BULLETIN

of the

INTERNATIONAL COUNCIL

for

TRADITIONAL MUSIC

No. CXIX XCIX

October 2001

With First Notice

CHINA 2003 CONFERENCE



INTERNATIONAL COUNCIL FOR TRADITIONAL MUSIC DEPARTMENT OF ETHNOMUSICOLOGY, UCLA

http://www.ethnomusic.ucla.edu/ictm

THE INTERNATIONAL COUNCIL FOR TRADITIONAL MUSIC

DEPARTMENT OF ETHNOMUSICOLOGY, UCLA, 2539 Schoenberg Music Bldg.. Box 957178, Los Angeles CA. 90095-7178 USA

Tel: +310 794-1858 Fax: +310 206-4738 email: jctm@arts.ucla.edu website: http://www.ethnomusic.ucla.edu/ictm

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

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FROM THE ICTM SECRETARIAT, LOS ANGELES, CALIFORNIA

The ICTM Secretariat has moved from Columbia University, in New York City, to the University of California at Los Angeles (UCLA), in Los Angeles, California. This move has caused some delays in publications and routine activities of the Secretariat. The new Secretary General, Anthony Seeger, extends his apologies for the delay in the publication of this Bulletin, the Membership Director and the Yearbook Volume 33, results of the necessity of moving the Secretariat in the middle of the year.

Please carefully note the new address, telephone numbers, website, and e-mail address for future use. The former addresses in New York City no longer functions.

Please address all inquiries about the ICTM, membership applications, and subscription requests to the following addresses:

I C T M Secretariat UCLA Department of Ethnomusicology 2539 Schoenberg Hall Box 957178 Los Angeles, CA 90095-7178 USA

tel: +310 794-1858 fax: +310 206-4738

email: ictm@arts.ucla.edu

The ICTM Website has a new address: http://www.ethnomusic.ucla.edu/ICTM
This website will be regularly updated, and also has the full text of the current bulletin. Please consult the website for more up-to-date information on scheduled meetings.

Secretary General: Prof. Anthony Seeger

Anthony Seeger is familiar to many ICTM members, as he has been Book Review Editor for the Yearbook, Member of the ICTM Executive Board, and President (1997-1999) of the ICTM. He was the Program Chair for the 2001 World Conference in Rio de Janeiro. He received his Ph.D. from the University of Chicago and has taught at the National Museum in Rio de Janeiro (1975-82), Indiana University (1982-88), served as Curator and Director of Smithsonian Folkways Recording at the Smithsonian Institution(1988-2000), and is now a professor of Ethnomusicology at UCLA.

Membership and Publications Coordinator: Kelly Salloum M.A.

Kelly Salloum is a scholar, instructor, composer and experienced office administrator. For several years, she pursued a career as a recording and touring artist performing locally and internationally. She holds a M.A. in Ethnomusicology from UCLA. Her extensive administrative experience includes a recent position as Administrative Coordinator for the *World Festival of Sacred Music*, a ten-day citywide festival. Kelly is pleased to be serving in the capacity of Membership and Publications Coordinator for the ICTM and looks forward to corresponding and conversing with ICTM's members in the very near future.

SUBMISSIONS FOR THE YEARBOOK FOR TRADITIONAL MUSIC (YTM)

The new Editor of the Yearbook is Professor Stephen Wild. The Editor welcomes submissions of articles and country reports from members and non-members alike. Specifications for submissions are printed in each issue of the Yearbook under the heading "Information for Authors." Please send submissions to YTM Editor Prof. Stephen Wild, Australian National University, School of Music, Canberra, ACT 0200, Australia. email: Stephen.wild@bigpond.com Mail submissions for Yearbook Volume 34, 2002, for which Professor Samuel Araujo (Brazil) has been appointed YTM Guest Editor, to: YTM Guest Editor Professor Samuel Araujo, Rua das Laranjeiras 525/apto, Rio de Janeiro RJ 22.240-002, Brazil. E-mail samuca@openlink.com.br

SUBMISSIONS FOR YTM REVIEWS

On behalf of our Review Editors, members are reminded to submit their new publications/recordings/CDs for review, or should ask their publishers to 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: Submissions should be sent to ICTM Secretariat.

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 BOOKS OR FILMS/VIDEOS FOR REVIEW TO THE ICTM SECRETARIAT IN LOS ANGELES. Please send review materials directly to the respective review editor.

SUBMISSIONS FOR THE BULLETIN OF THE ICTM (Editor: Kelly Salloum)

The Bulletin is primarily a means for communicating ICTM information. If space allows, however, the Bulletin considers news for or from international meetings that may be of interest to ICTM membership. Priority is given to UNESCO affiliated organizations.

Deadlines for submissions to the Bulletin are:

April Bulletin - 1st of March 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, when necessary, without notification. The address, telephones, and e-mail are the same as those of the ICTM Secretariat listed inside the bulletin front cover.

UNESCO RECORDS (Editor: Anthony Seeger)

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

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: 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.

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MESSAGE FROM THE PRESIDENT

Dear ICTM members,

Thank you for your continued confidence in me as president. I am grateful for the opportunity to carry on my work for the Council as outlined in my statement of intentions on the ballot slip. Thus I will work for increased democracy in ICTM, involving more members in the running of the Council, for example by using modern communication technologies; providing for regional bodies as requested by African members and more distinct roles for National Committees and Liaison Officers. I will actively seek better funding, especially for support to the important work of the Study Groups; I will establish relations with the European Seminar for Ethnomusicology (ESEM), the International Association for the Study of Popular Music (IASPM), the International Music Council (IMC) and other sister NGOs; I will develop relations with and increase the ICTM say in decisions and activities of UNESCO.

As most of you probably know by now, at the General Assembly meeting in Rio de Janeiro, Secretary General Dieter Christensen and Executive Secretary and Treasurer Nerthus Christensen resigned effective immediately. I said in the meeting that I thought this was very sad. I thanked Dieter and Nerthus for their many years of service to the Council. I also said that the Executive Board was prepared to deal with this unfortunate situation.

In a meeting held the following day, the Executive Board appointed Anthony Seeger as the new Secretary General with the University of California at Los Angeles (UCLA) as new host for the Secretariat. In a subsequent meeting the Board also appointed Timothy Rice as acting treasurer. Since then lots of hard work has been put into moving the Secretariat from New York to Los Angeles, getting new banking arrangements in place, hiring a Membership & Publications Coordinator, drafting an agreement between UCLA and ICTM etc. UCLA has also contributed a substantial sum of money towards running the Secretariat, which is a new type of funding for the ICTM. UCLA, especially the Dean of the School of the Arts and Architecture Daniel Neuman, Department of Ethnomusicology Chair Timothy Rice and foremost Professor Anthony Seeger, has done a great service to the ICTM by taking on the responsibility to bail the ICTM out of the dilemma that arose in the General Assembly meeting in Rio. The members of the Executive Board also have taken on parts of the tasks previously performed by the Secretary General. A lot of thanks to all of you!

In Rio a committee was set up to amend the rules of the ICTM. During the past years of work in the Executive Board there have been many occasions when the rules have not provided proper guidance for procedures. One example is that the present rules do not mention a Secretary General and do not state how she/he is appointed, how the term of office is decided etc. We have to change the rules to

get rid of the present vagueness in order to preclude arbitrary interpretations and provide for a broader involvement of the membership in the running of the Council as well as for better defined roles of different sub-bodies. The intention is to prepare a draft of new rules for the next meeting of the General Assembly.

I have sent messages to the International Association of the Study of Popular Music (IASPM) and the European Seminar of Ethnomusicology (ESEM) in order to improve relations with these bodies. Also, Beverly Diamond has been appointed as liaison with the Society for Ethnomusicology (SEM).

The ICTM is off to a fresh start. The initial difficulties have now passed. The recent events in the world remind us of the great importance to continue the work for greater mutual understanding among the cultures of the world through organizations such as the ICTM. So let's move on.

Krister Malm

REPORTS FROM THE 36TH WORLD CONFERENCE, RIO DE JANEIRO, BRAZIL

President's Report to the General Assembly, July 6, 2001, Rio de Janeiro

Dear colleagues,

This is a report of the President but also a report on the activities of the Executive Board.

The work of the ICTM has been very lively and fruitful during the two years that have passed since we last met in Hiroshima. The networked character of most of the ICTM activities makes the organization very strong. Maybe the most important function of ICTM is as an umbrella for all the meetings of smaller groups within the organization – both at international and national levels. On the international level I consider the activities of the study groups the most important. Within the framework of the different study group's scholars get a chance to collaborate and exchange ideas in their main areas of interest on a long-term basis. I think the study groups also have a very important educative function, a sort of informal education achieved in dialogue with colleagues from other countries with other perspectives. If I am correctly informed 13 study group meetings have taken place during the past two years, but I think there are meetings of sub-study groups that I don't know of that should be added to the list. There has also been an ICTM colloquium in Spain on the theme Music in and from Spain: Identities and transcultural processes. All these meetings were the result of the work of dedicated organizers. I thank all those members who have gone to great efforts to organize ICTM events of all kinds. And this vote of thanks, of course, includes the organizers of the Conference that is taking place right now here in Rio.

Important tools for the networking activities are the ICTM Directory and the Bulletin. If you haven't already done so, I urge you to send in your personal forms with information to the Directory in order to make the 2001 Directory an accurate tool for scholarly dialogue and communication on other ICTM matters. The Bulletin, during the past years, has been edited by our Executive Secretary Nerthus Christensen. We are all very grateful for her dedicated work, not only with the Bulletin, but also with keeping the Council's finances in good shape and other office matters. Thank you Nerthus!

Since we met in Hiroshima we have also received two issues of the Yearbook for Traditional Music, which is considered by many to be the best journal in our field. There also have been new releases in the series of UNESCO Records, which up till last year was edited by Dieter Christensen and now is edited by Anthony Seeger. We have signed a new contract with UNESCO for the years 2000 – 2001. The setup is that ICTM takes the production to master tape and camera-ready texts and photos. Thereafter the record company Naive has the responsibility to release the records. The ICTM has delivered the material, 10 issues every year, according to our agreement with UNESCO, but unfortunately the Naive company has not released the records according to the same schedule. This has resulted in a backlog of almost 20 recording projects, there the material has been delivered by ICTM but not yet released by the record company. Dieter and other members of the Board have tried to rectify this, but so far with no success. We believe, however, that a solution will be found soon. Meanwhile we share the frustration of all our colleagues that have put a lot of efforts into the many editions that are in the pipeline and now have to wait far too long the see their work published.

Otherwise, our relations to UNESCO are excellent. The ICTM was entrusted with the evaluation of candidature files in our field for the first round of Proclamations of Masterpieces of the Oral and Intangible Heritage of Humanity, which is a new UNESCO program modeled on the World Cultural Heritage Program, which only concerns tangible heritage. We were given very little time to do the evaluation. Our Secretary General, with assistance from a few others, managed to get the evaluations finished before the meeting of the jury in mid-May this year. Thank you, Dieter! It is of great importance that we can use the immense source of knowledge that the ICTM membership constitutes in this way to make a contribution to the preservation of cultural diversity in the world. All of us know that our cultural diversity is a great asset. I think is very important to all of us to join in any effort that aims at improving the possibility of the survival of what UNESCO calls "threatened cultural spaces."

The Executive Board has met three times since the meetings in Hiroshima. Two times last year and now here in Rio. During the past year all Board members have, for the first time, been on email. This has resulted in an intense flow of emails. I have here a file with hard copies of all the emails shared by all Board members since August last year. You can see it's quite a lot! In addition to this there has of course been a lot of emailing between individual members of the Board. You could say that we have had a continuous Board meeting going on for the past 10 months.

Other new features in the work of the Board has been that some of the tasks that earlier were performed by the Secretariat now have been taken over by members of the Board, and that some of the more important items on the agenda of the Board have been prepared by smaller committees appointed by the Board. As some of you may remember, a committee to oversee the rules for nomination of candidates for ICTM offices was set up on my initiative in Hiroshima. The committee consisted of Board members and members nominated by the meeting of National Representatives in Hiroshima. This committee brought a proposal for changes in the ICTM rules to the Board meeting that took place in July 2000. The proposal provided for a nomination committee that would guarantee that the membership had at least two candidates to chose between when electing officers and Executive Board members. There were different opinions on the committee's proposal among Board members and the debate resulted in the appointment of a new committee to oversee the whole set of ICTM rules. But fortunately, the debate via some twists and turns also led to the fact that the membership now for the first time has had a chance to choose between two candidates for the presidency, which was exactly what I was aiming at when I initiated the committee in Hiroshima.

At the Board meeting in July last year our Secretary General announced his wish to step down. To deal with this issue a committee was set up to elicit candidates to host the Secretariat and for the office of General Secretary. The committee has completed its work and the Executive Board will deal with the report from this committee in the Board meeting that starts tomorrow morning and continues at the end of this conference.

At this General Assembly one ordinary Board member, Gen'ichi Tsuge is leaving the Board. Also the two co-opted members of the Board, Samuel Araujo and Dieter Christensen, are leaving their offices. I thank them and all the other members of the Board for their dedicated work during the past two years.

There is a lot more to be said, but we are all very eager to know who will be the next ICTM president, so I will end this report here and wish us all good luck in the future.

Krister Malm

Election Results, Co-options, New National Committee and Liaison Officers

At the General Assembly meeting in Rio it was announced that the elections resulted in the following composition of the Executive Board:

Officers: Dr. Krister Malm (President), Dr. Adrienne Kaeppler and Prof. Stephen Wild (Vice-presidents).

Ordinary Board Members: Prof. Egil Bakka, Prof. Dr. Marianne Broecker, Prof. Beverley Diamond, Prof. Dr. Tilman Seebass, Prof. Dr. To Ngoc Thanh, Prof. Tsukada Kenichi, Prof. Anthony Seeger and Dr. Wim van Zanten.

Co-opted Board Members: Prof. WANG Yao Hua, Prof. Patricia Opondo

In the 90th Executive Board meeting that took place after the Rio Conference Prof. Anthony Seeger resigned from his seat as Ordinary Board Member in view of the fact that he had been appointed General Secretary. In accordance with rule 8 (d) the Executive Board appointed Prof. Svanibor Pettan to fill the vacancy. Furthermore, Prof. WANG Yao Hua and Prof. Patricia Opondo were co-opted to the Board in accordance with rule 8 (e).

At the 87th Executive Board meeting in 2000 there were different meanings on how to apply the regulation of the order of retirement in rule 8 (b). The interpretation was complicated by the fact that Prof. Gerard Behague had withdrawn from his seat at the 1999 Executive Board meeting and been substituted with Dr. Adrienne Kaeppler. The discussion resulted in the vacation of three seats as ordinary board members instead of the usual two. In the election process, however, only two new candidates were nominated and elected (Prof. Beverly Diamond and Prof. Tsukada Kenichi) leaving the council with eight ordinary board members while rule 8(a) says "The Executive Board shall consist of a President and not more than two Vice Presidents ("Officers"), and nine Ordinary Members." In view of this fact the Executive Board has decided that the way the rules were applied on this issue the 87th Executive Board meeting was wrong and that Dr. Allan Marett thus still is an ordinary member of the Executive Board making the number of ordinary board members nine as prescribed by the rules (For a complete list of current Executive Board Officers, please refer to the inside front cover of the bulletin).

The Executive Board has also recognized the ICTM National Committee of Viet Nam and appointed two new Liaison Officers: Gihad Daoud - Egypt and Edwin Seroussi - Israel.

Krister Malm

Report of the Conference - from Elisabeth Lucas, Liaison Officer for Brazil

Forty-seven years after the last ICTM World Conference was held in Brazil (1954), the city of Rio de Janeiro was the chosen site for hosting the 36th World conference from July 4th–11, 2001. Sponsored by UNESCO and several Brazilian governmental agencies, it was hosted by the Federal University of Rio de Janeiro (UFRJ) in the scenic Sugar Loaf neighborhood. The sessions all took place at the *Forum de Ciência e Cultura* of the university, a historical building with excellent technical and organizational facilities, which contributed to the smoothness and efficacy of the activities planned for the event.

The conference attracted approximately 300 participants (25% Brazilian) from over 40 countries, addressing a great variety of issues in 70 sessions and over 160 papers. The conference schedule with coffee breaks, comfortable lunch time, free evenings, and a weekend without scheduled papers, was meant to provide the participants with many opportunities to meet informally under circumstances where they could overcome the inevitable linguistic barriers as well as experience truly intercultural exchanges. The city of Rio de Janeiro, known for its hospitality and large choice of tourist sites and venues to socialize well late into the night, contributed to an agreeable and relaxed atmosphere for the participants. As a matter of fact, the overall mood and shape of the conference was a genuine product of a carioca (from Rio de Janeiro) ethos noticeable right from the beginning: the spontaneity of the welcome reception, the profile of the keynote speaker -- the emeritus carioca samba singer/composer Elton Medeiros -- the courtesy of the organizers and staff personnel. As a highlight of the entry into the carioca scene, the organizing committee scheduled a field trip to the popular open air market "Feira de São Cristóvão" for some participant-observation of Northeastern Brazilian music, goods and gastronomy. 15,000 people circulate on weekend nights in this colorful fair, formed mostly by migrant workers. ICTM participants had a chance to experience in loco some of the cultural diversity that makes up Brazil.

The international scope of the meeting presented a tremendous challenge for Portuguese language speakers. Most students, who were attending a professional meeting for the first time, made an effort to communicate in English, at least with main arguments of their presentations. Colleagues helped to translate on the spot for entire sessions. To find a common linguistic ground for communication at a professional level was not an easy task and those who worked hard to bridge that gap should be praised.

Assembling a plurality of issues, epistemological and methodological orientations, the papers presented at the 36th ICTM conference once more reflected the current state of mind of scholarship in the humanities and associated fields. Even running the risk of essentializing the discipline, it can be said that "geographic area" is still very much present as an epistemological principle in Ethnomusicology. On the other hand, it became clear that the dialogical and reflexive trends in ethnographic research along with themes such as globalization and above all, music technology in its many branches (e.g. archival/ field technology, electronic media impact on production, performance and circulation of repertoires, ethical issues) are opening another set of analytical possibilities for scholars. As the subject matter of the presentations reflected the current diversity of interests, training, and approach that are found around the world in the study of music, the large number of students, especially from Brazil, who attended the conference may be considered the great beneficiaries of it.

As was to be expected, many papers and panels focused in a broad variety of Brazilian musics and issues: musical regionalism, music from indigenous societies, immigrant musical traditions, record production, samba schools, etc. They represented in some cases the encounter of Brazilian students and ethnomusicologists with their colleagues from abroad working with the same themes and issues. The estrangement of approaches and interpretations proved to be an illuminating scholarly experience and a positive message for Brazilian students. Ethnomusicology is indeed a recent acquisition of Brazilian academia, the pioneer graduate courses dating from the 1980s and the graduate programs from the 1990s. For that matter, an international event bringing together scholars and students from different parts of the world represents a major asset for those working or trying to specialize in this domain in Brazil. With this in mind, the conference was the right occasion for bringing into light the formation of a Brazilian Association of Ethnomusicology (ABET) as described below. Those interested joining the ABET may contact its secretary, Dr. Elizabeth Travassos (etravas@alternex.com.br). Those interested in following research issues in Brazilian Ethnomusicology may subscribe to the discussion list Etnomusicologia-Brasil@yahoogroups.com.

Report of the Conference

- from Samuel Araujo the Local Arrangements Coordinator

The 36th World Congress of the International Council for Traditional Music took place at the Forum de Ciência e Cultura of the Universidade Federal do Rio de Janeiro (UFRJ), Brazil, from the 4th through the 11th of July. Anthony Seeger chaired the Program Committee, while Samuel Araújo chaired the Local Organizing Committee. About 300 people attended the event which included logistical support form UFRJ, Universidade do Rio de Janeiro, Universidade

Estadual do Rio de Janeiro, and the Brazilian Conservatory of Music (CBM), as well as with financial support from UNESCO, CNPq, CAPES, FAPERJ, José Bonifácio University Foundation (FUJB), and the Fulbright Commission in Brazil. A group of 25 students from seven universities also worked as volunteers for the conference.

After the opening ceremony, chaired by ICTM president Krister Malm, on the morning of July 5, the keynote address was given by eminent samba composer and writer, Elton Medeiros, on the significance of popular culture in the shaping of national symbols in contemporary Brazil. Mr. Medeiros illustrated the lecture with his own musical performance, which certainly gave the conference a poetic start. At lunch break, participants were able to enjoy the nice surroundings of the conference venue, which included the Sugar Loaf and the beautiful beach of Praia Vermelha.

Two panels and four other parallel sessions opened the academic program in the afternoon, a structure that was maintained for the majority of the following sessions. Several of the sessions addressed the conference's main themes, bringing up outstanding contributions to issues such as the forms and the pertinence of cross-cultural generalizations in today's scholarship, the uses and strategies of the media, the impact of the immigration of peoples and musics, and the engagements between ethnomusicologists and the music-makers they study. A plethora of interesting new research being done around the world, and notably in Brazil, was also evident in the presentations. Among these, the two most recent films by Hugo Zemp were exhibited during a special session at UFRJ's School of Music on Friday evening (the 6th).

The ICTM general assembly took place at the Pedro Calmon room on the 6th, at which time the results of the votes for the presidency were finally announced.

A major side event of the 36th ICTM happened on Saturday, the 7th, when an assembly of 64 participants created the Brazilian Association for Ethnomusicology. The newly created association was cheered by all conference participants on Saturday night during an evening of lively music, dance and dining at Rio's Northeastern migrants' fair.

Besides the academic sessions, conference participants were offered a welcome musical performance by a choros group during the evening reception on the 4th, concerts by the UFRJ's Brazilian Harp Ensemble and symphony orchestra, a Jongo music and dance presentation by the community of Serrinha, and finally the merry noises of the Cyclophonica, an unusual ensemble-on-bicycles, starting right after the conference's closing ceremony conducted by ICTM president Krister Malm on the 11th.

Establishment of the Brazilian Association for Ethnomusicology (ABET)

At the 36th World Congress of the ICTM in Rio de Janeiro last July, an assembly of 64 participants founded the Associação Brasileira de Etnomusicologia (Brazilian Association for Ethnomusicology), known by the acronym ABET. Its first elected directorship includes Carlos Sandroni as president, Elizabeth Travassos as secretary, Alice Lumi and Romero Zeferino as treasurers, Elizabeth Lucas as chief editor, and Francisca Marques as assistant to the editor. Manuel Veiga, Vincenzo Cambria and Deise Montardo will serve as the Fiscal Committee. Open to everyone, not only Brazilians, the new association's main goals are to foster the study of ethnomusicology in Brazil, to promote systematic interchanges between all researchers of Brazilian topics, and to serve as mediator for communicated perspectives through the formulation of public policies concerning traditional musics. In this initial stage, the ABET may be contacted by sending a message to its discussion list:

0Etnomusicologia-Brasil@yahoogroups.com.

Report of the Sixth Meeting of National Representatives, Rio de Janeiro, 2001

Present were National Representatives from Australia, Austria, Barbados, Brazil, Canada, Denmark, France, Germany, Korea, Macedonia, Malaysia, The Netherlands, Norway, Papua New Guinea, Portugal, Slovenia, Spain, Sweden, Switzerland, Thailand, United Kingdom, USA, Vanuatu and Vietnam. Chair: Krister Malm.

A report was given by the Chair and the members appointed in Hiroshima 1999 (Rules Review Committee) to review the rules of the ICTM regarding election procedures (Dr. Don Niles, Dr. Svanibor Pettan, Prof. Kwon Oh-Sung). This Committee presented a proposal for changes in the ICTM rules to the Executive Board at the meeting that took place in July 2000 (copies of the proposal were handed out). The proposed changes included writing into the rules the meeting of National Representatives and the formation and meeting of a Nomination Committee. They proposed that the appointment of the Nomination Committee be made at the meeting of the National Representatives. The Nomination Committee would guarantee that the membership had at least two candidates to choose between when electing officers and Executive Board members. There were different opinions on the proposal among Executive Board members and the proposal was tabled.

This report spawned questions regarding the structure and workings of the Council. The new Secretary General Anthony Seeger explained the structure and mode of work. He also explained that the Council has gradually changed but the rules have remained the same. A general discussion took place concerning the

roles of National Committees and Liaison Officers, the possibility of regional bodies, and procedures for appointment of Officers and Executive Board members. The Chair, the present members of the Executive Board, and the Secretary General, expressed their appreciation of getting the views of the National Representatives on these matters. These will be valuable for the work with revising the rules.

The representative of Austria, Ursula Hemetek, invited on behalf of Austrian National Committee Chair Gerlinde Haid invited the Council to hold a World Conference in Vienna.

Krister Malm

FIRST NOTICE: 37th World Conference of the ICTM, Fuzhou and Quanzhou China, 15-22 July 2003.

At the General Assembly Meeting in Rio de Janeiro Professor WANG Yao Hua invited the ICTM Membership to China for the 37th World Conference hosted by his institution, the Fujian Teacher's University. The 37th World Conference of the ICTM will be held in Fuzhou and Quanzhou China, from 15-22 July 2003, with registration starting on 14 July. The conference will begin in Fuzhou from 15-18 July and on 19 July (Sunday) the conference will move to Quanzhou, stopping to attend a performance of Chinese theater. The final days of the conference will be held in Quanzhou (20-22 July).

The Local Arrangements Co-Chairs: Professor WANG Yao Hua (China) and Professor TSAO Penyeh (China, Hong Kong)

The Program Committee: Don Niles (Papua New Guinea, Chair), Steven Feld (USA), Anca Giurchescu (Denmark), Margaret Kartomi (Australia), Lee Tong Soon (UK), TSAO Penyeh (China, Hong Kong), WANG Yao Hua (China), Anthony Seeger (USA, ex officio member)

As this Bulletin goes to press the Program Committee is discussing themes. They will be posted on the ICTM website in mid-December: http://www.ethnomusic.ucla.edu/ICTM A fuller description of the Conference will appear with the Second Notice in the April Bulletin.

REPORTS

Report of the Business Meeting of the ICTM Study Group on Music and Minorities, Rio de Janeiro, 9 July 2001

Agenda

- 1. Introduction.
- 2. Proceedings from the Study Group business meeting in Ljubljana, 28 June 2000.
- 3. Report of activities following the Study Group meeting in Ljubljana.
- 4. The forthcoming Study Group meeting in 2002
- 5. Publication project by Philip Bohlman (USA)
- 6. Other matters

In attendance were: Ursula Hemetek (Chair), Svanibor Pettan (Vice-chair), Anca Giurchescu (Secretary) and 21 Study Group members.

- 1. An introduction was given by Ursula Hemetek presenting the aims and a short history of the Study Group on Music and Minorities. The need for a forum that could give scientists studying different minorities and different aspects of their life the possibility to work together was first expressed in 1994 at a meeting in Vienna where 40 papers on this theme were presented. In 1997 a round table on minorities was organized at the 34th ICTM World Conference in Nitra (Slovakia), and during the same year the ICTM Study Group on Music and Minorities was founded. The first Business Meeting was held in Hiroshima 1999 where a very comprehensive definition of the term *minority* was accepted after lively discussions. The first and very successful meeting of the Study Group was organized in Ljubljana by Svanibor Pettan (23-28 June 2000). It was followed by a business meeting, where important decisions were made including the alteration of the former operating procedures (Robert's Rules of Order).
- 2. The proceedings of the Study Group business meeting in Ljubljana were unanimously approved.
- 3. One of the most important activities following the meeting in Ljubljana, and presented by Svanibor Pettan, was the publishing of the proceedings from the first meeting. The proceedings, edited by Masa Komavec, Adelaida Reyes and Svanibor Pettan, will be published by the Institute of Ethnomusicology (Ljubljana) with an accompanying CD of musical examples.

Discussion:

Barbara Rose Lange raised the problem of access to resources. Ursula Hemetek mentioned the ICTM Study Group website as a possible source of information and described the useful bibliographic publications of the Study Group on Ethnochoreology, which could be taken as an example. Svanibor Pettan will inquire on this matter.

There was discussion regarding the mapping of minority groups all over the world (Tran Quang Hai), which was considered too difficult as a Study Group project. Such a mapping could only start from a local level.

Further discussion revealed the difficulty of working with definitions due to the relativity of the minority concept and to the fact that dominant and dominated groups are dynamic categories. Therefore, working in terms of related identities, as expressed in music, dance, etc., is considered more productive.

4. The offer extended by Anna Czekanowska to organize the next Study Group Meeting (2002) in Lublin, Poland was unanimously accepted. The proposal made in Ljubljana by Zuzana Jurková to hold the meeting in Prague had to be withdrawn because of health problems. No agreement could be reached concerning the dates (September 2002) proposed by the local organizer. For the majority of the present members, the end of August seemed to be a better solution. The board will make the necessary inquiry and announce a final decision in accordance with the local organizer.

Themes:

The following themes, proposed and formulated at the business meeting in Ljubljana, were presented by Ursula Hemetek:

- The role of music for migrant minorities.
- Interchanges between minorities and majorities.
- Theory and methods in minority studies.
- A theme proposed by the local organizers.

Video presentations were also proposed for the program.

The discussions which followed introduced new interesting proposals, for example: "Cultural diversity and public media" (Ole Reitov); "Intra and extra minority representation" in other words, "Representing minority in music - from outside and inside" (Barbara Rose Lange, Wim van Zanten). Minority languages were also proposed as an important theme to be focused on in forthcoming meetings. Finally it was decided that "Interchanges between minorities and majorities" should be replaced with "Representing minorities in music." A call for papers will be published in the October Bulletin.

The proposal of constructing a website on Music and Minorities will be taken into consideration and discussed. The ICTM Study Group coordinator has been informed already and has been asked to update the present website.

5. The publication project entitled "Music of the European Minorities" proposed by Philip Bohlmann (University of Chicago), as a first volume of a larger project has been presented. The full text of the proposal will be sent to members. The discussions around this subject raised questions related to the phrase, autochthonous minority, and showed the necessity of going beyond the political definition of minority in Europe. A committee, which included Wim van Zanten, John O'Connell, Ursula Hemetek and Svanibor Pettan, was set up in order to find researchers with expertise in the domain of autochthonous European minorities.

6. No other matters were raised for discussion.

Secretary: Anca Giurchescu

Report of the 5th Meeting of the ICTM Study Group on Maqām

Eingebunden in das III. Internationale Festival "Sharq taronalari," konnte vom 26. bis 30, August 2001 die 5. Tagung der Study Group "magām" des ICTM in Samarkand abgehalten werden. Ursprünglich sollte das geschichtsträchtige Buchara der Tagungsort sein. Aus organisatorisch-technischen Schwierigkeiten aber, und weil überdies mehrere Tagungsteilnehmer in die Internationale Jury des Wettbewerbs berufen wurden, ergab sich die Verlagerung der Tagung nach dem nicht minder herrlichen Samarkand. Ein Tagesausflug nach Buchara mit seinen wunderbaren architektonischen Denkmalen mochte in gewissem Masse für den Ortswechsel entschädigen, die Arbeitsbedingungen jedoch verbesserten sich durch den Umzug leider nicht. Eine weitere Veränderung brachte die Verknüpfung mit dem Festival auch in Hinsicht auf die Teilnehmerzahl. Das für die Tagung vorgegebene Hauptthema "Intercultural comparison of maqām" and related phenomena," das vornehmlich auf den Bezug zum riesigen mittelasiatischen Traditionsgebiet abzielte, sollte besonders interessant werden durch zahlreiche Teilnehmer aus den ehemaligen GUS-Staaten. Aber gerade von ihnen knnten viele nicht anreisen, so dass von den ursprünglich vorgesehenen 25 Beiträgen nur gut die Hälfte übrigblieben.

Nichtsdetotrotz gestaltete sich das 5. Treffen der Studiengruppe zu einem wichtigen und fruchtbaren Ereignis. Insgesamt waren auf ihm Wissenschaftler aus zwölf Ländern vertreten (Uzbekistan, Tadjikistan, Kyrgystan, Russland, USA, Deutschland, England, Frankreich, Iran, Iraq, Ägypten, Israel). Die Referate brachten neben vergleichenden Studien vor allem neue Kenntnisse zur Geschichte des maq-Phänomens auf Grund der Auswertung von Traktaten sowie Ergebnisse analytischer Studien zutage.

Die Verhandlungen wurden durch zwei Problemstudien zur vorgegebenen Thermatik eröffnet. Faizulla Karomatli (Taschkent) referierte über "Scientifictheoretical problems and practical tasks of comparative maqām studies" und Jürgen Elsner (Zepernich bei Berlin) hinterfragte die Gefährnisse vergleichender Studien unter dem Thema "Regional musical productions following the tonegroup principle, common features and differences. A contrast with Sasmaqām and Algerian nuba." Weitere Beiträge zur Differenzierung einzelner regionaler Traditionen im Vergleich zu anderen lieferten Jozef Pacholczyk (Maryland) mit

"Maqām-raga relationship in the music of Kashmir," Scheherazade Hassan (Bagdad/Paris) mit "Terminology, concepts and criteria of classification in the art music of Iraq," Tamila Djani-Zade (Moskau) mit "The concept of radif in Azerbaijanian and Persian dastgah" und Ameneh Youssefzaden (Paris) mit "Intercultural exchanges in music in Khorasan: Kuroghli in the repertoire of bakhshi and asheq."

maqām-Phänomens Dem historischen Aspekt des galten die sehr beeindruckenden, auf intimem Studium von Traktaten beruhenden Beiträge von Hooman Ascadi (Tehran; "Towards the formation of the dastgah concept"), Dilorom Karomat (Taschkent; "The 'Twelve magamat' in Indian music manuscripts"), Iroda Dadajanova (Taschkent; "the idea of maqām in the treatise of Zutb ad-Din as-Sirazi and its importance for comparative musicology"), Asliddin Nizamov (Dushanbe; "The magamat in the view of Sufism") und Amnon Shiloah (Jerusalem; "Nawba and maqām in some anonymous Arabic manuscripts"). Ferner waren die Beitrage von Oquilkhon Ibrohimov (Taschkent; "On the history of Uzbek maqāmat") und Abdumannon Naazarov (Taschkent; "Problems of maqām typology in the musical heritage of Central Asia") historischen Themen gewidmet.

Beiträge Analytische und Beschreibungen gegenwärtiger musikalischer Entwicklungen lieferten Abdulaziz Khashimov (Taschkent; "The phenomenon of cyclicizm in the memorized classical musical heritage of the Uighurs and problems of the modern performing practice"), Rustam Abdullaev (Taschkent; "Musical-stylistic peculiarities of maqam in the genre 'likobi/katta/ashula'L), Ravshan Yunusov (Taschkent; "The impact of the contemporary stylistic development on the maqāmat"), Tokhtasin Gafurbekov (Taschkent; "The role of the magamat in the activity of composers"), Sagynaly Subanaliev (Bishchkek; "The peculiarities of forming the Kyrgyz kioui for komouz") Kholmirza Kurbanov (Taschkent; "The marks of magām in the Karakalpak 'Mukhalles'") und Farouk Ammar (Kairo; "Fundamental rule of the tetrachordal structure of the Arabian maqāmat").

Von besonderem Gewicht waren die systembezogene analytischen Darstellungen von Jean During (Paris/Taschkent) über "General factores of melodies in Central Asian people's music and its tonalmelodic foundations" und von John Baily (London) über "The Afghan rubab as the embodiment of modal thinking in Afghanistan," die die Referenten hervorragend mit praktichen Beispielen auf ihnen geläufigen Instrumenten veranschaulichten. Eine besondere Ergänzung des letztgenannten Beitrags bildete der Bericht Veronica Doubledays (London) über "Modal practices and concepts among women musicians in Afghanistan of the 1970s." Es besteht die Absicht, die zum Teil in der Diskussion mit interessanten Argumenten erörterten und überarbeiteten Referate in Uzbekisch und Englisch zu

pulbizieren. Die nächste Tagung der Study Group soll im Jahre 2004 in einem nordafrikanischen Land stattfinden.

Jürgen Elsner

Report of the First Business Meeting of the (re-formed) ICTM Study Group on Music Archeology

The re-formed Study Group on Music Archeology had a business meeting at the ICTM meeting on Friday, 6 July 2001 in Rio de Janeiro. The meeting was attended by a small group of scholars including Joachim Braun, Theodore Burgh, Regina Randhofer, and Julia Sanchez. Several other individuals expressed interest in joining the study group but were unable to attend the meeting in Rio de Janeiro.

The first issue discussed was the viability of a music archaeology study group. The participants developed a list of 20 individuals conducting research in the area who will be contacted and asked to join. Although other seminars address music archeology, the members felt that the international and open character of the ICTM Study Groups justified re-establishing an ICTM Study Group on this subject.

The second issue was to hold a regional meeting of the study group in 2002. Theodore Burgh offered to explore the possibility of hosting the conference at Notre Dame University. If the meeting cannot be organized by 2002, it was agreed to arrange it for 2003, either to coincide with the general ICTM meeting or at another time. One of the participants expressed great concern about the lack of funding for study group meetings, and it was agreed that Drs. Burgh and Sanchez would explore funding opportunities through their respective institutions.

The third issue was the election of an official Chair for the study group. The responsibilities of the chair would be to continue contacting potential members, begin an email discussion group, and facilitate organization of a meeting for 2002. Julia Sanchez was elected chair unanimously.

I will continue to update ICTM on the progress of the study group's formation. The enthusiasm of the participants and those who could not attend the meeting suggests that the group will be successful.

Julia L. J. Sanchez

Hungarian National Committee Report 1998 – April 2001

Since the last report (Bulletin No. XCCIII October 1998) the Hungarian National Committee has been very active. Both as a group and as individuals, the member researchers have pursued numerous new endeavors. The members of the Hungarian Committee stay connected to other committee members through the ICTM's several study groups. Many of our members are also members of other national and international societies like The International Kodály Society, Hungarian Kodály Society, Hungarian Society of Musicologists, International Musicological Society, Hungarian Ethnographical Society, ISME, etc. Members of the Hungarian National Committee are occasionally invited to participate at other ICTM group meetings and several scientific conferences. László Felföldi, for example, is member of the Study Group on Ethnochoreology, Lujza Tari of the Study Group on Historical Sources; Bálint Sárosi is in the Study Group on Folk Musical Instruments while Katalin Lázár is in the Study Group on Music and Minority. The researchers usually participate at these meetings with papers (Lujza Tari at the Study Group on Historical Sources Conference, Innsbruck-A 2000) or as organizers (László Felföldi, Erno Pesovar Szekszárd-H 1999). The members are also guest lecturers of folk music in Finno-Ugrian departments at many international universities.

However, the activity of the members of the Hungarian Committee cannot be judged by their level of participation at major congresses. Participation in conferences is still a huge problem for the members as they struggle to find money to support travel to the expensive sites outside Europe. The last chance for Hungarian researchers to participate in a world congress was at the ICTM Congress in Nitra-SK in 1997. Since then only one person has had the chance to represent the Hungarian National Committee at an ICTM Congress: It was Prof. Dr. János Kárpáti, long-time researcher of Japanese folk music, at the Hiroshima Congress in 1999. He made it there through strong Japanese financial support.

Other major conferences:

The ICTM Hungarian National Committee, as a group, has connected to conferences over the last few years that were held on the occasions of birthdays of great old researchers. The celebrations and conferences were usually organized hand-in-hand with other Hungarian musical societies and Finno-Ugrian scientific societies.

In April 1998 the Hungarian Academy of Sciences and the Folklore Research Institute organized a conference for the 150th anniversary of the Revolution and War of Independence of 1848-49 where folk music was represented by papers of János Bereczky, Katalin Lázár and Lujza Tari (L. Tari also published a book for this anniversary, which was presented at this conference).

Early October 1998 Zoltán Falvy, who had been director of the Institute for Musicology of Hungarian Academy of Sciences until 1998, celebrated his 70th birthday. Members of the Hungarian National Committee (i.e. István Pintér and others) gave papers and presentations on the conference held to honor him. Those lectures were later published in the *1999 Yearbook of the Institute of Musicology* "Zenetudományi Dolgozatok." Also in 1998 Katalin Lázár and Katalin Kovalcsik Katalin participated in the 14th ESEM Congress with presentations. Katalin Lázár also gave a presentation the same year in Jyveskyle, Finland and Tallinn, Estonia.

In May 1999 the National Committee held a conference together with the Hungarian Kodály Society to celebrate Lajos Vargyas's 85th birthday. The conference called "Eastern tradition - Western culture" featured papers by Mária Domokos, Katalin Paksa, Lujza Tari and many others with topics closely connected to the fieldwork of Vargyas. August 1999 several Hungarian researchers participated at the conference of the International Kodály Society including László Vikár and Mihály Ittzés (as representant of the Kodály Institute Kecskemét).

In the fall of 1999 the Finnish-Hungarian co-production "Finnish Science in Hungary" ethnomusicology conference was held in Budapest at the Institute for Musicology of Hungarian Academy of Sciences. The major Hungarian organizer of that event was Katalin Lázár, who also had a presentation called "Children's Play and Games - Type System and Computer Database." In Dec 1999 there was a conference for the 100th birthday of Bence Szabolcsi where Lujza Tari gave a lecture called "Changes of the Hungarian sound through Carl Maria von Weber's 'Hungarian Rondo' to Rudolf Willmer's 'Fóti dal'."

The members of the Hungarian National Committee participated in the scientific session held for the 80th birthday of musicologist József Újfalussy in April 2000. Most of the NC members are former students of Újfalussy, like Lujza Tari who held a presentation under the title "A type of pastoral" with many musical comparisons between folk and art music.

In the summer of 2000 Bálint Sárosi traveled to the USA to give a paper at a Bartók conference in connection of Bartók's compositions and their folk musical sources. The IMS conference in Budapest was held in August where László Dobszay, Janka Szendrey, Bálint Sárosi and Lujza Tari presented papers as members of the ICTM Hungarian National Committee. János Kápáti was also active as chairman. From the Hungarian, side the conference was organized by László Dobszay.

In September 2000 György Szomjas-Schiffert was celebrated on his 90th birthday by the Kodály Society with another conference in which numerous National Committee members gave papers (among others Mária Domokos, Katalin Paksa.

Imre Olsvai facilitated Prof. Szomjas-Schiffert at the Institute for Musicology and Lujza Tari in radio). Also in September, Lujza Tari represented Hungary at the 100th anniversary congress of the Phonogramm Archive in Berlin, Germany.

In November 2000 there was a congress held for the memory of the great personality, Hungarian musicologist, Pál Járdányi. László Vikár and Mária Domonkos held presentations at the congress.

The Hungarian ICTM members also participated at the 9th Finno-Ugrian Congress at Tartu, Estonia, an ethnomusicology congress in Russia, the Folk Music Meeting at Kecskemét, Hungary and held lectures at the conference called "(Musical) Play at the Millenium" in Székesfehérvár, Hungary. The Meeting in Kecskemét was organized by Béla Halmos and Katalin Lázár. Imre Olsvai was celebrated in April 2001 on his 70th birthday by most of the music trade with a conference in Kaposvár, where most of the Hungarian National Committee members had presentations.

In August 2001 the Hungarian ICTM Study Group on Historical Sources will celebrate its former leader's, Benjamin Rajeczky's 100th birthday (he led the group together with W. Supan) by holding an international conference together with the Hungarian Musicological Society. Numerous international ICTM members from different countries are excepted attend. The conference, which has aroused international interest, already lists 22 international and 21 Hungarian researchers presenting papers.

Fieldwork took place in both Hungary and among the Hungarian minorities of the surrounding countries (Katalin Paksa in Yugoslavia and Slovenia, Katalin Lázár in Romania, Lujza Tari in Slovakia and Transylvania, László Dobszay in Transylvania). A new territory was researched by Katalin Kovalcsik who also studied the Hungarian gypsy minorities and other gypsy groups in Romania.

The Hungarian National Committee members are constant members and organizers of several programs, which are set up to popularize and educate folk music. They are advisors and/or judges in numerous student and adult folk music competitions, festivals, TV and radio programs. They also participate in the higher musical education with a large palette of activities including holding lectures, writing books and programs for musical courses and giving guest speeches at international universities (Lázár, Paksa, Olsvai, Pesovár, Tari, Vikár).

During the year 2000 two researchers (Márta Rudas-Bajcsay and Olga Szalay) were in Romania and two (Katalin Paksa and Márta Rudas-Bajcsay) were in Tallinn and Tartu, Estonia for two week study-tours. For longer periods, there were Chinese, Italian and also Hungarian doktorandus's working in the Institute

for Musicology of Hungarian Academy of Sciences, led mostly by members of the Hungarian National Committee.

Under the organizaton of László Feldöldi and the Folk Dance Department of the Institute for Musicology at the Hungarian Academy of Sciences, the György Martin Foundation had its annual meeting every April. This foundation's purpose is to support the talented young folk dance researchers of the country. The last meeting was held April 26th 2001 at which time the best essays for the previous competition were presented.

Selected bibliography

Books by the Hungarian National Committee members (starting from 1997, recognizing the fact that most of them actually came out in 1998)

1997 Researches on the Surgut-Ostyak culture "Tanulmányok a szurguti osztják kulturáról" (ed. Katalin Lázár, Ethnographical Museum Budapest)
1997 Folk Dance Lexicon "Néptánc kislexikon" (ed. Gyula Pálfy, Planétás Publishing, Budapest)

1998 Bálint Sárosi: *Instruments in the Hungarian Folk Tradition "Hangszerek a magyar néphagyományban"* (Planétás Publishing, Budapest)

1998 Lujza Tari: Different Hungarian Songs from the Beginning of the 19th Century "Különbféle magyar nóták a 19. század elejéről – Allerlei ungarische Melodien von Beginn des 19-en Jahrhunderts" (in 2 language - Balassi Publishing, Budapest)

1998 Lujza Tari: The Memory of the War of Independence 1848-1849 in Folk Songs "Magyaroszág nagy vitézség - A szabadságharc emlékezete a nép dalaiban" (Hungarian Ethnographical Society, Budapest) 2000 Katalin Paksa: History of Hungarian Ethnomusicolgy "Magyar népzenetörténet," (in 3 language Balassi Publishing, Budapest) 2000 Katalin Lázár - Enikő Szíj: Finno-Ugrian Melodies collected and trascripted by of Antal Reguly "Reguly Antal "Hangjegyekre szedett" finnugor dallamai" (Tinta Publishing, Budapest)

CD-Rom's:

2000 Lujza Tari: *The Ethnomusicological Memory of the War of Independence of* 1848-49 "A szabadságharc népzenei emlékei" (MTA ZTI Budapest) 2001 Ferenc Sebő: *Pátria Session "Pátria lemezsorozat"* (Fonó Records, Budapest)

International publications include works by Lujza Tari and Bálint Sárosi for the *German Festschrift* for Walter Deutsch's 70th birthday, and the *Bezic-Festschrift* where Katalin Paksa and Lujza Tari had work published.

Chapters by ICTM members in other Hungarian books:

1998 Imre Olsvai - Folk Music Chapter in: *The Hungarian Folklore "A magyar folklór"* (ed. Vilmos Voigt, Osiris Books, Osiris Publishing, Budapest)
2001 Imre Olsvai - Folk Music Chapter in: *Folk Art of Somogy County "Somogy népmûvészete"* (Board of Directors of the Somogy County Museums, Kaposvár)

Just about to be published in the not-too-distant future are two significant researches on Zoltán Kodály's works:

Olga Szalay - Márta Rudas-Bajcsay: *Zoltán Kodály's researches of Nagyszalonta* "Kodály Zoltán nagyszalontai gyűjtés"

Lujza Tari: Zoltán Kodály, Scientist of Instrumental Folk Music "Kodály Zoltán, a hangszeres népzene tudósa"

Both are strongly based on the data of the Kodály Archives and both will be published by the Balassi Publishing House.

Audio CD's:

1999 Listen, My Hungarians - A Survey of Hungarian Folk Music "Hallgassátok meg, magyarim - Keresztmetszet a magyar népzenéről" (ed, Imre Olsvai, Márta Rudasné Bajcsay, István Németh, Hungaroton Classic, Budapest, 1999, HCD 18234-35)

1999 Bálint Sárosi: *Instrumental Hungarian Folk Music "Hangszeres Magyar népzene"* CD (I-II.) (Hungaroton Classic, Budapest)

2000 Kallós Archives, Hungarian Folk Music of Magyarlóna – Kalotaszeg "Magyarlóna - Kalotaszegi magyar népzene Kallós Archívum" CD 02 (Fonó Records, Budapest)

Selected, non-Hungarian publications from 1998 to April 2001: 1998 Lujza Tari: "The Instruments and Instrumental Folk Music of the Hungarian Minority in Slovakia in the 20th Century," *Studia Musicologica* 39/1., 35-52.

In 1999 the data of a former conference held by Dr. István Almási in Torockau, Romania in 1997 was published under the title *Folk Music Studies "Népzenei tanulmányok"* (Kriza Books No. 3, János Kriza Society, Cluj-Napoca, Romania). At this conference several Hungarian researchers from both Hungary and the surrounding countries met and discussed actual questions of folk music researching. On behalf of the Hungarian National Committee, Katalin Paksa presented Zoltán Kodály's conception of the Corpus Musicae Popularis Hungaricae while Lujza Tari held a paper about the influence of folk wind instruments in Kodály's compositions. István Almási summarized the science carrier of one of the outstanding personalities of Transylvanian ethnomusicology, János Jagamas (who passed away in 1997), in the paper entitled "The Memory of János Jagamas." Mihály Ittzés spoke, as a music pedagogue, about the use of the

last 2 volumes of *Corpus Musicae Popularis Hungaricae* in teaching. All these studies are published in the book.

1999 Lujza Tari: "Women, Musical Instruments and Instrumental Music," *Studia Musicologica Academiae Scientiarum Hungaricae*, 40/1-2, 1999, 95-143.

1999 Lujza Tari: New Countries, Old Sounds? Cultural Identity and Social Change in Southeastern Europe "Modell einer musikalischen Adaptation bei einer ungarsprachigen Gruppe Melodien deutschen Ursprungs bei Széklern aus der Bukowina," in: *Music im Umbruch Kulturelle Identität und gesellschaftliche Wandel* in Südosteuropa - Herausgegeben von Bruno B. Reuer unter Mitarbeit L.T. und Krista Zach Verlag Südostdeutsches Kulturwerk München 1999., 249-264. Also here: Einführung in das Thema 20-22.

1999 Lujza Tari: Music and Belief. On the Border of Demons and Sacral Worlds, Studies in the History of Mentality for the 60th Birthday of Éva Pócs "Zene és hiedelem, Démonok és szakrális világok határán. Mentalitástörténeti tanulmányok Pócs Éva 60. születésnapjára" (ed. Katalin Benedek and Eszter Csonka-Takács, Budapest, 1999., 231-262)

1999 László Vikár: "Zoltán Kodály, Head of the Hungarian Folk Music Research" in *Studia Musicologica Academiae Scientiarum Hungaricae 40*, 1-3. 225-247.

2000 Katalin Paksa: "Kodály and the Problems of the Critical Editing of Hungarian Folk Music" in *Studia Musicologica of Academiae Scientiarum Hungaricae* 4/4. 321-344.

2000 László Vikár: "Kodály, the Musicologist" in *Bulletin of the International Kodály Society* (Jubilee Ed. 1975-2000), 79-84.

Lujza Tari

2001 YEARLY REPORT OF ICTM TURKISH NATIONAL COMMITEE Dr. Arzu Öztürkmen, Chair

Dance & Music Performances

"Şehrin Esmerleri" (Blacks Of City) Dance-Music performance prepared by Boğaziçi (Bosphorus)University Folklore Club consisted of two parts: the first part featured a narration of a Kurdish street vendor in search of a way to live in the city, the second part was made up of scenes from the lives of Gypsies. Turkish, Kurdish, Armenian, Roman dances and songs were used in the performance. It was performed several times between 15 April-20 May 2001.

"Sultans Of The Dance," a project prepared in the light of civilizations that lived in Anatolia through the ages, is a work by Mydonose Productions and consists of 3000 different dance figures of Anatolia. It has been performed since 3 May 2001 and will soon begin a world tour.

Publications:

Bosphorus University Folklore Club prepared the 65th volume of its periodic publication "Folklora Doğru – Dans Müzik Kültür" (Towards Folklore- Dance Music Culture). This issue covers articles about women among different ethnic groups, Alevis (religion, tradition, life, dance & music), Flamenco (history, guitar, culture) and translations about dance, music and guitar. It will be published in Fall 2001.

Research:

Fahriye DİNÇER is conducting research on "Semahlar ve Alevi Kimliğinin Yeniden Yorumlanması" (*Semahs* [Alevi Rituals&Dances] and Reinterpretation of the *Alevi* Identity). The research will be presented as a doctorate project.

AUSTRIA

There have been no reports from Austria for a long time, which is why the most important facts from the last 6 years should be reported. A jointly held international meeting of the Study Groups for Iconography and Ethnochoreology was hosted by the Institute of Musicology of Innsbruck University in 1995. In 2000, the same institution hosted an international meeting of the Study Group for Historical Sources of Traditional Music. There are presently two chairs of ICTM Study Groups and one member of the Executive Board from Austria. At the 87th meeting of the ICTM executive board in Bucharest of 19-21 June 2000, Gerlinde Haid was appointed liaison officer for Austria. In a meeting of the Austrian ICTM members on 11 June 2001, it was decided by common consent to form a national committee in Austria again. Members in Austria are very active, also within the ICTM; there are a lot publication activities and conferences going on. Members now feel the need to work together more closely within a national committee of the ICTM.

Within the last few years some personnel changes have arisen in the Austrian research landscape in the field of the Ethnomusicology. In 1993 Tilman Seebass was appointed professor in succession of Walter Salmen at the Institute of Musicology in Innsbruck. In 1994 Gerlinde Haid followed Walter Deutsch at the Institute of Folk Music Research at the University of Music and Performing Arts in Vienna. In 1998, Manfred Bartman was appointed Associate Professor with tenure for Ethnomusicology at the Institute for Musicology at the University of Salzburg. There will be a change at the Institute for Musicology at the University of Vienna since Prof. Franz Födermayr has resigned, and at the Institute for

Ethnomusicology at the University for Music in Graz, Prof. Suppan has resigned. In Innsbruck there exists now a Department for Traditional Music at the Institute for Musicology and Interdisciplinary Research of the University Mozarteum Salzburg (Assistant since 1995: Dr. Thomas Nussbaumer).

Activities:

At the Institute for Folk Music Research at the University for Music and Performing Arts in Vienna, special emphasis is placed on the musical aspects of the traditional genres of music, which, however, cannot be regarded as removed from their historical and sociological background. Symposia are organized, books and CDs published, fieldwork and research projects conducted. We will mention only the most important ones: Carinthia and its Neighbours (1995), Music and Costumes in the Alps (1996), guest lectures on European folk music (regularly since 1995), Religious Folk Music in the Alps (1998), Innovation and Marginality (1999) Music education and Folk Music (2000), and Folk Music - changes and interpretation (2000). From 1995 onwards Ursula Hemetek has continued her work as an Assistant Professor explicitly for Ethnomusicology and Minorities. Several field researches were conducted, among them three in the bilingual region of South Styria. The following research projects have been established at the institute: Bosnian music: Sounds of a Threatened Harmony (1995-2000), Typology of Folk Music in Austria: Evaluation Franz Eibener (1998-2001), and Albanian Folk Songs and Byzantine Song (1999-2002). Several publications resulted from those activities, some of them published in the three series of the institute: Schriften zur Volksmusik (since 1970), Tondokumente zur Volksmusik in Österreich (CD-series since 1995), and Klanglese (since 2000). A once-a-month broadcasting program has also been established at the institute.

The Phonogramarchiv of the Austrian Academy of Sciences supports field excursions of Austrian researchers and also conducts its own recording projects. Recently, staff members carried out ethnomusicological fieldwork mainly in Vienna (e.g. Music of the Religions, Music of the Jewish Community, and Traditional Viennese Music), and, jointly with the Music Research Institute, Beijing, China (1998 and 2001). Specialized experience, gathered in the course of the recent past concerning preservation and digitalization of audio materials, was systematically relayed in the form of seminars and individual training. Colleagues, mainly from Eastern Europe and China, amongst them several ethnomusicologists, took part in these training activities. Being the world's oldest sound archive, the archive celebrated its centenary in September 1999 within the framework of the IASA Annual Conference. An exhibition on the archive's history, activities and collections took place in the great hall of the Austrian Academy of Sciences in Vienna. On this occasion the first series of the CDedition The Complete Historical Collections 1899-1950, which UNESCO has inscribed in the World Register of its Memory of the World Program, was presented. This issue includes the first expeditions to Croatia, Brazil and the Isle of Lesbos in 1901 (OEAW PHA CD 7). Meanwhile, four series are available, including music and language recordings from Papua New Guinea (1904-1909): The collections of Rudolf Pöch, Wilhelm Schmidt, and Josef Winthuis (OEAW PHA CD 9), and Soldier Songs of the Austro-Hungarian Army (OEAW PHA CD 11).

The Institute of Musicology of the University of Vienna with its masters and Ph.D. programs in Historical and Comparative Musicology can be regarded as the main educational institution in the field of musicology and ethnomusicology in Austria. In September 1998 the institute celebrated its centennial birthday with a series of lectures and a great exhibition in the famous Musikverein Building of Vienna. In December 1999 an international symposium on Multi-part-voicing and Heterophony: General considerations and employments in the Mediterranean area was arranged to honour the long-standing managing director, and by that time, retiring Professor of Comparative Musicology, Franz Födermayr. The remaining educational staff members in the field of ethnomusicology continued in particular the extensive fieldwork towards music and trance with special emphasis on Madagascar (August Schmidhofer), the enlargement and testing of the sound analysis program EMAP [Ethnomusicological Analysis Program] (Emil H. Lubej), and the multi-disciplinary research about hybrid forms of popular and traditional Alpine music (Michael Weber). Furthermore the excursions with students to Sardinia and Slovakia and the popular courses in ethnomusicology of Gerhard Kubik and Oskár Elschek should be mentioned. In addition, a new book series covering ethnomusicology, popular music studies and systematic musicology (Vergleichende Musikwissenschaft, Peter Lang Verlag) was founded (hitherto 3 vols. published, 3 vols. in preparation). Also in 1998, the *Yearbook of* the Austrian Society of Musicology (Musicologica Austriaca) devoted to the topic Identity and Difference: Contributions to Ethnomusicology and Systematic Musicology, was co-edited. Since summer 1997 the institute and its richly equipped acoustical laboratory are located at the new University Campus of Humanities and Cultural Studies within the former General Hospital area of Vienna. [http://www.univie.ac.at/Musikwissenschaft/english.html]

The Institute of Musicology of the University of Innsbruck: In 2001 vol. VI of the Bibliotheca musicologica appeared: Th.Nussbaumer, Alfred Quellmalz und seine Südtiroler Feldforschungen (1940-42), jointly published by Studienverlag Innsbruck and LIM Lucca. A number of fieldwork projects in the region are carried out and the iconographic archive program at the Institute of Musicology involves collecting pictorial material from popular culture.

At the Institute for Ethnomusicology at the University for Music and Performing Arts in Graz, the main scope is historical and European comparative musicology in the tradition of the Vienna school of comparative-systematic musicology. The institute was founded in 1964 and conducts research projects in the field of: 1)

regional music research (Austria), 2) research in South-Eastern Europe and 3) interdisciplinary anthropological music research. The publication series of the institute includes *Musikethnologische Sammelbände*, *Vol. 14: Helmut Brenner*, *La vida no vale nada*. *Die mexikanische Musica ranchera aus musikalischer und kommerzieller Sicht* (Tutzing 1996), *Vol. 15-17: Wolfgang Suppan*, *Werk und Wirkung. Musikwissenschaft als Menschen- und Kulturgüterforschung. Aufsätze zur Anthropologie der Musik* (Tutzing 2000). Wolfgang Suppan is also involved in brass-bands activities, which has resulted in several cooperative projects. The Pannonic Research Center for Anthropological and Ethnomusicological Research in Oberschützen is also part of the institute. Four volumes of *Musica Pannonica* have been published so far.

Gerlinde Haid, Ursula Hemetek, Christiane Fennesz-Juhasz, Engelbert Logar, Tilman Seebass, Michael Weber

NEW ZEALAND - A Territorial Survey of Oceanic Music – A Summary

In 1984 several days of meetings were held in Hawaii with Pacific Island representatives and established ethnomusicologists having a Pacific speciality: Mervyn McLean, Barbara Smith, Dieter Christensen, Brownie Tuiososopo, Ueta Solomona and Richard Moyle. The meetings resolved that the Archive of Maori and Pacific Music, University of Auckland, was the appropriate body to administer the Territorial Survey of Oceanic Music program, sponsored jointly by UNESCO and the Institute for Polynesian Studies (Hawaiʻi). Under the auspices of this program, scholars were funded to undertake short-term surveys of those parts of Oceania about whose traditional music little or nothing was known. In addition to recording representative samples, researchers were required to train a local person in the techniques of recording and documenting, to provide the national government with a complete documented copy of the recordings, and to submit for publication a report on the survey.

Eleven surveys each of 4-8 weeks duration were undertaken over the following 11 years, by Mary E. Lawson Burke (Marshall Islands 1988), David Goldsworthy (Kadavu and Taveuni, Fiji 1986), Jenny Little (Nga Pü Toru, Cook Islands 1988), Wolfgang Laade (South-East New Britain 1988), Jane Freeman Moulin (Southern Marquesas 1989), Richard Moyle (Niue 1984, Northern Cook Islands 1985, Takuu 1994), Amy Stillman (Mangareva Tubua'I 1985) and Allan Thomas (Tokelau 1986, West Futuna 1990). Initially, reports were published by the University of Auckland's Department of Anthropology in its *Working Papers* series but, from 1992, they appeared in the Archive's own series *Occasional Papers in Pacific Ethnomusicology*; all OPPE are still in print. A full set of recordings is housed in the Archive (www.auckland.ac.nz/ant/archived.htm).

The Survey has been significant in the study of Pacific Islands musics, advancing researchers' professional careers, providing host communities and both local and

national governments with documented sets of recordings high in quality and broad in cultural scope, training co-researchers in the collection and processing of field data, and creating and disseminating a major fund of knowledge about otherwise indistinctly known musical cultures. In its geographical scope and quantity of output, the Survey is unrivalled in the history of Pacific ethnomusicology. In no small part it owes its original concept and organizational success to the dedication and determination of the Archive's founding Director, Mervyn Mclean, to whom many people – on both sides of the microphone – owe a large debt of gratitude.

The following is a list of publications arising from the surveys, based on information supplied by the researchers themselves.

General

Richard M. Moyle

1997 "Publications on music of the insular Pacific, 1991-1995," *Australasian Music Research* 1: 346-348.

1986 "A Territorial Survey of Oceanic Music." Pacific Arts Newsletter, 22:35.

Amy Ku'uleialoha Stillman

1998 "Aotearoa," in Kaeppler, A.L. and Love, J.W.(eds.). *The Garland Encyclopaedia of World Music*, New York: Garland, Vol. 9, pp. 972-974

Fiji

David Goldsworthy

in press "Fijian music in Australia," in *The Companion to Music and Dance in Australia*, Currency Press.

in press *Songs of Love and Homeland: String Band Music from Fiji*. UNESCO (A CD of Fijian popular music. Original field recordings and disc notes).

1998. "Fijian music," and "Fijian popular music," in Kaeppler, A. L. and Love, J.W. (eds.). *The Garland Encyclopaedia of World Music*, New York: Garland, Vol. 9, pp. 161-162 and 774-776.

1995. "Continuities in Fijian music: Meke and Same," *Yearbook for Traditional Music*, 27: 23-33.

Niue

Richard M. Moyle

1990 "The Polynesian Nose Flute." The World of Music, 32:29-48.

1988 "The Niuean Nose Flute." *Anthropos*, 83:541-6.

1985 Report on a Preliminary Study of the Music of Niue. Auckland,

University of Auckland Department of Anthropology. Working Papers No. 67.

Northern Cook Islands

Richard M. Moyle

2001 "Penrhyn" in *Revised Grove Dictionary of Music and Musicians*. Vol. 20:57.

2001 "Manihiki and Rakahanga," in *Revised Grove Dictionary of Music and Musicians*. Vol. 20:56-7.

1985 Report on a Preliminary Study of the Music of Northern Cook Islands. Auckland, University of Auckland Department of Anthropology. *Working Papers* No. 70.

Mangareva

Amy Stillman

1987 Report on Music in Mangareva, French Polynesia. Auckland, University of Auckland Department of Anthropology. *Working Papers* No. 78.

Tokelau

Allan Thomas

2001 "Tokelau" in Stanley Sadie (ed.) New Grove Dictionary of Music and Musicians

1998 'Tokelau' *The Garland Encylopaedia of World Music*. 9:823-828. Garland Publishing, New York and London.

1998 *Fatele of Tokelau 1982 – 1993*. [video] Asia Pacific Archive (# 0014), School of Music, Victoria University of Wellington.

1996 New Song and Dance from the Central Pacific: Creating and Performing the Fatele of Tokelau in the Islands and in New Zealand. Pendragon Press: Styvesant, New York

1990, with Judith Huntsman and Ineleo Tuia (eds), *Songs and Stories of Tokelau: an introduction to the cultural heritage*. Wellington: Victoria University Press.

1990 Songs and Stories of Tokelau, (audio cassette) Asia Pacific Archive (# 003) School of Music, Victoria University of Wellington.

1988 Report on Survey of Music in Tokelau, Western Polynesia. Auckland, University of Auckland Department of Anthropology. *Working Papers* No. 79.

Southern Cook Islands

Jenny M. Little

2000 The Music of Nga Pu Toru - Cook Islands. Auckland: Chimaera. (A learning guide, a book and CD for use in schools. Contact details: PO Box 16-232, Sandringham, Auckland. ISBN 0-473-07246-7)

1989 Report on a Preliminary Study of the Music of Nga Pu Toru. [Southern Cook Islands]. Auckland, University of Auckland Department of Anthropology. Working Papers No. 80.

West Futuna

Allan Thomas

1998 "West Futuna" *The Garland Encylopaedia of World Music*. 9:861-864. Garland Publishing, New York and London.

1992 "Songs as History: A preliminary assessment of two songs of the Recruiting Era recently recorded in West Futuna, Vanuatu," *The Journal of Pacific History* 27: 2: 229 - 236.

Allan Thomas and Takaroga Kuautoga

1992 Hgorofutuna: Report of a Survey of the Music of West Futuna, Vanuatu. *Occasional Papers in Pacific Ethnomusicology* No. 2. Archive of Maori and Pacific Music.

South-East New Britain

Wolfgang Laade

1999 *Music and Culture in South-East New Britain* Bern: Peter Lang Publishing.

Southern Marquesas

Jane Freeman Moulin

in review KAPUTUHE: "Speaking" Instruments in the Marquesas Islands. Submitted to the Galpin Society Journal.

2001 "Marquesan Music," in *New Grove Dictionary of Music and Musicians*, second edition, ed. Stanley Sadie, vol. 20, pp. 64-65. London: Macmillan 2000 "Marquesas Islanders" in *Endangered Peoples of Oceania: Struggles to Survive and Thrive*, Judith M. Fitzpatrick, ed.. Westport, CT: Greenwood Press. Chap. 6, pp. 75-91.

1998 "Marquesas Islands," in *Garland Encyclopedia of World Music*, pp. 889-896. Adrienne Kaeppler and Jacob Love, eds. New York: Garland.

1998 *Oceania*. CD accompanying the Garland Encyclopedia of World Music. (Field recording of a Marquesan "pig dance.")

1998 Musician and Musical Instrument. CD produced by the Museum für Völkerkunde in Berlin. 1998. (Field recording of Marquesan drum music.) 1997 "Gods and Mortals: Understanding Traditional Function and Usage in Marquesan Musical Instruments." Journal of the Polynesian Society 106/3:250-283.

1996 "What's Mine is Yours? Cultural Borrowing in a Pacific Context." *Contemporary Pacific* 1996(1):128-153.

1994 "Chants of Power: Countering Hegemony in the Marquesas Islands." *Yearbook for Traditional Music* 1994 (26):1-19.

1994 Review of Lucien Kimitete's Te Hakamanumanu. *Journal of the Polynesian Society* 103:1:98-99. (Co-authored with Robert Suggs) 1994 Music in the Southern Marquesas Islands. *Occasional Papers in Pacific Ethnomusicology*, No. 3. Auckland: Archive of Maori and Pacific Music,

University of Auckland.

1993 "Marquesans," in *State of the Peoples*, ed. by Marc Miller, p. 107. Boston: Beacon Press, 1993.

1990 "The Cutting Edge of Tradition." *Pacific Arts* 1/2(1990):36-49.

Takü

Richard Moyle

in press *Nä Kkai Takü - Takü's Musical Fables*. Boroko: Institute for Papua New Guinea Studies.

in press Collection or Theft? Germans on Takü, Pacific Arts

in press Don't Rock the Boat – Sing! Maintaining Balance on a Coral Atoll, Island Musics. Oxford: Berg.

in review Nä Huahua Takü. A Musical Anthropology of Takü, Papua New Guinea.

1998 "Tuki song from Takuu, Papua New Guinea," in *Klangfarben der Kulturen: Musik aus 17 Ländern der Erde*. CD and booklet. pp.73-4 and track 13. Berlin: Staatliche Museen zu Berlin.

1997 "Lies, damned lies and fishing stories: contrivance and commemoration on Takuu Atoll." Festschrift volume for Gerd Koch. Baessler-Archive 45:115-129. 1995 Music of Takuu (Mortlock Is), Papua New Guinea. Auckland: Archive of Maori and Pacific Music, University of Auckland. *Occasional Papers in Pacific Ethnomusicology* No. 5.

Richard Moyle

JOINT SINO-AUSTRIAN FIELD EXCURSION TO HAINAN

Following the UNESCO mission in 1996, to assess preservation needs for the Music Research Institute (MRI) of the Chinese Academy of Arts in Beijing, which was carried out by Dietrich Schüller from the Vienna Phonogrammarchiv (PhA), both institutes (the MRI and the PhA) have remained in contact on a bilateral basis. Researchers and technicians of the MRI have visited Vienna and in 1998 a joint field excursion was made to Inner Mongolia, Qinghai and Gansu to record the musics of the local minorities. The field team consisted of Prof. Qiao Jianzhong, director of MRI, Xiao Mei, senior-researcher of MRI, and Dietrich The resulting twenty-six hours of recorded sound material was deposited both in the Beijing and the Vienna Archive. Following this successful endeavor, the team joined forces again in February 2001 to record the musics of the Li and Miao peoples of the Island Hainan in the south of China. A total of sixteen hours of sound was recorded on DAT and four hours on digital video. This time the team was accompanied by Barbara Schüller who was responsible for the photographic documentation. The excursion was actively supported by local cultural authorities and specialists and was also covered by the regional media. There are plans for publishing a selection of the field recordings in the near future.

Dietrich Schüller

A VOTE OF THANKS TO THE OUTGOING YEARBOOK EDITOR

Journal editing is a time consuming task, often under-appreciated and unrewarded. Few are willing to do it for more than the typical three-year stint, which is why Dieter Christensen's devotion to the Yearbook for Traditional Music has been so remarkable. Since Volume 14, in 1982, the first under the new name, Dieter has organized, edited, promoted, and worked constantly to make the Yearbook a journal of high standard and sustained scholarly value. His dedication to making and keeping this a truly international forum, one representative of the full range of approaches, interests, and academic lineages that characterize the ICTM's membership, is a great intellectual legacy.

At this juncture, the completion of the last of twenty YTM issues under his leadership, the associate and review editors wish to salute Dieter for his tireless dedication to the Yearbook, and for his warm collegiality over the years. We also wish to thank both Dieter and Nerthus Christensen for their many years of work on behalf of the ICTM. And we particularly wish to end on a note of gratitude to Nerthus for her many years of superb management of the ICTM and YTM office at Columbia University. Without her dedicated oversight, the journal and newsletter mailings, membership matters, directories, and endless everyday details of the operation could never have gone forward with such consistency. We wish Dieter and Nerthus the very best in their next endeavors.

Steven Feld, Adrienne Kaeppler, Gage Averill, Cynthia Wong, and John Baily

STUDY GROUP CALLS FOR PAPERS

15th Meeting of the ICTM Study Group on Folk Musical Instruments in Falun, Sweden August 14-18, 2002

The Swedish National Committee of ICTM and The Swedish Centre for Folk Song and Folk Music Research invite you to participate in the 15th Meeting of the ICTM Study Group on Folk Musical Instruments. The meeting is held in Falun, Sweden in August 14-18, 2002. This study group is the oldest within the organization, founded in 1962, and it has always had Swedish members. Therefore, it is a pleasure for us as organizers to once more invite colleagues to Sweden.

Local organizers are Professor Gunnar Ternhag, Åbo Akademi University, Turku, Finland and Associate Professor Dan Lundberg, director of The Swedish Centre for Folk Song and Folk music Research, Stockholm. The Program Committee is formed by Andreas Michel, Westsächsische Hochschule Zwickau (FH), Germany and Linda Fujie, Otto-Friedrich-Universität, Bamberg, Germany – together with Ternhag and Lundberg.

The topics for the meeting are:

- 1. Interaction between instrument makers and musicians
- 2. The introduction of new instruments from historical or contemporary perspectives
- 3. Nordic folk music instruments in contexts within or outside the Nordic region

The papers should be presented in English or German. The maximum length of the accepted presentations is 20 minutes. Each presentation will be followed by a ten-minute discussion.

Paper proposals written in English or German should be sent to Gunnar Ternhag (gunnar.ternhag@abo.fi) before February 1, 2002. Proposals should contain a title and an abstract, of not more than 300 words, together with the author's name, postal address, phone and fax numbers, e-mail address and information about institutional affiliation. A preliminary program will be presented at the beginning of March 2002 – please check the website of this study group [www.studia-instrumentorum.de/popularis.htm], which will show updated information about the meeting.

The conference fee is SEK 850 per participant. The fee includes a bus excursion, a conference dinner, and coffee/tea in the mornings as well as in the afternoon. The fee should be paid in cash in Swedish currency at the registration.

The sessions will take place in the county museum of Dalarna [www.dalarnasmuseum.w.se], which is located in the very centre of the town. The museum has a rich collection of recorded folk music and a considerable amount of instruments. In the museum there is a small restaurant where it is possible to drink coffee and have lunch.

The presented papers will be published afterwards – just as usual. According to a decision taken in Markneukirchen (where the last meeting was held) the local organizers are responsible for the proceedings, not "the board" of the study group. It is sad to state, but a coherent series, like the impressive *Studia Instrumentorum Musicae Popularis*, is no longer possible to maintain.

Falun [www.falun.se], situated some 200 km northwest of Stockholm, is a relatively small town, although it is the seat of the county government. It has strong music traditions as it is situated in the middle of the county of Dalarna, Sweden's most famous folk music district. If you would like to acquaint yourself with the folk music of Dalarna, please visit the website of the House of Folk music [www.folkmusikenshus.w.se]

The most convenient way of travelling to Falun from abroad is by air to Stockholm/Arlanda and then catch a train from the new railway station just under

the airport. The train between Arlanda airport and Falun takes little more than two hours. Check the timetable of the Swedish railways [www.sj.se].

For further information about this meeting, including travel and lodging information visit www.studia-instrumentorum.de/popularis.htm

Welcome to Falun!

Gunnar Ternhag Dan Lundberg
Department of musicology
Åbo akademi university

Dan Lundberg
Svenskt visarkiv
Box 16326

Biskopsgatan 17 SE-103 26 Stockholm

FIN-651 00 Turku Sweden

Finland +46-8 34 09 35 +358-2 215 43 38 Fax: +46-8 31 47 56

E-mail: <u>dan.lundberg@visarkiv.se</u>

Call for Papers for the Second Meeting of the Study Group on "Music and Minorities" August 25-31, 2002 in Lublin, Poland.

Colleagues are warmly invited to join this meeting of the Study Group and to present a paper

Themes:

- 1. Theory and method in the study of music and minorities
- 2. The role of music for migrant societies
- 3. Representing minorities in music
- 4. Interethnic problems of borderlands

The first three themes are the result of several discussions in our Study Group while the forth has been proposed by the local organizer. "Theory and method" are definitely essentials for our very young study group. "The role of music for migrant societies" is to be seen mainly in the context of the minority-majority relationship not neglecting the role of the "shadow-majority." "Representing minorities in music" covers a wide range of meanings including self-representation, public presence in media, as well as "camouflage" of minority musics.

Research papers should be based on original research that addresses one of the symposium themes and should not have been presented previously. They should be designed to take no more than 20 minutes to present including any audio or audio-visual materials. Proposals may be submitted in the form of abstracts of no more than one page length. Film presentations are welcome.

Local Organizers: Anna Czekanowska, Piotr Dahlig, Jacek Piech

In charge of the program: Ursula Hemetek together with the board and John O'Connell

Language: English

Location: The meeting will be held at Lublin University

Costs: There is no registration fee. The local organizer is trying to raise funds in order to cover some of the participants' expenses.

Accommodation including meals at the University hotel will be about 40 USD a day. There is a more expensive hotel nearby, the hotel "Unia," for 80 USD with breakfast only.

Please send abstracts to Ursula Hemetek by January 15, 2002.

Ursula Hemetek Institut für Volksmusikforschung Ungargasse 14 1030 Wien

Tel: + 711 55-4211 Fax: + 711 55-4299

email: hemetek@mdw.ac.at

ICTM MEETING CALENDAR

2002 Study Group on Ethnochoreology - 22nd Symposium

24-31 July Themes

Szeged 1. Re-appraising our Past, moving into the Future: Research on

Hungary Dance and Society

2. Dancer as a Cultural Performer: Individual Dancer in Local

Communities

Local Organizer: Laszlo Felföldi et al.

2002 Study Group on Folk Musical Instruments

14-18 August Local Organizers: Dan Lundberg and Gunnar Ternhag

Falun Sweden

2002 Study Group on Music and Minorities

25-31 August Local Organizers: Anna Czekanowska, Piotr Dahlig, Jacek Piech Lublin Program Committee: Ursula Hemetek together with the board

Poland and John O'Connell

2002 Study Group on Historical Sources of Traditional Music –

14th International Symposium

place & Themes:

dates t.b.a. 1. Manners of performance in historical recordings

2. Social roles of the musician in historical perspectives

Chairpersons: Susanne Ziegler, Rudolf M. Brandl

2003 **37th World Conference of the ICTM**

15-22 July Local Arrangements Co-Chairs: WANG Yao Hua &

Fuzhou & TSAO Penyeh

Quanzhou Program Committee: Don Niles (Chair), Steven Feld,
China Anca Giurchescu, Margaret Kartomi, Lee Tong Soon,

TSAO Penyeh, WANG Yao Hua & Anthony Seeger

A Joint IMS/ICTM Symposium is being planned

Melbourne Australia

MEETINGS OF RELATED ORGANIZATIONS:

17th Congress of the International Musicological Society (IMS)

1-7 August 2002, Leuven, Belgium

The Congress will be hosted by the Department of Musicolgy at the Katholieke Universiteit Leuven and the Alamire Foundation, International Center for the Study of Music from the Low Countries. The 2002 Congress will offer symposia on eight broad themes; each symposium will include multiple sessions, papers, and poster-presentations. The eight themes are: Hearing-Performing-Writing; The Dynamics of Change; Who Owns Music?; Musica Belgica; Musical Migrations; Form and Invention; Instruments of Music; and Sources. Further information at http://www.ims-online.ch email inquiries: imsba@swissonline.ch

8th International CHIME Conference

26-29 July 2002, Sheffield, England

The 8th International Conference of CHIME, the European Foundation for Chinese Music, is holding a conference entitled "Sex, Love, and Romance: Reflections on the Passions in East Asian Music." Consideration of abstracts will begin 15 November 2001 and continue until all slots are allocated. For details, please consult the conference website: http://www.shef.ac.uk/uni/academic/l-M/mus/staff/js/chime.html

ICTM MEMBERSHIP APPLICATION

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

ICTM

Department of Ethnomusicology, UCLA, 2539 Schoenberg Music Bldg., Box 957178, Los Angeles, CA. 90095-7178 USA

I / We wish to join the	e International Council for T	raditional Music as	
() LIFE MEMBER		US \$	700.00
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() ORDINARY ME	EMBER	US \$	40.00
() JOINT MEMBE	RS	US \$	60.00
() STUDENT MEN		US \$	25.00
() JOINT STUDEN		US \$	35.00
	MEMBER (minimum)	US \$	
() CORPORATE M		US \$	
() INSTITUTIONA		US \$	
() ISAL faster mail	ing service for non-USA me	mbers US \$	4.00
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Signature (required) _		Date	

FOR BANK TRANSFERS: Please be sure to email or fax ICTM your membership/payment details. Transfers should be directed to the ICTM Bank Account at Bank of America, Los Angeles CA. Routing # 121-000-358 / Account #00998-10535

REMITTANCE is payable to ICTM in US funds by either check drawn on an American bank, by international money order or credit card. We cannot accept Eurocheques.

PLEASE NOTE: Bank charges are YOUR responsibility – Student membership rates are offered for a maximum of 5 years. Proof of student status must accompany payment. ICTM telephone: +310.794.1858 fax: +310.206.4738 email: ictm@arts.ucla.edu

MEMBERSHIP INFORMATION

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

Modes of Payment

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

If payment is transmitted electronically through a BANK, all charges are the responsibility of the remitter. If ICTM does not receive the correct amount, the debit will show up on the next invoice. Payments should reach the Secretariat preferably by March 1 of each year. Later submissions will cause not only unnecessary paper work but might also deter the listing in the ICTM Directory.

Advance Payments

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

Address Changes

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

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