also chosen in Oxford but not discussed. Its aim is to prepare for the STG project of producing dictionaries of oral musical terms used in regional musical repertoires.

Two remarkable events were part of the meeting. A working session to discuss "Sacred chant in Aleppo since the 19th century" was organized in presence of the most renowned Aleppo singers of sacred music. The famous muedhin of Aleppo, Sabri al Mudallal, his young disciple Omar Sermini and the *'ud* player Mohammed Qadri al Dallal discussed and performed examples of sacred music in Mar Assia's chapel. The other extra session dealt with the presentation of the Study Group's future project of musical dictionaries. L. Plenckers presented a preliminary protocol of contents. Scheherazade Hassan presented a working project for six musical dictionaries based on collections of oral terms used in the music of the following regions or countries: 1. North Africa, 2. Egypt, 3. Syria, Lebanon, Palestine and Jordan, 4. Iraq, 5. Gulf countries, 6. Yemen. A meeting to discuss the ongoing work on this project might take place before the 4th STG meeting.

Participants attended concerts of a regular Islamic *dhikr* in a Sufi house and a Christian Easter ceremony for Good Friday, in the Orthodox Church of Aleppo. Three concerts took place in the Convent: Nuri Iskander's group presented a number of non-religious Syriac songs. Two exceptional concerts of Syrian classical music expressed the essence of musical emotion *tarab*, and illustrated the relation between singers and audience and the role of individual improvisation in Arabic music.

Discussions revealed the differences of attitude towards music, its subject, methodology and the concept of research between local musicologists and those who came from the West. Definitely more interaction and frequent communication is needed for the benefit of both sides. The Study Group can bridge the gap and considers associating more regularly with both sides. Syrian musicians and musicologists expressed their wish to collaborate with the Study Group and launch some projects within its frame. Armenian musicians of Aleppo proposed organizing a series of lectures on the historical role of Armenian musicians in the Arab world in association with our group .

The French Center of Arab Studies proposed publishing three papers in its very prestigious *Bulletin d'Etudes Orientales*. Participants however expressed their wish to see all the papers of the meeting grouped in one volume.

Scheherazade Hassan

Study Group on Music and Minorities - First Meeting - Ljubljana 2000

The first Study Group Meeting of our very young Study Group was organised 25-30 July 2000, by Svanibor Pettan and hosted by the Institute of Ethnomusicology at the Scientific Research Center of the Slovenian Academy of Sciences and Arts. Hospitality and organisation was marvellous and presentations of inspiring papers were followed by good discussions. The themes of the conference were the following:

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

As expected, most papers focused on identity, on the relationship between music and identity. Many colleagues from Slovenia did research on the minority situation "at home". One minority, the Roma, a minority world-wide, became the topic of a whole day.

The program was structured according to certain subjects. Following the opening of the conference, the first morning session was dedicated to the minority situation in Slovenia. Mitja Zagar (Ljubljana) gave an overview on the legal situation and Masa Komavec (Ljubljana) on the research traditions in Slovenian ethnomusicology. In his paper *Folk Music and Identity* Julijan Strajnar (Ljubljana) spoke about own experiences as an immigrant in France forty years ago, while Vesna Andree Zaimovic (Sarajavo) presented her very recent experience as a Bosnian refugee in Slovenia, both papers concentrating on the role of traditional music in the respective context. The afternoon session focused more on the theoretical point of view with papers of Krister Malm (Stockholm), Kjell Skyllstad (Oslo), Adelaida Reyes (New York) and Leon Stefanija (Ljubljana). The theoretical background was very important for our further discussions.

The second day started with two papers on the history of research traditions in Austria, read by Gerlinde Haid (Vienna) and Gerda Lechleitner (Vienna). John Morgan O'Connell (Limerick) presented the minority situation in Ireland, Jerko Bezic (Zagreb) spoke about the research tradition concerning the Croats in Burgenland and Alma Zubovic (Zagreb) about interpretations of historical documents in Bosnia and Hercegovina. The afternoon papers presented insights on the minority situation in countries such as China and the USA with papers of Shui-Cheng Cheng (Paris) on the Yao-Minority, Michael Schlottner (Frankfurt) on Native Americans and Jadranka Vazanova (New York) on Slovaks in the USA.

The third day was dedicated to the Roma with papers by Christiane Fennesz-Juhasz (Vienna) about the research tradition in Austria, Zuzana Jurkova (Prague) about a certain style of songs in Slovakia and the Czech Republic, Katalin Kovalcsik (Budapest) about musical transformation processes in Hungary and Anca Giurchescu (Copenhagen) about Roma dance in Romania. Roma as musicians for the majority in different regions was the topic of the afternoon papers by Wolf Dietrich (Sulzheim) about the Tatars of the Crimea, Dimitrije Golemovic (Belgrade) about Serbia and Nice Fracile (Novi Sad) about the Vojvodina. Svanibor Pettan (Ljubljana) showed an extraordinary film about Rom musicians in Kosovo before the war.

The excursion on the following day brought us to one of the most famous caves of Slovenia and afterwards to the Mediterranean part of this wonderful country. The

business-meeting of the Study Group took place in a very nice village restaurant in a pleasant and productive mood.

The morning session of the fifth day on minority groups in several European countries introduced two important aspects of minority identity: religious and local identities. Ardian Ahmedaja (Vienna) read a paper on Albanians in Italy, Anna Czekanowska (Warsaw) on a local group in Poland and Dorit Klebe (Berlin) on Sephardic music in Turkey as well as Turkish music in Berlin, followed by a paper from Zeljka Kamhi (Vienna) on Sephardic traditions in Bosnia. Ankica Petrovic (Los Angeles) showed a film, "The Key from Spain", about a Sephardic singer from Bosnia, living in the USA. This was the emotional climax of our conference because this wonderful portrait of Flory Jagoda touched many of us deeply.

In the last morning session two papers were read on minorities in Slovakia, one by Robert Metil (Pittsburgh) on the Rusyn minority and one by Hana Urbancova (Bratislava) about the German minority. There followed a final discussion and the closing ceremony with expressions of special thanks to the wonderful organisers.

The discussions at the end of every day were very lively and fruitful, especially concerning the definition of minority, as well as theoretical concepts in the research on minorities. The definition of "minority" used by the Study Group was again approved, seeming to be broad and flexible enough. There was much to be heard and learned and in spite of conceptual differences, colleagues were willing enough to understand each other and open to accept different points of view.

Each evening was marked by a concert. Attendants experienced minority music styles "live" and got a very positive impression of the richness of minority music in Slovenia.

There were many comments on the special, positive atmosphere of this conference which to a certain extent was due to the great energy invested by each participant during these days. As members of a new Study Group everyone was eager to help strengthening the scientific approach in the field of minority studies. The Study Group is growing rapidly and has already 110 members.

Abstracts and summaries of papers may be found on the home page of the Study Group. A publication committee consisting of Svanibor Pettan, Adelaida Reyes and Masa Komavec will be responsible for editing results from the Ljubljana meeting.

Short statements on current research will be presented at the ICTM World Conference in Rio de Janeiro 2001. The next Study Group meeting will be held in 2002.

Ursula Hemetek

STG Business Meeting Ljubljana, 6-28-2000

Agenda

1. Introduction
2. Proceedings of the Study Group Business Meeting in Hiroshima, 23.8.1999
3. Report of activities
4. Alteration of the Operating Procedures
5. Study Group meeting at the ICTM World Conference in Rio de Janeiro 2001
6. Forthcoming Study Group meeting
7. Publication of the Ljubljana meeting results.

In attendance were: Ursula Hemetek (Chair), Svanibor Pettan (Vice-chair),

Anca Giurchescu (Secretary) and 30 members in good standing.
Results:

The number of members increased from 80 to 100.

Preparation of the Ljubljana conference: A very concentrated activity in close collaboration with the local organiser Svanibor Pettan who was supported by the Institute of Ethnomusicology, the Scientific Research Centre of the Slovakian Academy of Science and Arts, the City of Ljubljana, the Slovene Ethnographic Museum, the Institute of Folk Music Research in Vienna, and the Soros Foundation.

The proposal for alteration of the former operating procedures (Robert Rules) was motivated by the intention of simplifying them, thus giving all members the possibility to participate actively in decision making meetings. The proposal, without amendments, was voted upon in favor by the majority.

Ursula Hemetek announces that the Secretary, Anca Giurchescu, is willing to continue her office for the next two years.

It has been decided to propose that at the ICTM World Conference in Rio 2001, the Study Group on Music and Minorities will organise a round table on "Current Research Issues".

It was agreed that the next Study Group meeting (2002) should take place in Europe. The following locations were mentioned: Prague, Vienna, Denmark, Lublin and Bratislava (in a few years). The following topics were proposed and formulated:

The role of music for migrant minorities

Interchanges between minorities and majorities

Theory and method in the study of music and minorities.

It has been decided that there will be 3 topics proposed by the assembly and one by the local organisers. Video presentations were proposed to be incorporated into the program.

Svanibor Pettan, Adelaida Reyes, and Masa Komavec were proposed and elected to serve on the publication committee for the Ljubljana results. The publication committee will decide about the publication mode and will inform the authors.

Anca Giurchescu

Study Group on Anthropology of Music in Mediterranean Cultures

Annual Meeting - Venice 2000

The ICTM Study Group on the "Anthropology of Music in Mediterranean Cultures" will hold its 5th meeting in Venice, June 14-16, 2001, on the theme "Trends and Processes in Today's Mediterranean Musical Cultures." The goal of the meeting is to review the current situation of Mediterranean local musics, to single out the meaning of trends and processes affecting them at the beginning of the new century, and to analyze the forms of change involved in these processes. The members of the STG are invited to submit abstracts dealing with case studies related to the general theme of the. All papers are expected to offer new insights, and should not have been presented elsewhere in either written or oral form. Papers should be submitted in electronic format by April 30, 2001. Scholars interested in attending the meeting may contact the Chair of the Study Group, Tullia Magrini, <magrini@muspe.unibo.it>. Announcement and further information are available at the STG Website <http://www.muspe.unibo.it/M&A/ma_stg/>.

Constantly updated information, materials, articles, reviews, database about the anthropology of music in Mediterranean cultures may be found at the Website of the STG at the following URLs: <http://www.muspe.unibo.it/M&A> (home site at the University of Bologna); <http://research.umbc.edu/eol/MA/index.htm> (mirror site at UMBC).

The Website hosts the STG multimedia peer-reviewed journal *Music & Anthropology*, issued yearly, which fosters scholarly research on Mediterranean music. Beginning from n. 3 the journal is published both in English and Italian version. The latest issues appeared include the following articles and reviews:

Number 3 (1998)

Tullia Magrini, *Women's 'work of pain' in Christian Mediterranean Europe*

Karin van Nieuwkerk, *'An hour for God and an hour for the heart': Islam, gender and female entertainment in Egypt*

Edwin Seroussi, *De-gendering Jewish music: The survival of Judeo-Spanish folk song revisited*

Philip Bohlmann, *The Shechinah, or the feminine sacred in the musics of the Jewish Mediterranean*

Francesco Spagnola, Review of *Gepriesen und geheiligt sei ER inmitten Jelusalem*

Number 4 (1999)

Tony Langlois, *Heard but not seen: music among the Aissawa women of Oujda, Morocco*

Antonio Baldassarre, *With the daughters of the Houara (Morocco): from fieldwork to World Music*

Marie Virolle, *The role of women in Raï music*

Roberto F. Catalano, Review of *Italian Treasury. The Alan Lomax Collection*

Placida Staro, Review of *Bonasera a quista casa. "Gli Ucci": pizziche, stornelli, and songs from the Salento region*

Number 5 (2000)

Gail Holst-Warhaft, *Amanes: The Legacy of the Oriental Mother*

Philip Ciantar, *From the Bar to the Stage: Socio-musical Processes in the Maltese Spirtu Pront*

Gabriele Marranci, A *Complex Identity and Its Musical Representation: Beurs and Raï Music in Paris*

Josep Martí, Review of *Algemesí. Danses de la processó*

Josep Martí, Review of *Antologia del cant valencià d'estil (1915-1996)*

Tullia Magrini

National Committee - Korea

Korean traditional music was actively promoted in recent years through performances, scientific research, and publications. 28 national and public organizations supervise Korean traditional music orchestras or ensembles. In 1999, the national Center for Korean Traditional Performing Arts (NCKTPA) alone organized 386 performances in its two halls with permanent performances on

Tuesdays, Thursdays and Saturdays, but was also hosting regularly traditional, special, and creative performances by outside organizations. All in all, it can be said that the NCKTPA presented every day at least one event of Korean traditional performing arts.

The Traditional Music Orchestra of the KBS (Korean Broadcasting System) gives a total of 60 concerts every year. In 1999, the orchestra staged 24 performances in the KBS Hall, arranged special concerts, went on regional concert tours, gave supporting concerts for special events, and performed overseas.

The National Theater of Korea, founded in 1950, with six Resident Companies including the National Drama, *Changguk*, Dance, Ballet, Chorus and Opera Company and one National Korean Music Orchestra gave 183 performances of Korean traditional performing arts in 1999.

Schools, universities and the government, trying to prevent the loss of essence of traditional arts, now make a more concerted effort to educate the young generation. This effort is marked by the increased percentage of Korean traditional music in music textbooks for elementary schools from 29.9% in the 6th edition 1992 to 39% in the 7th edition 2000.

Aside from efforts to increase the amount of Korean traditional music in textbooks, there have been many programs established for the education and promotion of Korean traditional performing arts. The National Center for Korean Traditional Performing Arts, for example, offered during school vacations a teachers training program and other programs such as 'cultural exploration for young people', 'culture classes for young people', 'Korean traditional performing arts competition', and 'creative Korean traditional children's song contest'. In 1998 they organized a program for foreigners called 'traditional performing arts culture school for foreigners'.

As of 1999 the number of departments of Korean traditional music at universities had increased to 22 with 98 professors and 629 college graduates. Universities, academic societies and research centers hold conferences and publish journals with Korean traditional music contents.

The School of Korean Traditional Arts of the Korean National University of Arts (KNUA) which opened in March 1998, held a seminar on Korean arts history and gave regular performances for students and professors and issued CDs and score books with Korean traditional music.

The Korean Musicological Society which acts as the National Committee of the ICTM organizes seminars once every month and holds an annual conference on the national level. Its 6th APSE (Asian Pacific Seminar in Ethnomusicology) conference was held in Suwon, December 1999 on the main topic of musical structure of non-court music of Asia and the Pacific. Last year, KMS published the 27th volume of *Studies in Korean Music*.

To promote the research of music, the Journal of the Society for Korean Historical Musicology established and has awarded prizes for excellent papers to young scholars and published the 23rd volume of the *Journal of the Society for Korean Historico-Musicology*. The Asian Music Research Institute of the Seoul National University published the 20th volume of the institute's annual journal, *Tonyang Umak* 1998 and organized the Fourth International Asian Music Conference, looking for better international exchanges among scholars and performers, thus following the

recent trend in world music studies.

Societies that arrange regularly seminars and publish journals in more specific fields or genres are the Society for Korean Discology with a regular exhibition of S.P. disks. The Society published the 9th volume of its journal in 1999 and produced CDs with the old S.P. disks. Others are the Pansori-yonguhoe (Society of Korean Dramatic Music) for Pansori and the Hankook-minyohakhoe (Society of Korean Folk Music) for Korean folks songs, etc. The National Center for Korean Traditional Performing Arts published a series of source and scientific materials for Korean traditional music research such as *Korean Traditional Music Yearbook* 1998, *Source Book for Korean Musicology*, a thesis collection, the *Court Dance Book*, and also made CDs of Korean shaman music and of creative songs for children in Korean traditional music. The National Center held its 4th International Conference of Asian Music 1999 on Buddhist chant in its cultural context, and plans to have the 5th conference, September 2000 on Asian folk songs. The Center will also establish an FM radio station for Korean traditional music with the wish to bring Korean traditional performing arts closer to the daily live of the public.

Turning from the Industrial Age to the Information Age of the 21st century, with the number of Internet users estimated to surpass the ten million mark in Korea by 2001, the Korean traditional music field utilizes the internet for propagation and research of music. For more effective use of the internet and to exchange information on performing arts including music on a global scale, the APPAN (Asian Pacific Performing Arts Network) launched a Web Broadcasting-Cyber Stage for performing arts in Seoul last January. Besides, people may visit many other organizational and individual web sites that offer valuable information about Korean traditional music. Hopefully, this opportunity will bring musicians and scholars of the world in closer contact to Korean traditional music.

Kwon Oh-sung

ICTM National Committee - United Kingdom

The new committee for BFE (British Forum for Ethnomusicology) which acts as the ICTM National Committee for the U.K., elected at the AGM in Sheffield on 15 April 2000 the following:

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BFE Annual Report

The British Forum for Ethnomusicology held its annual meeting in Sheffield from 14 - 16 April 2000. The conference, which was organised by Dr Jonathan Stock, addressed the theme: 'Fieldwork, Ethnography, Representation'. The 'keynote panel', including guest speakers Gregory Barz (Vanderbilt University) and Timothy Cooley (University of California), spoke to 'European and American Perspectives on Fieldwork, Ethnography and Representation'.

A few years ago the editorial board of our journal, British Journal of Ethnomusicology, took the decision to enter the new millennium by publishing two issues a year: the first would center around a particular theme edited by a special editor, while the second would remain of general interest. The first of the thematic issues has just gone to press, titled 'Brazilian Musics, Brazilian Identities', edited by Suzel Ana Reily, and the second issue will follow immediately afterwards.

The British Forum for Ethnomusicology maintains a website, where details of the association's conferences and publications can be obtained: http://www.shef.ac.uk/uni/academic/I-M/mus/staff/js/BFE.html.

Suzel Ana Reily

Liaison Officer: Ireland - 2000

Ethnomusicology in Context

The Republic of Ireland has experienced a remarkable growth of interest in Ethnomusicology. Reflecting, in part, an unprecedented period of rapid economic expansion in the country and reflecting, in part, a related cultural renaissance in every aspect of Irish life, this growth of interest in the discipline has developed from two sources of musical concern. First, the international popularity of Irish Traditional Music (in all of its forms) has generated a proliferation of related programs that have looked to Ethnomusicology for institutional recognition and curriculum development. Second, economic prosperity has exposed Irish residents to the musical cultures of the world through the growth of international travel (both for professional and pleasurable reasons) and, more significantly, through the recent influx of immigrants: immigrants who have expanded the horizons of native musical experience and immigrants whose musical culture has implicitly questioned monolithic constructions of Irish identity. While the indigenous interest in Ethnomusicology is not new and while ICTM had a significant following in the Republic over 20 years ago, the character of the discipline has changed significantly. That is, a new generation of foreign-trained Ethnomusicologists has begun to replace the musicological character of historic studies with anthropological methods and to replace the purely Irish focus of traditional curricula with world music programs. Given the rapid political and social transformations that have accompanied the new 'Celtic Tiger' economy, Irish Ethnomusicology has taken on a new role: a role that is uniquely adapted to the cultural conditions on the island and a role that may present a durable model for the development of other national ethnomusicologies.

Ethnomusicology in Limerick

The graduate program in Ethnomusicology at the University of Limerick explicitly espouses this new disciplinary vision. Honoring both the North American and the European traditions in the field, the program has been successful in forging a unique bridge between the anthropological and the musicological branches of Ethnomusicology and, in doing so, offers an innovative synthetic paradigm for studying the discipline at both a national and an international level. In this respect, students are expected to develop individual musical interests: interests which cover a broad spectrum of geographical areas and historical topics and interests which are developed firmly within the framework of ethnomusicological discourse. Further, students are encouraged to extend the disciplinary boundaries of the field by adapting theoretical perspectives from a wide range of ancillary subjects available on campus (such as: Folklore, Cultural Studies, Philosophy and Sociology) and by including musical areas which have historically been excluded from ethnomusicological studies (such as: Western Art Music, Traditional Music and Popular Music). Each year, approximately ten students are admitted to the program. Coming to Limerick from many different countries (especially from North America and Europe), each student tailors his/her interest to the scholarly strictures of the course and to the growing musical opportunities available in the region. By contributing either academically or practically to the course of study, students not only add immeasurably to the musical life of the university but they also extend the awareness of multiculturalism in a country that is newly conversant with ethnic diversity.

The success of the graduate program in Ethnomusicology at the University of Limerick is already apparent. A number of students have received national and international recognition for their work. In particular, Mr. Anthony McCann was awarded the Charles Seeger Prize for the best student paper presented at the annual Society for Ethnomusicology Conference held in Bloomington (1998). He also received a Fulbright Scholarship to undertake graduate research at the Smithsonian Institute and he is currently holder of a prestigious Government of Ireland Scholarship to complete his Ph.D. dissertation on copyright issues in Irish Traditional Music. Other students in Ethnomusicology have also achieved notable successes. For instance, Ms. Aibhlín Dillane - after completing her MA Thesis - was awarded both a Fulbright Scholarship and a full graduate stipend to continue her ethnomusicological studies at the University of Chicago. Again, Mr. Kevin Hayes and Ms. Deidre Healy have received Monbyusho Scholarships enabling them to undertake doctoral research in Japan. While these students have chosen to study abroad, a number of other former students have been active in developing ethnomusicology in Ireland. In particular, the recently-graduated students Mr. Gerry Cullotty, Mr. John Dunne, Ms. Susan Motherway and Ms. Tracey Smurthwaite have designed undergraduate ethnomusicological courses at Trinity College Dublin, Galway-Mayo Institute of Technology, Tralee Institute of Technology and Maoin Cheiol an Chláir respectively. Related to this is the development of music curricula in Irish Traditional Music and Music Education. In this respect, the work of Mr. Niall Keegan and Ms. Sandra Joyce is especially impressive. Formulating innovative approaches to the presentation of Irish Traditional Music, these scholars have utilized ethnomusicological principles to validate performance practice in educational contexts and to develop new curricula of musical instruction for community-based projects, university extension programs and interactive media syllabuses.

The graduate program in Ethnomusicology is part of a larger development of music and dance studies at the University of Limerick. Conceived in association with the Master of Arts in Ethnochoreology (Program Director: Dr. Catherine Foley), the program lies at the heart of an exciting expansion of new academic studies at the University in Community Music, Liturgical Music, Music Education, Music Technology and Music Therapy. These areas of study intersect with a number of related performance programs to provide a rich scholarly and practical environment for graduate research in Limerick. In this context, ethnomusicology and ethnochoreology students are able to access a wide spectrum of expertise: expertise which is available in the form of academic symposia (for scholars) and practical workshops (for performers) and expertise which is ideally suited to the acquisition of field research skills *in situ*. As part of the same process, students are encouraged to contribute to a growing resident archive of music and dance resources by conducting fieldwork on a diverse range of Irish topics, by presenting their research at relevant national conferences and by publishing their findings in a forthcoming graduate student journal. To date, more than 30 independent projects on Irish-related topics have been completed by ethnomusicology students alone. At a more advanced level, students and faculty have hosted international conferences (such as: British Forum for Ethnomusicology), edited conference proceedings (such as: Ed. Ó Súilleabháin, M. et al. *Blas: The Local Accent in Irish Traditional Music*, Limerick) and published anthologies (such as: Ed. Fleischmann, A. *Sources of Irish Traditional Music*,

Garland). Doctoral dissertations and Master's Theses have been (or are about to be) completed on a range of different music and dance traditions in North America and Europe. In addition, student and staff members have recently published in and/or presented articles to the following publishing bodies:

Asian Music, Companion to Irish Traditional Music, Ethnomusicology, Garland Encyclopedia of World Music, Irish Anthology of Arab Affairs, Irish Musical Studies, Middle East Studies Association Bulletin, New Grove Dictionary of Music and Musicians, New Hibernia Review, Pacific Review of Ethnomusicology, Yearbook for Traditional Music.

Ethnomusicology in Ireland

The University of Limerick is not alone in developing Irish Ethnomusicology. While the Limerick program developed initially from an institutional precedent in Cork, the Ethnomusicology curriculum in University College Cork currently caters exclusively to an undergraduate rather than a graduate student body. Under the direction of Mr. Mel Mercier, this program emphasizes practical participation over academic research: an emphasis that is facilitated by the presence of a number of world music ensembles (including Ireland's only complete *gamelan* ensemble) and an emphasis that is aided by a successful artists-in-residence program featuring musicians from Indonesia, South Asia and West Africa. University College Dublin has a more academic focus. Under the direction of Dr. Thérèse Smith, this program forms part of an intensive undergraduate and postgraduate curriculum in music studies (offering M.A., M.Litt., and Ph.D. degrees) and also participates in the high-level Seminar in Musicology series featuring ethnomusicologists from both national and international bodies. In both institutions ethnomusicology is taught in conjunction with Irish Traditional Music and in both institutions students have pursued postgraduate studies at the University of Limerick or abroad. A number of other tertiary educational institutions have started or are considering developing ethnomusicology programs. These include: Waterford Institute of Technology, Mary Immaculate College and Tralee Institute of Technology. In addition, national media (such as: Lyric FM, Broadcaster: Mr. P.J. Curtis), national archives (such as: The Irish Traditional Music Archive, Director: Mr. Nicholas Carolan), national museums (such as *Cheol*, Director: Mr. Harry Bradshaw), and national festivals (especially in Dublin, Galway and Waterford) have promoted the broadcasting, the publishing, the recording, and the performing respectively of relevant ethnomusicological activities. In short, ethnomusicology and its supporting activities are becoming increasingly established in the Republic of Ireland.

The Future of Ethnomusicology in Ireland

The future of ethnomusicology in the Republic of Ireland is clear. Reacting to the positive political developments in Northern Ireland and to the growing awareness of multiculturalism brought about by immigration, Ethnomusicology has a significant part to play in the national consciousness: a part which fosters inter-ethnic tolerance among all Irish peoples and a part which promotes inter-ethnic understanding within the framework of music curricula, music publications, music media and music events. While the seeds of this tolerance are to be nurtured in a planned ICTM international

symposium at the University of Limerick entitled: 'Peace and Reconciliation', the fruits of this tolerance are increasingly apparent. That is, the cross-fertilization of Irish musics with an eclectic array of world music sources serves to articulate (sonically) the growing awareness of cultural diversity in the Irish imagination and to demonstrate (practically) the increasing relevance of ethnomusicology to many aspects of Irish life.

John Morgan O'Connell

Liaison Officer: Spain

Ethnomusicology in Spain is in a period of steady positive development which is manifested not only through the always increasing number of events but also in its notable improvement in quality.

At the end of 1999, during the days 16 - 19 of December, the ICTM Colloquium *Music in and from Spain: Identities and Transcultural Processes* took place at the University of Oviedo. At the meeting, with a program committee composed of Dieter Christensen, Salwa El-Shawan Castelo-Branco, Susana Asensio, Ángel Medina and Josep Martí, 15 different papers from Spanish and foreign specialists belonging to ethnomusicology as well to historical musicology were discussed. The key ideas for the colloquium were the following:

-Theoretical approaches regarding transcultural processes.
-Theoretical approaches regarding music and identity.
-Accounts of special cases of musics in and from Spain centred on the issues of identity and transcultural processes.

All presented papers had already been sent to the participants before the meeting took place; in this manner, the meeting could almost be entirely devoted to a very constructive discussion and debate. The publication of the results of this colloquium is foreseen for the end of the year 2000.

In Spain, ethnomusicological activities are articulated above all through the SIbE (the former Iberian Society for Ethnomusicology which in 2000 has changed its name to *SIbE. Sociedad de Etnomusicología*) (http://personal2.iddeo.es/sibe). The Study Group on Musical Education of the SIbE organized the *1as Jornadas sobre la música en la educación intercultural* during the days 11-12 March of 2000 in Sant Cugat del Vallès (Barcelona). The opening session was given by Pablo Vila from the University of San Antonio, Texas.

The last annual meeting of the SIbE took place took place for the first time in Portugal, concretely in Faro, during the days 6-9 of July 2000. Under the title of "Etnomusicología entre Fronteras" (Ethnomusicology between borders), the 6th conference of the SIbE was opened by Néstor García Canclini from the UAM-I, Mexico with a paper on the *Imagined Globalization*. Thereafter, more than forty papers were distributed along the following sessions: Epistemological Perspectives, the Representation of the Musical Fact, the Scene of Urban Plurality, Uses and Appropriation of Tradition, Ethnomusicological Research in Portugal, Music and Identity in Transit and Borders, Traditional Instruments and Repertoires and Ethnomusicology and History. Francisco Cruces, the current President of the Society, Salwa El-Shawan Castelo-Branco and Jaume Ayats, composed the scientific

committee of this conference. The proceedings of the conference have to be published soon.

Shortly after the summer holidays, other interesting ethnomusicological meetings took also place. The *II International Seminar of Ethnomusicology* organized by Jaume Ayats in the Universitat Autònoma of Barcelona was held during the days 12-16 of September. This seminar included, the presence of Simha Arom, among others. Organized by Gerhard Steingress and Josep Martí, the Department of Musicology of the CSIC in Barcelona housed, during the days 21-22 of September, an international colloquium on *Transcultural hybridization in Popular Music*. In this colloquium, besides some theoretical aspects of hybridization, were also analysed and discussed the concrete cases of Flamenco, Rembetico, Rai and the Sardana.

Barcelona was also chosen by the *Spanish Musicology Society* (SEdeM) in order to organize its 5th Conference during the 25-28 of October. The activities of this society focus predominantly on Historical Musicology, but normally a space is also devoted to ethnomusicological matters. The tangential interest of this society for ethnomusicology had, as a consequence, that the presented papers showed, generally speaking, less quality and consistence than the contributions in the other mentioned events. Nevertheless, the sessions devoted to Folk Music and Cultural Anthropology and to Social Aspects of Music raised some ethnomusicological questions of interest.

In addition to these activities, we have also to mention the doctoral theses of Luis Costa Vázquez: *La formación del pensamiento musical nacionalista en Galicia hasta 1936*, presented in 1999 at the Universidad of Santiago de Compostela; and of Carlos Sánchez Equiza: *Txuntxuneroak. Narrativas, identidades e ideologías en la historia de un instrumento tradicional vasco: el txistu*, which was read in the year 2000 at the *Universitat Autònoma* of Barcelona.

Among the last ethnomusicological publications, which were released in Spain, the following can be mentioned:

Berlanga Fernández, Miguel Ángel, *Bailes de candil andaluces y fiesta de verdiales. Otra visión de los fandangos*, Málaga: CEDMA 2000

Cruces, Francisco (ed.) El Sonido de la Cultura, *Antropologi* 15-16, 1999

García Gallardo, Francisco and Herminia Arredondo Pérez. *Cancionero Infantil de la Provincia de Huelva*, Sevilla: Fundación el Monte/Junta de Andalucía/Dip. Provincial de Huelva 1999

Martí, Josep. *Más allá del arte. La música como generadora de realidades sociales*, Barcelona: Deriva 2000

Martínez, Sílvia. *Enganxats al heavy. Cultura, música i transgressió*, Lleida: Pagès editors 1999

Pelinski, Ramón. *Invitación a la etnomusicología. Quince fragmentos y un tango*, Madrid: Akal 2000

Although not published in Spain we can also indicate the book edited by Ramón Pelinski *El Tango nómada. Ensayos sobre la diaspora del tango*, Buenos Aires: Corregidor, 2000, a revised and enlarged translation into Spanish of the book *Tango Nomade* published in 1995 in Montreal by Triptyque.

Josep Martí

ICTM MEETING CALENDAR

2001	Study Group on Historical Sources of Traditional Music
Pásztó	14th International Symposium
Hungary	Themes:
	1. Manners of performance in historical recordings
	2. Social roles of the musician in historical perspectives
	Chairpersons: Susanne Ziegler, Rudolf M. Brandl
	Local Organization: Lujza Tari
2001	Study Group on Anthropology of Music in Mediterranean Cultures
14-16 June	Theme:
Venice	Trends and Processes in Today's Mediterranean Musical Cultures
Italy	Chair: Tullia Magrini

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

Themes:
1. Moving from the Specific to the General and Back
2. Immigrant Music and Dance in Two Directions - To the Americas and from there to the World
3. Technology, Mass Media, and the Performance of Music and Dance
4. The Relationship Between Researchers and the Communities they Research
5. New Research
Program Chair: Anthony Seeger
Local Organization Chair: Samuel Mello Araujo Jr.

2001	Study Group on Maqâm - 5th Meeting
25-31 August	Theme:
Bukhara	"Intercultural Comparison of Maqâm and Related Phenomena"
Uzbekistan	Chair: Jürgen Elsner
2001	Study Group on Musics of Oceania
15-16 Sept	Chair: Steven Wild
Canberra	
Australia	

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Cumulative Index 1-10 (1966-75). Bratislava 1981	8..00
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A SELECT BIBLIOGRAPHY OF EUROPEAN FOLK MUSIC
Karel Vetterl, ed. Prague 1966, VII, 144 pp. 10.00

THE COLLECTING OF FOLK MUSIC
and Other Ethnomusicological Material.
A Manual for Field Workers, by Maud Karpeles,
ed. London 1958, 40 pp. 5.00

COME MEK ME HOL' YU HAN'.
The Impact of Tourism on Traditional Music.
4th ICTM Colloquium, eds. Adrienne Kaeppler and Olive Lewin.
Publ. by Jamaica Memory Bank
in collab. with the Jamaica Information Service. 1988 15.00

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