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for

TRADITIONAL MUSIC

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With
Third Notice

CHINA 2003 CONFERENCE

INTERNATIONAL COUNCIL FOR TRADITIONAL MUSIC
DEPARTMENT OF ETHNOMUSICOLOGY, UCLA
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

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

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

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

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

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

PLEASE DO NOT SEND BOOKS 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 by email. Material will be edited, when necessary, without notification. The address, telephones, and email are the same as those of the ICTM Secretariat listed inside the bulletin front cover.

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

The views and opinions expressed herein are those of the individual author(s) and do not reflect the policies of the Bulletin, its Editor and staff, the ICTM or UCLA. © 2002 ICTM

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.

Mailing Schedule:

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

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

UNESCO RECORDS (Editor: Anthony Seeger)
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.

SPECIAL NOTICE REGARDING MEMBERSHIP and SUBSCRIPTION PAYMENTS MADE BY BANK DRAFT

If you are sending membership or subscription payments in the form of a bank draft, it is crucial that you email the ICTM Secretariat to inform them of the type of payment you are making, the date and amount of the bank transfer. We have recently received bank transfers without any indication of the party that originated the transaction.

FROM THE ICTM PRESIDENT, STOCKHOLM, SWEDEN

What is a National Committee? Or a Liaison Officer? What do they do? These and similar questions are often asked by members. I'll try to give a brief explanation.

ICTM is a non-governmental organization (NGO) affiliated to UNESCO, which is an organization for education, science and culture in the UN family. The members of UNESCO are states represented by UNESCO Commissions appointed by governments. Thus it is usual that also UNESCO NGOs have units on the national level. The ICTM National Committees are such units.

An ICTM National Committee (NC) is usually formed by members of the ICTM in a country. Since the specific circumstances vary from country to country this can be made in different ways. Sometimes an already existing national organization also becomes the ICTM NC. Sometimes a special organization is formed.

Rule no. 5 in the present ICTM rules regulates the NCs of the Council. A NC is affiliated to the ICTM through an application that is accepted by the Executive

Board. The application normally contains some sort of interim rules for the NC and minutes from a meeting that indicate there was an election of officers or spokespersons of the NC in formation. The task of the NC is to act as a link between the ICTM and the individual members and also with as many persons as possible involved with traditional music and dance in the country of the NC. A NC informs its constituents about ICTM activities such as conferences and study group meetings in order to make it possible for people who are in sympathy with the objectives of the ICTM to join in the activities and become members of ICTM. The NC can also be a vehicle for raising funds for its members and for a dialogue with the country's UNESCO commission and government regarding matters concerning traditional music and dance.

NCs manage their own internal affairs, but each NC shall appoint a member to act as a representative (chair or president) who is responsible for reporting to the Council at large. The representative receives information from the ICTM Secretariat and reports about significant events in traditional music and dance to the Secretariat. Such reports or parts of them are usually published in the ICTM Bulletin. The NC also shall pay the Council an annual membership fee, the amount to be determined between the NC and the Executive Board. Because circumstances are very different in different countries there has been great flexibility regarding the way this is done. As long as conditions vary as much as they do around the globe I think we have to maintain this flexibility.

In countries where no National Committee exists, the Executive Board may appoint a Liaison Officer (LO). This is usually a done in countries with interesting activities in traditional music and dance where we have an ICTM member who is willing take on the role of LO. The task of a LO is similar to the task of a NC: to spread the word about ICTM activities and report about interesting events for the Bulletin. Often a National Committee will grow out of the activities of a LO.

In the new rules that are proposed for approval at the next General Assembly a new organizational category called a Regional Committee is introduced, mainly meant to give regions with just a few ICTM members in each country a possibility to form a body with activities similar to those of a National Committee.

National Committees and Liaison Officers are, together with the Study Groups, the hubs of the ICTM worldwide network. I really want to thank all the people who put in a lot of work on the national level to keep our network going. Maybe you would like a National Committee or a Liaison Officer in your country? Please don't hesitate to contact me or the Secretariat if you have ideas or questions regarding NCs or LOs or any other ICTM matter.

THIRD NOTICE — 37th WORLD CONFERENCE OF THE ICTM
Fuzhou and Quanzhou, China 15-22 July 2003

Conference Information

Conference Schedule
The 37th ICTM World Conference will be held from Tuesday, 15 July to Tuesday 22 July, 2003. This conference is unusual in that we will be moving from one city to another on the middle day. The schedule is as follows:

15 July: Arrival of delegates in Fuzhou
16-18 July: Paper sessions, 36th Ordinary General Assembly, and concerts in Fuzhou
19 July: Travel by bus to Quanzhou, with a stop to view a performance on the way
20-22 July: Paper sessions and concerts in Quanzhou

Delegates should plan to arrive in Fuzhou no later than Tuesday, 15 July, as the opening session will be held on Wednesday morning. Delegates may wish to depart from the Xiamen International Airport, which is closer to Quanzhou than the Fuzhou airport. A more detailed conference schedule will be published in the April 2003 Bulletin and on the ICTM web site.

Detailed information on the conference themes, abstract submissions, and deadlines can be found below and on the ICTM web site. In the April 2002 Bulletin (pp 8-10), Professor Wang Yao Hua's invitation speech gives a brief description of the location of the conference. The rest of this notice is devoted to registration, local arrangements, and travel details.

One item that was not mentioned in the earlier Call for Abstracts was the equipment to be expected in the conference rooms. All of the conference rooms are equipped with multimedia stations that can present Power Point, display overheads, and play CDs and CD-R discs. For any other equipment needs, please consult the Program Committee Chair, Don Niles.

The Local Arrangements Committee is making every effort to ensure the best possible communication among the participants. They will publish two sets of abstracts, one in English and one in Chinese, and many of the Chinese papers will be translated into English. One of the great advantages of the seven-day structure of the ICTM Conferences is that participants have enough time to overcome language barriers that may separate them.

Local Arrangements Committee Co-Chairs
Professor Wang Yao Hua (Fujian Teachers University)
Professor Tsao Penyeh (Chinese University of Hong Kong)

Inquiries concerning the local arrangements should be directed to:
Mr. Lin Zhida
Office Director - ICTM
Fujian-Taiwan Research Center
Fujian Teachers University
Cangshang District
Fuzhou, Fujian 350007
People's Republic of China
Email: mtyjzx@pub6.fz.fj.cn
Fax: (86) 591-344-3674

Conference Program
All questions concerning the scholarly program should be directed to
Don Niles
ICTM Program Committee Chair
Institute of Papua New Guinea Studies
Box 1432
Boroko 111
Papua New Guinea
Email:ipngs@global.net.pg
Fax: (675) 325-0531

Conference Registration Information
The registration and information desk will be located and staffed in the Green Island Hotel (Hotel Option #2) located near the university 14 July and every day of the conference as needed from 8:00 AM to 5:00 PM.

All participants, including those giving papers and chairing sessions, must pay a registration fee. To receive lower conference rates, participants must be ICTM members in good standing, with their dues paid for 2003. Because ICTM membership will be checked at the registration desk, members are strongly advised to settle their membership status with the ICTM Secretariat in Los Angeles before June 2003 to avoid waiting on line in China. There will, however, also be an ICTM desk for membership payments at the Conference.

By sending in the Conference Registration Form before **31 April, 2003**, ICTM members will be assured of the lower advance registration fee. The reason the fee is lower for advance registration is to encourage early registration, which provides attendance information for the local arrangements committee while they prepare for the conference. *All registration fees and hotel costs must be paid upon arrival in Fuzhou and cannot be paid in advance.*

Cancellation of registration must reach Mr. Lin Zhida by 15 June, 2003.

Travel and Hotel Information

Fuzhou is a large, busy, city in Fujian Province, located on the China Sea in Southeastern China. While there are few direct international flights to the modern Fuzhou airport, connections can be made in Beijing, Shanghai, and Hong Kong among others. The Fuzhou airport is about one hour outside the city center. Since we will be spending the second half of the Conference in Quanzhou, members may want to make reservations to fly to Fuzhou, and depart from Xiamen International airport (the closest airport to Quanzhou). Round-trip internal flights in China cost the same amount as two one-way tickets, and therefore it may not be more expensive to fly into one city and out of another. The distance between the cities is not very large, however, and members can take buses back to Fuzhou if they wish. Quanzhou is approximately 200 km south of Fuzhou. The Xiamen airport is approximately 100 km from Quanzhou.

Fuzhou is also a busy trade and government Center, where lodging can be difficult to obtain in certain seasons. The local arrangements committee has blocked rooms and is offering three packages for lodging and food. The first option places members in very comfortable hotels with full air-conditioning and all services; the second option places members in hotels that are not quite as luxurious but very comfortable; the third option is a somewhat simpler one, designed especially for students.

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

Participants will eat breakfast and dinner in their hotels, and a boxed lunch will be served during the day at the conference site. In addition, banquets will be organized featuring Chinese specialties. By choosing an option, and staying in the same hotels, we facilitate communication among participants, the transportation of participants from their hotels to the conference sites, and the planning of the conference.

Entertainment and Social Program

A number of performances and workshops are being planned for the conference. Look for further announcements in the April 2003 bulletin.

Visas

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

Travel to and within China

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

Climate, Health, and Other Valuable Tips

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

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

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

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

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

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

Name: _____

Email: _____ Fax: _____

Address (if different from ICTM Directory)_____

_____

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

Registration Fees (Please check your registration category):

(___) Supporting Registration (Ordinary Member registration plus supporting membership for Chinese participant) registering **before** April 31, 2003 ---U.S. $120

(___) Supporting Registration (Ordinary Member registration plus supporting membership for Chinese participant) registering **after** April 31, 2003 --- U.S. $170

(___) Joint Supporting Registration (Joint Ordinary Members plus supporting membership for Chinese participant) registering **before** April 31, 2003 ---U.S. $170

(___) Joint Supporting Registration (Joint Ordinary Members plus supporting membership for Chinese participant) registering **after** April 31, 2003 --- U.S. $220

(___) Ordinary Member registering **before** April 31, 2003 --- U.S. $100

(___) Ordinary Member registering **after** April 31, 2003 --- U.S. $150

(___) Joint Ordinary Members registering **before** April 31, 2003 --- U.S. $150

(___) Joint Ordinary Members registering **after** April 31, 2003 --- U.S. $200

(___) Student Member Registration U.S. $50*

(___) Non-Member registering **before** April 31, 2003 --- U.S. $160

(___) Non-Member registering **after** April 31, 2003 --- U.S. $210

*Student Members are defined as full-time students enrolled for degrees or diplomas in a university or other institution of higher learning. Students must have their department head submit a signed statement with the registration form verifying their student status.

Total Amount of Conference Registration Fee _____

Hotel Options --- includes all meals (Please check your hotel option):

Arriving July ___ Departing July ___

(____) Option 1: U.S. $50 per day x ____ nights = ____

(____) Option 2: U.S. $40 per day x ____ nights = ____

(____) Option 3: U.S. $30 per day x ____ nights = ____

Total Amount of Hotel Costs _____

Total Amount of Conference Registration Fee and Hotel Costs _____

Please photocopy or remove the Conference Registration Form or print it out from the ICTM Website, and return it (preferably before 31 April, 2003) to:

Mr. Lin Zhida Email: mtyjzx@pub6.fz.fj.cn Fax: (86) 591-344-3674

CALL FOR PROPOSALS

PROGRAM COMMITTEE

Chair: Don Niles, Papua New Guinea

Members: Steven Feld, U.S.A.
Anca Giurchescu, Denmark
Margaret Kartomi, Australia
Lee Tong Soon, U.S.A.
Anthony Seeger, U.S.A.
Tsao Penyeh, Hong Kong, China
Wang Yao Hua, China

Themes of the Conference

1. Interpretations of Transmission and Change in Traditional Chinese Music
2. Musical Instruments as Insights on Musical Systems
3. Interactions of Dancers and Musicians in Performance
4. Music and Christian Missionization
5. New Research

Proposals:

Members who wish to make a presentation are asked to send their proposals as soon as possible, but before the deadline of **November 15th, 2002**.

Presentation Formats:

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

Other forms of presentation are not discouraged, however. Members may propose individual papers, round-tables, or other formats. Proposals of papers from individual members, if accepted, will be grouped by the Program Committee into sessions as usual. Each paper will be allotted 20 minutes, plus 10 minutes for questions and discussion.

If members have any questions about the program, or the suitability of a proposal, please contact the Program Chair or a member of the Program Committee and ask for assistance.

Languages

English, French, and Chinese are the official languages of the conference, and only papers to be delivered in one of these languages can be accepted. Abstracts may be submitted in either Chinese or English, as described below. To facilitate communication, authors of presentations in French or Chinese are

asked to provide summaries in English when they deliver their papers, if possible.

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

Members may also use an on-line form available at
http://www.ethnomusic.ucla.edu/ictm/2003China/abstract.htm
and paste it into their email message to the appropriate recipient

Where to send abstracts:
1. Abstracts in English or French should be sent to Don Niles.
By email: ipngs@global.net.pg (please write "*ICTM 2003 abstract*" in the subject line).
By air mail: Don Niles, ICTM Program Chair - China 2003, Institute of PNG Studies, Box 1432, Boroko 111, PAPUA NEW GUINEA
By fax: + 675/ 325-0531

2. Abstracts in Chinese language should be sent to Tsao Penyeh.
By email: poonyeetsao@cuhk.edu.hk (please write "*ICTM 2003 abstract*" in the subject line).
By air mail: Tsao Penyeh, ICTM Program Committee - China 2003, Department of Music, Chung Chi College, Chinese University of Hong Kong, Shatin, N.T., HONG KONG, CHINA
By fax: +852/ 2603-5273

3. Abstracts by Chinese Nationals in Chinese language may be sent to Lin Zhida.
By email: mtyjzx@pub6.fz.fj.cn
By air mail: Lin Zhida, Fujian-Taiwan Research Center, Fujian Teachers University, Cangshang District, Fuzhou, Fujian 350007, China
By fax: (86) 591-344-3674

If you are using someone else's email address, be sure that you provide your own name and address for correspondence in the message. Receipt of the abstracts will be confirmed. If members do not receive a receipt, they are requested to please send the abstract again.

Deadline:
The Program Committee may not be able to consider proposals received after the deadline of **November 15th, 2002**.

Membership:
Please note that the Program Committee will only consider proposals whose authors are current members of the ICTM in good standing for 2002. New members may join and submit a proposal at the same time. Proposals from students are encouraged. For membership questions, contact the ICTM Secretariat at ictm@arts.ucla.edu or write to ICTM Secretariat, Department of Ethnomusicology, UCLA, 2539 Schoenberg Music Bldg., Box 957178, Los Angeles CA 90095-7178, USA.

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

Special sessions:
We also invite contributions that do not fall into the set of themes given above, and we shall consider "Special Sessions" and panels on other themes if suitable submissions are made. We encourage special sessions and panels to be organized in such a way that there is much opportunity for discussion.
All questions and requests concerning special sessions (workshops, video sessions, special meetings, business meetings, exhibitions etc.) should be addressed to Mr. Lin Zhida, with a copy to the ICTM Secretariat at in Los Angeles (ictm@arts.ucla.edu; fax (1) 310-206-4738).

ANNOUNCEMENTS

Revised ICTM Rules

An Introduction from the President

During the ICTM Executive Board (EB) meetings in Rio 2001 a "rules committee" was formed consisting of Egil Bakka, Kenichi Tsukada, Tony Seeger and myself to work out a proposal for new ICTM rules. The reason for this was partly that the current rules are not very clear regarding quite a few issues and partly that Council members had brought proposals to the EB calling for changes of the rules.

The committee presented a proposal for rules changes at the EB meeting in Wuyishan July 2002. The proposal was discussed and some amendments were made. Hereby the committee presents the amended proposal for changed rules to the membership at large.

In the committee we discussed quite a few issues such as how much power should be vested in the General Assembly meeting and how much in ballots comprising the full membership, the procedures at meetings with the EB and other bodies, the size of the EB etc. We arrived at a decision to keep the present

general structure of the rules while trying to clarify things and incorporate missing matters. We have also tried to avoid a lengthy and complicated set of rules while still having details such as procedural matters at EB meetings etc. more regulated than in the current rules. Many of the proposed changes are merely editorial changes and general updates as you can see in rules 2-4. There are, however, a few major changes that I will try to explain more in detail.

A new item is that the new rules will be supplemented by a set of memoranda where details of procedures are spelled out. This is actually a development of an already existing praxis established in the 1990s with the "Memorandum on the Organization of ICTM Colloquia". The process of changing the rules is quite cumbersome (and should be so), while the memoranda dealing with details can be changed more easily (but not too easily).

The Secretary General and the Treasurer are not mentioned in the current rules. These officers are written into the proposed new rule 8 (k). This new rule also states that such officers cannot also be members of the EB.

Study Groups and Colloquia are recognized in the proposed rules. The Study Group is a very important organizational category within the ICTM. There have been many questions from members about how to get Study Groups established, how they are run etc. These matters will hopefully be clarified by writing the Study Groups into the rules and by working out a memorandum on Study Groups.

A new organizational category “Regional Committees” is proposed in new rule 5. This was in response to questions from our members in East Africa, who wanted to form a regional body, since they are too few to form National Committees. The question was also raised once before when John Blacking started the European Seminar in Ethnomusicology (ESEM). We think that ”Regional Committees” can enhance the usefulness of ICTM in certain regions.

Quite a lot of the confusion in the work of the EB during the past years has been due to unclear voting procedures. As can be seen in present rule 7 (b) “Members shall have the right to *propose and second* resolutions” and in minutes from EB meetings some vague version of Robert's Rules of Order have been applied. The rules committee has searched the U.N. system and in other systems for clear rules for voting which could be applied to the ICTM. The only clearly applicable rules we have found are Robert's Rules of Order. These rules are available to everybody both in handy booklets and on the web. They are now also used by many organizations in Europe, Australia and other parts of the world. Rather than inventing special rules tailored for the ICTM we propose that the voting in the ICTM General Assembly and EB should be done according to Robert's Rules of Order.

During the past decade a meeting of national representatives (National Committee Representatives and Liaison Officers) has been held during World

Conferences. The purpose of this meeting has been somewhat vague. Nevertheless, this meeting has been instrumental in facilitating communication within the group of national representatives and also between national representatives and the EB. Drawing on the experiences of the meetings of national representatives an Assembly of National and Regional Representatives is proposed in new rule 9.

An item of discussion during the past years has been the way candidates to be elected as Officers or Members of the EB have been nominated. Current rule 8(b) states that candidates can be be nominated "by the Executive Board, by National Committees or by two members, being residents of two different countries." Fair enough. In practice, however, only the EB has nominated candidates. (The recent election where I was nominated by members was an exception). But what would happen if members got very active and nominated 10 or more candidates for each open position? There is no way provided in the current rules to handle such a chaotic situation. Most organizations have a nomination committee to elicit and receive proposals for nominations in order to process these and put together a representative slate for elections. Following this practice we propose a nomination committee with three members, two appointed by the Assembly of National and Regional Representatives and one by the EB (see new rule 10).

In proposed new rule 8(d) terms are proposed for the President and Vice President(s). We have found that two years is too short a term for Presidents and Vice Presidents for them to have a chance to do a good job. We therefore propose election of these Officers every other General Assembly instead of every General Assembly. On the other hand, we find that more members should be given the opportunity to serve as Officers and propose that Officers can only be re-elected once.

Some members have argued that the present size of the EB is too big, resulting in difficulties finding hosts for EB meetings because of the expense involved. We have considered this argument. We find, however, that it is very important to have different regions and branches of our discipline represented on the EB. Also, today there are means of arranging electronic and phone meetings to facilitate the participation of all EB members in important decisions even if they cannot all meet in the same place. Thus, we have decided to keep the size of the EB the same and even propose that the EB co-opt up to three members (in current rules two) should the need arise, for instance when a World Conference is planned in a country which has no representation on the EB.

This is, in brief, the reasoning behind the main proposed changes of the present rules. I look forward to a rewarding debate and a wise decision in the General Assembly next year.

DRAFT OF REVISED RULES
PER DISCUSSION DURING ICTM EB MEETING IN CHINA, 2002
Suggested revisions/additions in *italics*
Suggested omissions with ~~strikethrough~~

ICTM Rules (The Constitution)

1. Name
The name of the organisation shall be THE INTERNATIONAL COUNCIL FOR TRADITIONAL MUSIC (ICTM). The organisation was formerly known as THE INTERNATIONAL FOLK MUSIC COUNCIL.

2. *Objective* ~~Object~~
The *objective* ~~object~~ of the Council shall be to assist in the study, practice, documentation, preservation and dissemination of traditional music *and dance*, including folk, popular, classical, ~~and~~ urban, a*nd other genres* ~~music, and dance~~, of all countries.

3. Functions
The functions of the Council include, but are not limited to:
(a) ~~the~~ holding of conferences *and colloquia*;
(b) ~~the publication~~ *publishing as printed or electronic matter* of a yearbook or journal, a bulletin of information, *a membership directory*, *a website*, and other *publications* ~~books and pamphlets~~;
(c) ~~the formation~~ *forming of national and regional committees and* study groups;
(d) ~~the~~ issuing of *audio-visual materials* ~~records and films~~;
(e) ~~the encouragement~~ *encouraging* of national and international archives;
(f) facilitating the exchange of information in any form, including *electronic files*, films, recordings and publications;
(g) *supporting* the organisation of festivals of *performing arts* ~~traditional music~~;
(h*)* ~~coorperation~~ *cooperating* with broadcasting organisations.

4. Membership
The membership of the Council shall consist of:
(a) HONORARY MEMBERS - individuals who have made exceptionally distinguished contributions to the work of the Council may, upon recommendation of the Executive Board, be elected Honorary Members by the General Assembly.
(b) LIFE MEMBERS - individuals may become Life Members by making a minimum donation to the Council, the sum to be established by the Executive Board.
(c) SUPPORTING MEMBERS - individuals may become Supporting Members by assuming responsibility for the payment of two or more *memberships* ~~subscriptions~~ as determined for Ordinary Members.

(d) ORDINARY MEMBERS - individuals who wish to further the objects of the Council may become Ordinary Members on payment of a minimum *annual membership fee* ~~subscription~~ to be determined by the Executive Board.
(e) JOINT MEMBERS - married couples may become Joint Members at a reduced rate, receiving one copy between them of each issue of the Yearbook and the Bulletin.
(f) STUDENT MEMBERS - individuals who submit proof of their status as full-time students may become Student Members at a reduced rate.
(g) CORPORATE MEMBERS - government departments, regional scholarly societies, radio-television organisations and other corporate bodies may become Corporate Members with the approval of the Executive Board and on payment of a minimum *annual membership fee* ~~subscription~~ to be determined by the Board.
~~(h) INSTITUTIONAL SUBSCRIBERS institutions such as libraries wishing to subscribe to the publications of the Council may do so at a rate to be determined by the Executive Board.~~

5. National *and Regional* Committees ~~and Liaison Officers~~
(a) National *and Regional* Committees, consisting of *ICTM members and others who are in sympathy with the objectives of the Council such as* representatives of organisations~~, scholars, and others who are in sympathy with the objects of the Council,~~ shall be eligible for affiliation on application.
(b) The Executive Board shall establish and approve a Memorandum on National and Regional Committees and shall decide on affiliation and exclusion of a National or Regional Committee according to the directives in the Memorandum. ~~The affiliation of a National Committee shall be decided by the Executive Board.~~
(c) In countries *or regions* in which no National *or Regional* Committee exists, the Executive Board may appoint Liaison Officers.
(d) There shall be no more than one National *Committee in any country and no more than one Regional* Committee in any *region* ~~country~~. *Members of National Committees in a specific region affiliated to the Council shall also have the right to membership in an existing or later affiliated Regional Committee*.
(e) National *and Regional* Committees shall endeavour to spread a knowledge of the Council's activities and to further its interest in their respective countries *or regions*. They shall, so far as possible, act as links between the Council and the individual members.
(f) National *and Regional* Committees shall manage their own internal affairs.
(g) Each National *and Regional* Committee shall appoint a representative to act as a liaison between the ~~National~~ Committee and the Council.
(h) Each National *and Regional* Committee shall pay the Council an annual subscription, the amount to be determined between the ~~National~~ Committee and the Executive Board.

6. Study Groups
(a) Study Groups, comprised of ICTM members in a common area of scholarly study, shall be eligible for ICTM affiliation on application.
(b) The Executive Board shall establish and approve a Memorandum on Study Groups and shall decide on affiliation and exclusion of a Study Group according to the directives in the Memorandum.
(c) Study Groups shall manage their own internal affairs.
(d) Each Study Group shall appoint a representative to act as a liaison between the Study Group and the Council.

~~6. Management~~
~~The management of the Council shall be vested in the Executive Board, responsible to the General Assembly as hereunder defined.~~

7. General Assembly
(a) The General Assembly shall consist of members of the Council in good standing.
(b) Members shall have the right to propose and second resolutions, to take part in the discussion, and to vote. *The proceedings of the General Assembly shall be conducted according to Robert's Rules of Order unless otherwise prescribed in these rules of the Council.* Corporate members may delegate one representative who shall enjoy the voting rights of one Ordinary Member.
(c) An Ordinary Meeting of the General Assembly shall be convened by the Executive Board not less than once every three years and shall normally be held during the course of a World Conference. Notice, together with the agenda, shall be dispatched to members not less than two months before the date of the meeting.
(d) An Extraordinary Meeting of the General Assembly shall be convened by the Executive Board on the written requisition of either (i) a minimum of three National Committees *and/or Regional Committees* or (ii) not less than ten individuals who are nationals of ten different countries. Such requisition shall state the motion or motions proposed for discussion. Except by permission of the Executive Board, no business shall be transacted at an Extraordinary Meeting save that of which due notice has been given.

8. Executive Board
(a) The management of the Council shall be vested in the Executive Board, responsible to the General Assembly as defined above.
(b) The Executive Board shall consist of a President and not more than two Vice Presidents ("Officers"), and nine Ordinary Members, all of whom shall be elected by the membership of the Council, by means of a postal ballot. In addition, the Executive Board may appoint other voting members as defined in clause (f).
(c) Nominations for the Officers and the nine Ordinary Members to be elected *shall be made by a Nomination Committee as defined in rules 10(a) and 10(b). The postal ballot shall be conducted according to rule 10(c).* ~~may be made by the Executive Board, by National *or Regional* Committees or by two members,~~

~~being residents of two different countries. All nominations, other than those made by the Executive Board, must reach the Secretary in writing at least six months before a General Assembly to be included in the postal ballot, which shall take place in the three months preceding each Ordinary Meeting of the General Assembly. The results of the election shall be announced at the General Assembly.~~

(d) *Officers are elected for a term lasting until the second Ordinary Meeting of the General Assembly after their term has begun and are eligible for re-election only once. Ordinary Members are elected for a term lasting until the third Ordinary Meeting of the General Assembly after their term has begun, and are eligible for re-election only once.* ~~The Officers and three of the nine Ordinary Members shall retire at each Ordinary Meeting of the General Assembly. The Officers shall be eligible for re-election. Ordinary Members shall be eligible for immediate re-election only once. The order of retirement of the nine Ordinary Members shall be by seniority of election, but where this is inapplicable the retiring members shall be determined by lot.~~

(e) In the event of the death or resignation of any of its members the Executive Board may appoint a substitute to fill the vacancy *until the next Ordinary Meeting of the General Assembly.* ~~Any such appointment shall be brought before the next General Assembly for ratification.~~

(f) The Executive Board may co-opt not more than *three* ~~two~~ members in addition to those elected by the membership of the Council. Such members shall retire at the next General Assembly, but shall be eligible for re-appointment by the Executive Board.

(g) The Executive Board shall meet at least once each year at a time and place to be determined by the Board. Should urgent matters arise between meetings, votes may be taken by correspondence.

(h) The members of the Executive Board shall exercise the powers delegated to them by the General Assembly on behalf of the Council as a whole.

(i) *The Executive Board shall establish and approve a Memorandum on procedural rules of the Executive Board. This Memorandum shall be ratified by the General Assembly.* ~~The Executive Board may appoint its own chairman.~~

(j) The Executive Board may appoint such committees ~~and study groups~~ as may be desirable.

(k) The Executive Board may appoint *a Secretary General, a Treasurer and other* Executive Officers, salaried and unsalaried, for the purpose of carrying on the work of the Council. An Executive Officer cannot also be a member of the Executive Board.

9. Assembly of National and Regional representatives

(a) The Assembly of National and Regional Representatives shall consist of one official delegate from each National and Regional Committee, the Liaison Officers, the President and the Secretary General of the Council. No other member of the Executive Board or Administrative Officer may also be a member of the Assembly of National and Regional Representatives.

(b) The Representatives shall have the right to propose and second resolutions, to take part in the discussion, and to vote. The proceedings of the Assembly of

National and Regional Representatives shall be conducted according to Robert's Rules of Order unless otherwise prescribed in these rules of the Council.
(c) A Meeting of the Assembly of National and Regional Representatives shall be convened by the President not less than once every three years and shall normally be held during the course of a World Conference. Notice, together with the agenda, shall be dispatched to National and Regional Committees and Liaison Officers not less than two months before the date of the meeting.
(d) The Assembly of National and Regional Representatives shall be chaired by the President of the Council.
(e) The Assembly of National and Regional Representatives shall appoint two members of the Nomination Committee as prescribed in rule 10 (a). For this item on the agenda the Assembly should by simple majority vote appoint a chair other than the President of the Council.

10. Nomination Committee
(a) The Nomination Committee shall consist of three members, two of whom shall be appointed by the Assembly of National and Regional Representatives and one by the Executive Board. At least one of the members shall be a former member of the Executive Board. The Nomination Committee shall among its members appoint a Convener. The Convener shall chair the meetings and organise the work of the Nomination Committee.
(b) The Nomination Committee shall elicit proposals for the Officers and the Ordinary Members of the Executive Board to be elected. These proposals may be made by the Executive Board, by National or Regional Committees or by two members, being residents of two different countries. All such proposals must reach the Convener of the Committee in writing at least six months before a General Assembly. The Nomination Committee shall nominate at least two but not more than three candidates for each open seat on the Executive Board.
(c) The nominations shall be included in a postal ballot, which shall take place in the three months preceding each Ordinary Meeting of the General Assembly. The results of the election shall be tallied and announced at the General Assembly by the Nomination Committee.

~~9.~~ *11. World* Conferences
(a) *A World Conference* ~~An international conference~~ shall be held at intervals of not more than three years and more frequently if possible.
(b) The date and place of the conference shall be determined by the Executive Board.
(c) The Executive Board shall establish and approve a Memorandum on the organisation of Conferences.

12. Colloquia
(a) Colloquia are events that focus on selected themes intensively discussed by smaller groups of scholars. Colloquia on different themes may be held.
(b) Colloquia may be proposed by ICTM members and shall be approved by the Executive Board.

(c) The Executive Board shall establish and approve a Memorandum on the organisation of Colloquia.

~~10.~~ *13.* Finance
(a) The Council shall be financed by (i) *membership payments* ~~subscriptions~~ from all types of membership except Honorary Members; (ii) *payments* ~~subscriptions~~ from National *and Regional* Committees; (iii) donations, endowments and grants.
(b) A statement of accounts shall be submitted by the Executive Board to each Ordinary Meeting of the General Assembly.
(c) In the event of dissolution, the assets of the Council shall devolve, in accordance with the decision of the General Assembly, to one or more national or international organisations having similar ends.

~~11.~~ *14.* Alterations to Rules
(a) Proposals for alterations must be received by the Secretary *General* in writing not less than six months before a General Assembly.
(b) ~~Such~~ Proposals, duly received and listed on the agenda, shall be put before the General Assembly for approval.
(c) Any proposal approved by a two-thirds majority of the members present at the General Assembly and entitled to vote, shall stand adopted upon ratification by a simple majority of votes received in a postal ballot from members in good standing.
(d) ~~Such~~ *The* ballot shall be conducted within nine months of the General Assembly and shall allow 120 days between dispatch of the ballots and the close of the balloting period. The ballot shall include a presentation of both sides of the argument.
(e) The Rules as changed shall become effective upon their publication, but in any case within six months of ratification.

36th Ordinary Meeting of the General Assembly

Members are herein given notice, in accordance with Rule 7 C., that the 36th Ordinary General Assembly of the International Council for Traditional Music will be held during the 37th World Conference of the ICTM. The General Assembly meeting will be held on 18 July from 4:30 - 6:30 PM (16:30 - 18:30) at the Fujian Teachers University, Fuzhou, Fujian Province, People's Republic of China.

Nominations of Officers and Members of the Board for 2003

According to the Rules of the ICTM, which are posted on the ICTM website and printed in the *2001 Directory of Traditional Music* (pp 156-158), new officers are elected at each of the Ordinary Meetings of the General Assembly of the ICTM. In accordance with the Rules of the Council, nominations for officers and ordinary members of the Executive Board must reach the ICTM Secretariat on or before 18 January 2003. The relevant information on elections appears in Rule 8. Section 8a describes the members of the Executive Board, section 8b describes nomination procedures, and section 8(c) describes the terms of office:

8. Executive Board

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

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

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

(d) In the event of the death or resignation of any of its members the Executive Board may appoint a substitute to fill the vacancy. Any such appointment shall be brought before the next General Assembly for ratification.

(e) The Executive Board may co-opt not more than two members in addition to those elected by the membership of the Council. Such members shall retire at the next General Assembly, but shall be eligible for re-appointment by the Executive Board.

(f) The Executive Board shall meet at least once each year at a time and place to be determined by the Board. Should urgent matters arise between meetings, votes may be taken by correspondence.
(g) The members of the Executive Board shall exercise the powers delegated to them by the General Assembly on behalf of the Council as a whole.
(h) The Executive Board may appoint its own chairman.
(i) The Executive Board may appoint such committees and study groups as may be desirable.
(j) The Executive Board may appoint Executive Officers, salaried and unsalaried, for the purpose of carrying on the work of the Council.

In accordance with rule 8(c), the retiring Officers and Members of the Board are:

Officers: Krister Malm, President
Stephen Wild, Vice President
Adrienne Kaeppler, Vice President

Regular Board Members:
Marianne Broecker
Allan Marett
Wim Van Zanten

In addition to these three, another Executive Board position was opened when Anthony Seeger resigned from the Executive Board upon his appointment as Secretary General of the ICTM. The Executive Board co-opted Svanibor Pettan to serve on the Board as a substitute until the next General Election, as allowed in the Rules, (paragraph 8(d)).

Ratification of the replacement for Anthony Seeger:
Svanibor Pettan

Finally, the two co-opted members of the Executive Board, who serve for a period of only two years, are also departing. They are:
Patricia Opondo
Wang Yao Hua
The Executive Board co-opts members with specific knowledge and skills. The Local Arrangements Chair for the next ICTM World Conference is customarily co-opted to the Board in this way.

Following its usual practice, the ICTM Executive Board has prepared a slate of nominees for the vacancies to be filled in this election cycle. These are as follows:
President: Krister Malm (Sweden)
Vice President: Stephen Wild (Australia)
Vice President: Adrienne Kaeppler (USA)
Regular Board Member (for three year term): Marianne Broecker (Germany)
Regular Board Member (for three year term): Wim Van Zanten (Netherlands)

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

Additional nominations may be made according to the procedures described in Rule 8(b) above. Important considerations in making nominations include, in addition to the quality of the individual candidate, the overall make-up of the Board (geographical, research subject matter, gender, etc.), the ability of the candidate to obtain funds for his or her travel to attend the annual board meetings, and the willingness of the candidate to devote a considerable amount of time to ICTM Board business. Work on the ICTM Executive Board is entirely voluntary. Board Members are not paid, and service can be costly due to travel and meeting expenses. If there is more than one nominee for any of the positions, the Secretariat will prepare a postal ballot in accordance with the Rules.

Because of the unpredictable nature of the postal services and e-mail, members are requested to send nominations by at least two of the following methods: Postal Service, Fax, Courier, and E-mail. The Secretariat will acknowledge nominations upon their receipt.

Appeal to the ICTM membership for support of Chinese participants at the 37th World Conference, 2003

One of the objectives of the 37th World Conference in China is to increase the interaction between Chinese scholars of traditional music and ICTM scholars from around the world. Everyone who presents a paper at the ICTM Conference must be a member in good standing of the ICTM. Because the ICTM membership fee represents a substantial amount of money in China, the Executive Board is asking those ICTM members who can afford it to sponsor a "supporting membership" for a Chinese participant. This will ensure that the new members can receive the publications of the ICTM, and continue to be part of the ICTM intellectual community.

In order to facilitate this, we have added a new category for registration fees, that of "**Supporting Registration**." By selecting this option "Supporting Registration," an ICTM member will be registering for the conference and sponsoring a 2003 membership for a Chinese scholar. We hope that as many members as possible will assist their Chinese colleagues in this way. Members may also send their supporting memberships directly to the Secretariat. The annual dues for a "supporting membership" are an additional $20 for each supported member.

Special Sale on Back-Issues of the *Yearbook for Traditional Music*

With the approval of the Executive Board, the Secretariat announces a special sale on complete sets of available back issues of the *Yearbook for Traditional Music*. The special price of US$100.00 for volumes 1 through 31 (only US$3.23/issue instead of the usual US$15.00/issue), is now being offered to all

members of the Council through August 2003.

We are doing this to reduce our large inventory of back issues, and will sell the volumes until they run out. When issues run out, a "set" will consist of all of the volumes still in print (as of this writing all volumes are in print). In the future, back issues of the *Yearbook* will be available in digital format only.

This is a good time for individuals to complete their personal collections and for institutions to ensure they have a complete set of paper copies. This special price does not include postage. For shipments within the United States, add US $30.00; for shipments outside the United States, add US $55.00. Please allow six months for shipping at these rates. All orders must be pre-paid. For further information, please contact the Secretariat.

ICTM Seeks Institution for Archiving Its Papers

The ICTM has accumulated quite a few boxes of correspondence and other official papers during its 52 year history. The materials are aging and in need of organization and preservation. The Executive Board believes these papers may be of interest to future scholars, and is looking for an institution that would be interested in accessioning them, as well as future papers, and preserving them for research access. If any members know of a well-established and competent institution that might be interested in serving as the official archive for the ICTM, please contact the Secretariat.

ICTM Seeks Audio/Recording Projects for UNESCO CD Series

For the past seven years, the ICTM has been collaborating with the Intangible Heritage unit of the UNESCO Cultural Heritage Division in the production of the UNESCO Collection of Traditional Music of the World. The Collection, established by Alain Daniélou and the International Music Council in 1961, currently comprises some 110 titles representing music from over sixty countries. By providing musicians, scholars and other listeners globally with valuable recordings and thoughtful explanatory texts, the Collection embodies UNESCO's pledge to help preserve and revitalize the world's intangible cultural heritage.

The ICTM evaluates proposals for new Collection recordings by sending them to multiple anonymous experts for review. Projects that are deemed appropriate are forwarded to UNESCO and are eventually released by Naïve-Auvidis, a French recording and distributing company. In recent years, we have shepherded a large number of projects through this process, including recordings from Afghanistan, Croatia, Cuba, Malawi, Nepal, and a dozen other countries. Our contract has recently been renewed through 2003.

At present, we are actively seeking recording projects, and encourage interested ICTM members either to submit an initial letter (including a 1-2 page description of their proposed project) or to contact colleagues and encourage them to do so. If your proposal appears to correspond to the objectives of the

Collection, you will be asked to submit: (1) a high-quality digital recording of 50-70 minutes of previously unreleased music performed by native musicians in the society from which the tradition emanates, along with (2) a set of liner notes written by a knowledgeable music scholar addressed to the general public, of about 2,500 words. Projects involving music scholars from the region in question, or collaborations with local communities, are especially welcome. We encourage proposals from regions that are not currently represented in the Collection. (For a full list of Collection recordings, and for a list of under-represented countries, please see the ICTM website: http://www.ethnomusic.ucla.edu/ICTM/unrmanu.htm

We hope members will take advantage of this singular opportunity to work with ICTM and UNESCO in our joint attempt to increase the world's understanding and appreciation of traditional music through audio publications.

ICTM Seeks Website Review Editor for the *Yearbook for Traditional Music*
We are all increasingly using the Internet as a research resource, as well as for communication. A vast amount of information is available on an almost infinite number of websites. Some of these websites are extremely useful, others are filled with misinformation. Since websites are one of the important modes of publication in our field, the Yearbook for Traditional Music Editor is seeking a person who would coordinate reviews of websites for the YTM. The website review editor would develop a strategy for preparing reviews jointly with the YTM editor, solicit and coordinate reviews of major websites of particular interest to the ICTM membership. The website review editor would then send the edited reviews onto the general editor. Any ICTM member interested in undertaking this service to the membership should contact Stephen Wild directly at stephen.wild@netspeed.com.au

Citation List for *Yearbook for Traditional Music*
This Citation List was provided by the UCLA Music Library for the ICTM Secretariat. If you are aware of other listings of the YTM online or in other indices, please notify the Secretariat. The Secretariat is currently negotiating with several online journal indexing services for electronic listings of the YTM series.

American Bibliography of Slavic and East European Studies; Anthropological Index Online; Arts & Humanities Citation Index; Current Contents; I B Z - Internationale Bibliographie der Geistes- und Sozialwissenschaftlichen Zeitschriftenliteratur; Index to Dance Periodicals; International Bibliography of the Social Sciences; International Index to Music Periodicals; Internationale Bibliographie der Rezensionen Wissenschaftlicher Literatur; M L A Abstracts of Articles in Scholarly Journals; M L A International Bibliography of Books and Articles on the Modern Languages and Literatures (Modern Language Association of America); Music Index; R I L M Abstracts of Music Literature (Repertoire International de Litterature Musicale); Research Alert (Philadelphia)

ICTM Member Receives Special Distinction - Chevalier dans l'ordre National de la Legion d'Honneur (Knight in the National Order of Legion of Honour)

Dr. Tran Quang Hai, ICTM Liaison Officer of France, was recently awarded the distinguished title of Chevalier dans l'ordre National de la Legion d'Honneur (Knight in the National Order of Legion of Honour) by President Jacques Chirac. This honor recognizes the multiple talents of Dr. Tran Quang Hai, an ethnomusicologist, composer, teacher, musician and singer, who combines the study and music of East and West, Vietnamese traditions and contemporary music.

ICTM Member Announces Formation of Iranian Musicology Group

Mr. Hooman Asadi, ICTM Liaison Officer of Iran, announces the formation of the Iranian Musicology Group and cordially invites interested people to join the listserv. By joining Iranian Musicology Group, you will be able to exchange messages with other group members, store photos and files, coordinate events and more. This group provides exchange of information, ideas, and research on and about Oriental musical cultures, especially the music of Iran. If you would like to learn more about the Iranian Musicology Group and join it, please visit http://groups.yahoo.com/group/Iranian_Musicology or just send a message to iranian_musicology-subscribe@yahoogroups.com with your email and name in the body of the message.

ICTM Member Announces New Internet Radio Site

Dr. Emil H. Lubej, ICTM member from Austria, announces a new internet radio site: *Emap.FM - Internet Radio for World Wide Ethno Music and Reports.* The site can be found at http://emap.fm
Dr. Lubej invites ICTM members to submit information about new CDs, reports or programs to radio@emap.fm for broadcast on Emap.FM

Study Group on Music Archaelogy will meet in Los Angeles

The ICTM Study Group on Music Archaeology will hold its study group meeting April 25-27, 2003 on the campus of the University of California, Los Angeles. Anyone is welcome to attend.

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

A small group of participants is expected to attend. The meeting will focus on the exchange ideas through presentations and discussion. Visits to local sites of interest also will be arranged. Regretfully, the study group is unable to provide any support for travel costs for this year's meeting; however, local scholars will provide rooms for visitors.

Updates will be posted at the study group website:
http://ictm.alteravista.com/index.php?lcode=11
For more information, or to discuss the contribution of a presentation at the meeting please contact: Julia L. J. Sanchez, Ph.D.
Chair, Music Archaeology Study Group, ICTM
Assistant Director, The Cotsen Institute of Archaeology at UCLA
A210 Fowler, Los Angeles, CA 90095-1510
Tel: (310) 825-4004 Fax: (310) 206-4723
Email: sanchezj@ucla.edu

New UNESCO Publication

UNESCO announces the release of the publication *Viet Nam's Cultural Diversity : Approaches to Preservation.* The book is edited by Oscar Salemink, and is in many ways a " joint venture " between Vietnamese and international scholars. It deals with different aspects of the cultural heritage of Viet Nam's ethnic minorities. This unique study, illustrated with over one hundred photographs, will appeal both to those interested specifically in South-East Asian studies, anthropology, social studies or linguistics and to a wider general audience. For more information, please refer to the website: http://upo.unesco.org/bookdetails.asp?id=3462

REPORTS

Report of the 92nd Meeting of the Executive Board

The ICTM Executive Board meets at least once each year. It normally meets just before and right after the World Conferences, and it meets once during the intervening year at a location chosen by its members. The 92nd meeting of the Executive Board was held in Wuyishan, Fujian Province, in China June 27 through 29, 2002. The meeting was hosted by Professor Wang Yao Hua and the Fuzhou Teachers University, who will also be hosting the 2003 World Conference in Fuzhou. Several members of the Executive Board had an opportunity to visit the World Conference site before the meeting in Wuyishan. The board spends many hours discussing aspects of the organization and functioning of the Council, many aspects of which do not require any specific resolutions. This report presents the decisions made by the Board.

In attendance were Krister Malm (President), Stephen Wild (Vice President), Anthony Seeger (Secretary General); Ordinary Board members Egil Bakka, Marianne Broecker, Tsukada Kenichi, Allan Marett, Tilman Seebas; appointed replacement for Anthony Seeger on board, Svanibor Pettan; and Co-opted board members Patricia Opondo and Wang Yao Hua. Also present were Lin Zhida (Translator) and Kelly Salloum (ICTM publications and membership coordinator).

The following decisions were made:

The Board approved the Financial Report and the Proposed Budget for 2003. Upon the recommendation of the Secretary General, the Board left the 2003 membership dues schedule unchanged (as published in the 2002

Bulletin). The Board reviewed, discussed, and approved a number of initiatives suggested by the Secretary General, to be undertaken in the future. Among these were the search for an archive for the ICTM papers, digital access to back issues of the ICTM publications, the sale of back-issues of the *Yearbook for Traditional Music*, and recruitment of new members.

The Board appointed Kelly Salloum Treasurer of the ICTM.

The Board recognized the Austrian National Committee (Chair, Gerlinde Haid) and the Cyprus National Committee (Representative, Panikos Giorgourdes). It recommended that candidates for Liaison Officer be contacted in a number of countries.

The Board formally approved a Colloquium "Local Theory-Local Practice, Musical Culture in South Asia" to be held in the USA in 2004 and discussed other possible future Colloquia.

The Board agreed to act as co-host of the International Musicological Society Symposium in Australia in 2004.

The Board nominated a slate for the 2003 Elections: Krister Malm (President), Stephen Wild (Vice President), Adrienne Kaeppler (Vice President), Ordinary Board Members: Wim Van Zanten, Marianne Broecker, Patricia Opondo, Svanibor Pettan (See separate item in this Bulletin for a description of election procedures.)

The Board voted to send Tran Quang Hai congratulations for the recent honor bestowed upon him by the French Government.

The board heard a report on preparations for the 2003 World Conference in Fuzhou, China, and congratulated Professor Wang Yao Hua on the thoroughness of the preparations so far.

The Board thanked Professor Wang and his assistant Lin Zhida for their generous hospitality throughout the Board Meeting. They not only hosted the Board in a very pleasant location with wonderful food, but also took us on a hike into the beautiful mountains of Wuyishan.

National Committee Report: Austria

On June 11th 2002 the constituent assembly of the "Society of Austrian ICTM members" took place at the Institute for Folk Music Research and Ethnomusicology. Gerlinde Haid was elected as chairperson.

In the winter term of 2001/2002 Regine Allgayer-Kaufmann was appointed visiting professor at the Institute for Musicology at the University of Vienna; in March 2002 she was offered the chair at that institution, following Franz Födermayr. In March 2002 the Institute for Folk Music Research at the University of Music and Performing Arts Vienna extended its name to Institute for Folk Music Research and Ethnomusicology. A colloquium was established for students writing their dissertations at the institute in the course of the inter-university doctoral studies program. In the summer-term there were guest lectures organized on the topic: "Music and Audience". Among the speakers were ICTM members Regine Allagyer-Kaufmann, Olle Edström, Albert Hosp and Rudolf Pietsch. In October 2001 Ursula Hemetek received her Habilitation Degree in Ethnomusicology at the University of Vienna. Her book *Mosaik der Klänge – Musik der ethnischen und relgiösen Minderheiten in Österreich*

(Mosaic of Sounds – Music of Ethnic and Religious Minorities in Austria) was presented to the public in November 2001.

Rudolf Pietsch organized a study trip for his students to the Ukraine in June 2002. In 2001 at the Department for Traditional Music at the Institute for Musicology and Interdisciplinary Research of the University Mozarteum Salzburg, the book *Musik im Brauch der Alpenländer* (Music in the Customs of Alpine Regions) (edited by Josef Sulz und Thomas Nußbaumer) was presented. In fall 2002, there will be a symposion *Inspiration Volksmusik. Alpine Klangwelten&Komposition* (Inspiration Folk Music – Alpine Soundscapes and Composition) (Innsbruck, 22.-24. October 2002).

Gerlinde Haid and Ursula Hemetek

Phonogrammarchiv, Austria

In September 2001 the Phonogrammarchiv, Austrian Academy of Sciences, opened its new Department of Videography. While still setting up the necessary technical infrastructure, the new department is already actively supporting research projects with advice and adequate equipment. In December 2001 the archive started with a series of monthly lectures entitled "Field research – theory and practice": ethnomusicologists and other scholars cooperating with the archive report on their recent field trips. Current ethnomusicological field work by staff members is being conducted in the course of two projects: "Oral Traditions in Spiti and Upper Kinnaur" aimed at the phonographic and video documentation of narrative, musical and ritual oral traditions in the Western Himalayas, and the project "Vienna's international music spectrum" which concentrates on the musical activities of immigrants who have lived in Vienna for one to three generations. During field work carried out among communities originating from different regions (e.g. the Balkans, South[-East] Asia, West Africa) live events including performances of music are recorded on both audio and video tape. Recent publications of staff members include a bilingual book with traditional songs and folk tales of the Austrian Lovara (Romani & German) and CDs with songs and tales of the Roma from Burgenland and of the Lovara. These editions, published in cooperation with the "Romani Projekt" of Graz University, present numerous sound recordings of the Phonogrammarchiv's Roma culture collections. Vol. 3 of the CD series Mechanical Music, "Viennese Flute Clocks around 1800" (OEAW PHA CD 12), is in print. Series 5 of the CD edition The Complete Historical Recordings 1899-1950, "The collections of Rudolf Trebitsch" (1906-1913: Greenland, Celtic and Basque recordings), is now ready for publication. (http://www.pha.oeaw.ac.at)

National Committee Report: Finland

During the summer of 2001 two meetings held in Finland brought visitors specializing in traditional African music. In June, the Jyväskylä Summer Jazz Conference invited Professor Paul Berliner who spoke about improvisation and played examples on the mbira. Other speakers included jazz researchers mainly from the Nordic countries. African music was also present in the Finnish National Congress of the ISME, since the organization had

started a development co-operation project in South Africa and had invited South African partners to the congress.

In November 2001 a seminar on the kantele was held at the University of Joensuu, organized by the Arts Council of North Karelia, Finnish Society for Ethnomusicology, the Academy of Finland, the EU project "North Karelia - Region of the New Kantele" and the University of Joensuu. The seminar titled "Currents of Kantele" discussed the meaning and possibilities of the kantele in contemporary culture. The speakers included visitors from Russia, Latvia and Sweden. Concerts and musical demonstrations were also heard during the seminar.

In March 2002 the annual symposium of Finnish music researchers was held in Tampere. The symposium was organized by the Finnish Society for Ethnomusicology, the Finnish Society for Musicology and the Department of Music Anthropology at the University of Tampere. The progam included papers presented by Finnish music researchers, from graduate students to professors, as well as some invited guests. The main speaker was R. Murray Schafer from Canada who spoke about soundscape studies. Finnish researchers also have been dealing with soundscape studies; a book on the theme will be published this year in the publication series of the Finnish Society for Ethnomusicology.

The dissertation of Taru Leppänen on the Sibelius violin contest was much discussed in the media, as the dissertation presented a critical, feministic and post-colonial view of how the contest was reported in the Finnish press.

Finnish popular music has been the theme of many recent dissertations. The dissertation of Jari Muikku dealt with the production of popular music recordings in Finland from 1945 to 1990, the dissertation of Tarja Rautiainen with Finnish pop music of the 1960's and its ideological content, and the dissertation of Pekka Suutari with the dance music of Finnish immigrants in Sweden.

The Finnish Jazz & Pop Archive has been active in releasing rare recordings of Finnish Jazz on CD. In 2001 the second CD of previously unreleased jazz recordings was published. Another important publication was a book on the musical style of Toivo Kärki, one of the most famous composers of popular music in Finland, by Juha Henriksson and Risto Kukkonen.

The first professorship concentrating on popular music was established at the Sibelius-Academy and Vesa Kurkela was appointed to the position starting May 2002. Also the first graduate school for traditional and popular Finnish music was initiated this year as a collaboration of the Folk Music department of the Sibelius-Academy, the Department of Music Anthropology at the University of Tampere, the Finnish Pop & Jazz Archive and the Finnish Folk Music Insitute. It has received funding from the Academy of Finland.

Global Music Centre released a CD of field recordings from Siberia in 2001, "The Great Awakening - Music of the Eastern Khanty" recorded by Jarkko Niemi, Vera Nikiforova and Ilpo Saastamoinen. Global Music Centre continues working with immigrant musicians in Finland and making recordings in its own renewed "Global Mobile Studio" in Finland and abroad.

National Committee Report: Jamaica

Members of the Jamaica National Committee have been busy working on the staff of the Institute of Jamaica to establish a Museum of History and Ethnography in Kingston mounting regular public exhibitions relating to Jamaica's traditional dance, music and instruments. Some of these exhibitions have been presented in major towns, as well as smaller locations of special interest islandwide.

Annual performances and expositions continue, as part of the National Festival of Arts. Many of these have shown the influence of popular music and dance styles, such as Dance Hall and Reggae, as the Festival attracts the participation of teenagers and young adults. Interestingly, pre-teens and older adults remain loyal to the traditional styles and expressions passed on by elders.

There have been interesting expositions of the music, dance and elaborate costuming in traditional Processions and Festivals by Jamaicans of East Indian descent. These have been marked by the participation of other ethnic groups, but the music/dance sights and sounds continue to be very true to Indian traditions.

Much time and effort has been put into a project to revitalize and safeguard the musical heritage of Jamaica's Windward Maroons. These Maroons, led by a woman who is considered to have been the finest military strategist in the fight for freedom in the New World, owe their success in the wars against the British Colonial rulers to the use of their own music and instruments, such as drum, abengs and metal beaters. Messages were thereby passed over the heads of the English troops, by means of coded signals and the use of their ancestral language. Assistance from ancestral sources was also always readily available by similar means. Work continues on this project with interviews, documentation and plans for a Museum in the Moore Town Maroon Village. Formal and non-formal educational programs are also being designed.

Olive Lewin

National Committee Report: Japan *2000-2001*

Tôyô Ongaku Gakkai (The Society for Research in Asiatic Music), which serves as the ICTM National Committee of Japan, held its 2001 annual meeting and general assembly at the Faculty of Music, Okinawa Prefectural University of Arts, Naha, Okinawa, on November 23-25, 2001. The 4th International Symposium for Comparative Research of Chinese and Japanese Music was held simultaneously at the same venue, from November 22-25. Some twenty scholars were invited from China and Taiwan. The scholars presented thought-provoking papers and actively participated in lively discussions. Members from the two societies participated in a jointly organized party. This provided a forum for exchange of ideas and friendship.

The 29th General Assembly and International Symposium of the International Music Council was held on September 30th and October 1st, 2001 at Tokyo Arts Theatre, Ikebukuro, Tokyo. The Symposium theme was "music culture of the 21st century - globalisation and local identity." The following

concerts were held to mark this event: "Japanese Sound for Symphony Orchestra" and "New Sound for Electronic Instruments", consisting of four performance sessions by various ensembles.

Tôyô Ongaku Gakkai is a corporate member of the Japanese National Committee of IMC. In legal terms, Tôyô Ongaku Gakkai is an incorporated body, not a voluntary association. Currently it has 731 members, including 42 overseas members. This society has two Chapters; the Kansai Chapter office is located in Nara, and the Okinawa Chapter office is located in Naha, Okinawa. The society will shortly introduce a Kantô Chapter, which encompasses Tokyo and northern Japan. Until recently the societies' activities were biased towards the Tokyo and Osaka metropolises. However, bearing in mind a need for decentralization and encouragement of activity at the regional level, the society has been reorganized to consist of three Chapters of equal weight. The main office of the society is to remain in Tokyo.

Tsuge Gen'ichi

National Committee: Romania

The most recent issue of "European Meetings in Ethnomusicology"— the yearbook of Romania's ICTM National Committee— will no doubt be the subject of considerable controversy. The first section, entitled "Transylvania: Music, Ethnicities, Discord," addresses the Hungarian and Romanian conflicting interests, politics, and musical studies regarding Transylvania. The eight papers in this section were responses to an essay by Marin Marian Bălaşa (Music and Musicologies of the "Hungarian-Romanian Conflict"), which called for an open discussion of the subject of Transylvania and musical multinationalism.

The papers bear out how important it is that scholars address such issues. Folk music collection, promotion, and the study of ethnomusicology in the region are all affected by complex political issues, projections, misrepresentations, and suspicions. Historical, nationalist ideologies and faithfulness, uncritically inherited, need to be discussed openly in Romania and Hungary, as in many other parts of the world. Lynn Hooker (*Transylvania and the Politics of the Musical Imagination*) and Craig Packard (*A Research Agenda for Studying the Hungarian-Romanian Ethnomusicological Conflict: Visits by the Ethnic Police to North America*) contributed to this topic with objective distance and sensitive awareness, the former with historical and contemporary examples, the latter with theoretical and practical suggestions. László Kürti (*Ethnomusicology, Folk Tradition and Responsibility: Romanian-Hungarian Intellectual Perspectives*) went deeper into particular details. Papers by Zoltán Szalayi (*Interethnical Conflict? Reflections on the Problems Deriving from the Vast Common Cultural Repertoire of the Cohabiting Ethnic Peoples in Transylvania*) and Zamfir Dejeu (*Cultural Connections within Traditional Music and Dance in Transylvania*) illustrate the divide between Hungarian and Romanian scholars, and the mutual commitment to an essentialist paradigm that turns ethnomusicology into a hunt for specificities, unicities, belongingness, and appropriations. To conclude the section Alana Hunt and Sophia Chapman (musicians from Australia) replied vehemently to Marin

Bălaşa Marian's suggestion that they could innocently take sides in the ongoing conflicting ideologies.

The second section of "European Meetings in Ethnomusicology" is dedicated to Poland, which was celebrated in a symposium that took place in April 2001 at the University of Chicago. Essays by Philip Bohlman (*The Place of Displacement – Polish Musics at Home and Beyond*), Katarzyna Grochowska (*Wacław of Szamotuły, the Jewel of the Polish Renaissance: Indigenous or Imported*?), Daniel Barolsky (*Performing Polishness: The Interpretation of Identity*), Jeffers Engelhardt (*Asceticism and the Nation: Henryk Górecki, Krzysztof Penderecki, and Late Twentieth-Century Poland*), Timothy Cooley (*Migration, Tourism, and Globalization of Polish Tatra Mountain Music-Culture*), Joshua Pilzer (*"Inwazja Waranów": Apocalypse and Social Critique in Polish Rock*), and Maja Trochimczyk (*Passion, Mourning, and the Black Angels: Ewa Demarczyk as the Voice of the Nation*) cover historic as well as contemporary aspects of traditional music cultures from Poland and the Polish diaspora.

Marin Bălaşa Marian

National Committee Report: Vietnam

Currently, the Vietnam National Committee consists of members Mr. To Ngoc Thanh, Mr. Kieu Tan and the Vietnam Institute for Musicology (VIM). In the near future, the Vietnam National Committee hopes to expand their membership.

Meetings and Workshops in Vietnam: The Vietnam National Committee has had two important meetings in 2002. The first was held in April to review the completed plan for collection and research of Vietnamese music. In collaboration with the Association of Vietnamese Folklorists, the Vietnam Institute of Musicology discussed the working plan presented for the period of 2003-2005. The second meeting included discussion on how to write papers for participation in the ICTM World Conference. The Vietnam National Committee hopes to send 5-6 scholars to participate the conference.

The workshop "Recent situation of popular songs" was held in November 2001 in Hanoi by VIM in collaboration with the ICTM Vietnam National Committee. The workshop paid special attention to the issue of how to accurately reflect the life of the people. The second workshop, an international workshop, was held in August 2002 in Hue, Central Vietnam on the topic "Vietnam Court Music". The workshop shared information on former Court Music, especially the Court Music of the last feudal dynasty, Nguyen.

Workshops and Conferences outside Vietnam: On 22-27 July, researchers from the Vietnam Institute of Musicology (VIM) participated in the workshop "Arts for all" in Bangkok. Also, a Vietnamese delegation headed by Prof. Dr. To Ngoc Thanh participated in the Conference of Asia-Pacific Society of Ethnomusicologists held in Quezon, Philippines on February 2002. The delegation performed a program of Court Music.

Fieldwork: During the two year period 2001-2002 our members have conducted 14 fieldwork projects in different provinces such as Lang son, Yen bai, Cao bang Thanh hoa in the North, Quang ninh in the North-East and

Quang binh, Quang ngai, Gia lai, Kontum in the Central region. Through fieldwork, we have collected a large number of folksongs, instrumental pieces, dance music and music from springtime ceremonies. We have collected a total of 4,630 hours of videotape, 3,510 hours of audiocassette recordings and interviewed 76 performers.

Current topic of discussion: One of the current issues being discussed is the differing opinions of administrators and scholars on "How to maintain a living tradition in the conditions of a new society."

To Ngoc Thanh

Liaison Officer Report: Argentina *September 1999 – August 2002*

Since 2001, Argentina has suffered serious economic and political crises that have affected the regularity of fieldwork, scholarly events and publications. In 2001, for the first time since 1984, the Argentine musicology institutions did not hold any meetings.

National Institute of Musicology "Carlos Vega" (INM)

This institution published numbers 5-9 of its journal *Música e investigación* in four volumes (1999-2001) that contain a wide range of topics. In 1999, it edited the CD "Instrumentos Musicales Etnográficos y Folklóricos de la Argentina" which contains 74 field recordings (1931-1999) from the INM Sound Archive relating to selections discussed in the "Instrumentos Musicales Etnográficos y Folklóricos de la Argentina" 2nd edition (1993) written by Irma Ruiz, Rubén Pérez Bugallo and Héctor Luis Goyena. A bilingual Spanish-English CD booklet offers a brief technical description of each instrument with its respective number according to the Hornbostel-Sachs classification in brackets, and complete references to the source of each track (name, performers, location, year, collectors, duration, etc.). Furthermore, this release includes 25 photographs, 12 of which were taken during the collection of the field recordings. Musical selections and texts in Spanish were made by Yolanda M. Velo, who received the Award Argentine Musical Tribune 2000 from the Argentinian Music Council (UNESCO) for her work on this project.

The only meeting organized by the INM in this period was the so called "Primer Congreso Internacional de Musicología" (First International Congress of Musicology) that was held in Buenos Aires from 19 to 22 of October 2000. This meeting repeated the format of the "Jornadas Argentinas de Musicología." Seven researchers of different countries (musicologists and ethnomusicologists) were invited by the INM to participate with Argentine researchers.

In 2002, the INM edited a digital version of "Antología del Tango Rioplatense, vol. 1. Desde sus comienzos hasta 1920" (1st edition 1980) in 2 discs that function as CD and CDRom and contain the text of the original book and the musical selections of the 3 original LPs. The new format will allow the recording and text to reach a wider audience in the world.

Argentine Association of Musicology (AAM)

In this period, the AAM, that joins musicology and ethnomusicology professionals with other members, published 7 newsletters (43 to 49) that included information about congress, awards, and reviews of books and journals.

During 10 – 13 August 2000, the AAM's *XIV Annual Conference* was held at the National University of San Juan (a western province near Los Andes mountain range). The main theme was "Hegemony and Marginality". Three special sessions by Walter Sánchez (Bolivia), Elizabeth Travassos Lins (Brasil) and Gerard Béhague (USA), two panels and fifteen papers from Argentine and foreign specialists belonging to ethnomusicology and historical musicology were presented followed by interesting discussions.

In 2001, the AAM edited Number 2 of its *Revista Argentina de Musicología* (Argentine Journal of Musicology) in Buenos Aires that contains 5 articles (80 per cent ethnomusicological), journal and book reviews.

This year, 2002, the AAM organized its *XV Conference* (August 15 to 18) whose main theme was "Géneros musicales: (in)definiciones y (con)fusiones". [Musical genres: (in)definitions and (con)fusions]. The program integrated seven sessions (22 papers) and three panels.

Department of Anthropology, University of Buenos Aires

Research project (2001-2002): "Prácticas musicales y géneros corporales en rituales aborígenes del noreste argentino" [Musical practices and bodily genres in Aboriginal rituals of the Argentine Northeast], Irma Ruiz, Director, Miguel A. García and Silvia Citro researchers, and a junior staff).

Papers of Argentine participants in the
36th ICTM World Conference. Rio de Janeiro, July 5-11, 2001.

Omar Corrado. "From the Alps to the Pampas: Piedmontese Songs in Santa Fe, Argentina".

Miguel A. García. "Making Culture Coherent: Nomadism, Contingency and Music in Wichí Society".

Irma Ruiz. "Mbyá cosmology and its representation in the daily rituals seen through its musical performances".

Publications

1999-2001 *Música e investigación*, 5, 1999; 6, 2000; 7-8, 2000-2001; 9, 2001, Buenos Aires: INM.

2001 *Revista Argentina de Musicología*, *2*, Buenos Aires: AAM.

Discography

1999 *Instrumentos Musicales Etnográficos y Folklóricos de la Argentina*, CD, Buenos Aires: INM (edited separately as sound examples of the homonymous book).

2002 *Antología del Tango Rioplatense* (Desde sus comienzos hasta 1920). 2 CDs-CDRom. Re-edition of the homonymous work (1 book and 3 LPs). First edition 1980. Buenos Aires: INM.

Contributions in foreign publications
Ruiz, Irma. 2001. "Argentina": II Traditional Music, III Popular Music. En *The Revised New Grove Dictionary of Music and Musicians*, 2nd ed., vol. 1, pp. 875-882. Stanley Sadie, editor. London: Macmillan.

Ruiz, Irma. 2001. "Paraguay": I Art Music, II Traditional Music, III Popular Music. En *The Revised New Grove Dictionary of Music and Musicians*, 2nd. ed., vol. 19, pp. 65-68. Stanley Sadie, editor. London: Macmillan.

Irma Ruiz

Liaison Officer Report: Iran

This report, the first Liaison report from Iran, inevitably covers a lengthier than usual period and represents an overview of the general activities in the field of ethnomusicology in Iran.

Ethnomusicology is still a new discipline in Iran, lacking adequate attention both in academia and among music scholars, despite the efforts of a few Iranian scholars who have, for the most part, been trained in the West. Among the most influential ethnomusicologists in Iran is the late Professor Dr. Mohammad-Taghi Massoudieh, who is often referred to as "the father of Iranian ethnomusicology. He, as the leading ethnomusicologist (or comparative musicologist) residing in the country, served as a professor at the music department of the University of Tehran for about 30 years and trained a number of students in younger generations, some of whom are currently among the new generation of Iranian music scholars and serve as lecturers at music departments and/or as research fellows at music centers. Due to Dr. Massoudieh's presence at the University of Tehran, this university was and still is the only academic center in the country with a minor focus in ethnomusicology.

There are currently four active music departments at Iranian universities: University of Tehran; Art University; Islamic Azad University, Tehran Central Branch; Sooreh University. There are also a number of music conservatories in Iran. Almost all these academic centers are based in the capital, Tehran. Art University and Islamic Azad University mainly follow western models of music conservatories, with less focus on scholarship. Sooreh University, due to its affiliation to the Islamic Propagation Organization, still offers a rather more traditional orientation toward Iranian music. The University of Tehran is the only academic center that continues to offer some general courses in ethnomusicology and tries to promote the tradition of Iranian classical music with a stronger orientation toward music scholarship. All music departments at Iranian universities offer undergraduate degrees (BA) in music, the only graduate programs currently offered are in Composition (MA) and Art Studies and Research (MA & PhD), and the latter program allows concentrations in music studies. The MA and PhD programs are offered by the University of Tehran, Art University, Tarbiat Modares University, and al-Zahra University. Iranian universities are all affiliated to the Iranian Ministry of Science, Research and Technology. There is also an annual music festival, held

by the nationwide music association of Iranian university students, under the auspices of the Department of Cultural Affairs of the Ministry. Their most recent festival included competitions in Iranian folk and classical music as well as western classical music.

Besides universities, there are three main music organizations in Iran that play major roles in the musical life of the country. (1) Iranian Music Center is part of the Iranian Ministry of Culture and Islamic Guidance. This center is mainly responsible for approving music publications and recordings and organizing public concerts. It also holds some regular music festivals, which are regarded as the major ones supported by governmental authorities. Among these festivals is the annual international Fajr Music Festival held in the winter at the time of national celebrations of the Islamic Revolution. It is one of the most important events in Iranian musical life. It usually has several different sections, including some competitions in Iranian folk and classical music. It also covers some other occasional sections like a series of lectures by music scholars and concerts of world music, western classical music, music by female musicians, and young musicians. Another major festival supported by the ministry is a more recent one devoted to Iranian folk music of various regions as well as a number of other regional festivals on folk and religious music. One of the vital projects supported by Iranian Music Center was the publication of an enormous series of albums and booklets on Iranian folk music, mainly based on field recordings, of more than 100 hours. (2) Music Center of the Art Center, as part of the Islamic Propagation Organization, has also played a major role in preserving and propagating Iranian traditional music. This organization has held a number of vital festivals on Iranian folk and regional music with different themes such as Epic Music, Mirrors and Songs, etc. The applied research department of this music center has also sponsored a long series of lecture-demonstrations and concerts on Iranian traditional music. This center has published a huge series of recordings on Iranian folk music, most of which are actually the proceedings of the above-mentioned festivals. Moreover, this center has supported an extensive series of fieldwork projects conducted by Mohammad-Reza Darvishi, a prestigious Iranian scholar and composer, in almost all regions of Iran to collect a variety of folk music from all over the country. (3) The Iranian Radio and Television (IRIB) also has a Music Center with a number of affiliated centers and institutes. The former Center for Preservation & Dissemination [Propagation] of Iranian Music, which has indeed had the most influential role in promoting the tradition of Iranian classical music in the 1970s, is now called the Center for Preservation of and Research on Iranian Music and its current function seems to be far less important than before. There are also other centers affiliated to the IRIB such as a research center on music, which is not so active, and departments responsible for producing and broadcasting music, mainly various kinds of popular music, on the radio and television. No musical instruments are ever shown on the various television channels.

The main Iranian music publisher is the Mahoor Institute of Culture and Art, which has published a massive number of recordings and books. This institute also publishes the leading Persian journal on music scholarship, called

Mahoor Music Quarterly. The new series of this journal, which has regularly been published four times per year since fall 1998 (i.e. 16 issues by summer 2002) enjoys contributions by prominent Iranian music scholars illustrating the current issues under discussion in Iranian musical life. Among the current issues raised in this journal, representing the contemporary subjects of interest to Iranian music scholars, one may refer to the following: studies on Persian and Arabic musical manuscripts and other historical sources trying to reconsider the history of Persian music, or more broadly speaking issues in the history of music in the world of Islam; cross-cultural studies on Iranian and neighboring musical cultures; traditions of Iranian popular music; case studies and theoretical issues on Iranian folk and classical music; discussions on such concepts as originality, tradition and cultural identity in the music of Iran, etc. Also an ever-increasing series of recordings on Iranian folk music as well as many exceptional and old performances of numerous masters of Persian classical music are among other very important publications of this institute. A recent publication by Mahoor Institute is the *Encyclopaedia of the Musical Instruments of Iran*, a magnum opus by Mohammad-Reza Darvishi. The first volume of this encyclopedia, on chordophones in Iranian regional music, was published in 2001 and its other volumes are in press. This groundbreaking book has just been awarded the SEM Klaus Wachsmann Organology Prize.

There is also a newly established association of Iranian musicians and music scholars called Iranian Music House. This association currently comprises eight committees including Iranian music singers and instrumentalists, western classical music singers and instrumentalists, composers, instrument-makers, music educators, and music researchers. Iranian Musicology Group is another newly established, web-based, virtual association of a number of Iranian as well as foreign ethnomusicologists working on Iranian and neighboring musical cultures. This group has a mailing list and tries to provide a forum for exchanging information, ideas and research on and about Oriental musical cultures, especially the music of Iran. (http://groups.yahoo.com/group/Iranian_Musicology)

In short, ethnomusicological activities in Iran have hitherto been mainly concerned with collecting folksongs in the field. There has also been academic research from an ethnomusicological standpoint, mainly dealing with detailed transcriptions and analyses, by and under the influence of the late Dr. Massoudieh, based on the methods of the so-called Berlin School. Recently, due to the activities and contributions of some younger scholars, who studied in and outside the country, there seems to be a new trend in ethnomusicology and music scholarship in Iran.

Hooman Asadi

Liaison Officer: Philippines *1999-2002*

Since the publication of Dr. José Maceda's *Gongs and Bamboo: A Panorama of Philippine Instruments* (University of the Philippines Press, 1998), Dr. Elena Mirano's *Ang Mga Tradisyunal na Musikang Pantinig sa Lumang Bauan Batangas* [Traditional Vocal Music from Old Bauan Batangas] (National Commission on Culture and Arts or NCCA, 1997), the release of Dr.

Ramon Santos' CD *Mindanao Highland Music: Tradition and Change* (NCCA, 1998), and the publication of articles on Philippine music in the Garland Encyclopedia: Southeast Asia volume (1998), research on "traditional" Philippine music has diversified and there have been numerous breakthroughs in uncharted musicological domains of inquiry.

A number of factors have contributed to this change made manifest by the appearance of new faces and voices amidst the older authoritative ones in the Department of Music Research (DMR) of the University of the Philippines (UP). Founded by Dr. José Maceda, who served as chair from the 1960s to1980s, and followed by Dr. Felicidad Prudente during the 1990s, this institution continues to function as the center for teaching and dissemination of traditional Asian and Philippine musics in the country.

In 1997, a significant change in structure of the institution featured the separation of its adjunct archive of Philippine field recordings and its incorporation into the UP Center for Ethnomusicology directly under the office of the UP Chancellor. Dr. Maceda serves as the current Director for the UP Center for Ethnomusicology.

Dr. José Buenconsejo, returning from doctoral studies at the University of Pennsylvania in 1999 has served as chair of the UP Department of Music Research since 1999. His book, *Songs and Gifts at the Frontier*, has recently been published by Routledge (2002). The teaching staff has also been enhanced by the presence of Dr. Verne de la Pena, who rejoined the university in 2000. Both newly returned faculty members are former students of Dr. Maceda.

The proliferation of current individual music research concerns in the Philippines can be gleaned from the many themes and subjects presented in the various symposia that were realized during the said period. The dance program, headed by Prof. Steve Villaruz, at the UP College of Music initiated a symposium, held in October 1999, that honored the National Artist in Dance Francisca Reyes Aquino, a pioneer in the documentation of traditional Philippine dance during the 1930s. That dance symposium was followed by two local gatherings of music scholars jointly sponsored by the UP Center for Ethnomusicology and the NCCA held in February and September 2000 respectively.

The first was a symposium on the theme "Challenges in Philippine Ethnomusicology in the New Millenium." Dr. Maceda served as keynote speaker and participants came from various musicological fields such as music education and criticism. In the first panel for the event under discussion, composers Dr. Ramon Santos and Prof. Jonas Baes and music educators Prof. Mauricia Borromeo and Prof. Leticia del Valle discussed pertinent issues regarding the roles of ethnomusicology in the Philippines. This was followed by a panel on topics such as on the ideology of Agusan Manobo song, on the innovative kulintang performance practice in the USA at present, and on issues concerning fieldwork.

The next local symposium was a workshop on ethnomusicological research. This was held September 5 – 6, 2000. Aside from the speakers mentioned above, Dr. Eufracio Abaya of the UP Anthropology Department and

Prof. Ma. Alexandra Iñigo Chua, a faculty member of the University of Santo Tomas, a religious-run university in Manila that is presently expanding its musicology program, also presented papers.

In February 2002, an international symposium on "A Search in Asia for a New Theory of Music" was held in conjunction with the meeting of the members of the board of the Asia Pacific Society for Ethnomusicology (APSE). Most of the members of this organization presented papers on various music analytical facets to speculate on the music theories governing various Asian musical genres.

Working alongside with the UP Center for Ethnomusicology, the Department of Music Research inaugurated a colloquium series, dubbed *The Music Colloquia*, in November 1999. Since then, the high frequency of the presentations, sometime on a weekly basis within the academic year (i.e., from September to March), has been awe-inspiring. Many of the presentors have come from other departments and colleges in the University of the Philippines or have been guests, either self-sponsored or funded by noted cultural organizations, from local and foreign universities in Asia and the USA.

Topics related to traditional Asian and Philippine music still head the list. The range of topics of the series include Philippine Spanish colonial music history (e.g., by Dr. William Summers of Dartmouth College), sources pertaining to Philippine music at the National Museum (by independent curator Marian Roces), musics connected to religious rituals from Mexico (by the independent American composer Peter Garland via an Asian Cultural Council grant), Philippine songs (Dr. Nicole Revel from Paris), western art music historical performance practice, and studies on popular music and culture, most notable of which was the paper by Dr. Patrick Flores of UP Department of Art Studies on the mass reception of the once very popular pop singer and film actress, Nora Aunor.

Aside from these paper presentations, the *Music Colloquia* has also given Asian music performance workshops. In October this year, modern interpretations of "traditional" gamelan music by the young visiting Indonesia artist and composer Bambang Sunarto (Asian Cultural Grantee) will be presented in two concerts, one of which will be in conjunction with a performance of a young visiting Japanese composer Motohide Taguchi (Asian Public Intellectual Fellow, Nippon Foundation).

As there is no doctoral program in musicology in the country, a number of professors in the College of Music at the University of the Philippines such as Jonas Baes, Christine Muyco, and Raul Navarro are enrolled in the Philippine Studies program at UP. From within this interdisciplinary program they are pursuing musicological research on Philippine music, and the resulting approaches are quite different from those known elsewhere. Their engagement in such area studies has resulted in the enlargement of the discourse on Philippine music using the available conceptual toolkit that assembles a bricolage of theories and methodologies in the social and human sciences. This exhibits a healthy academic exchange and interdisciplinary practice within and without the university.

This notion of bricolage will be one of the topics in the Department of Music Research forthcoming symposium on *Music and Modernity in the Philippines*, which has been scheduled for December this year. The planned symposium will have two panels, one dealing with *music and migration* and the other, with the *mass circulation of popular music*.

Aside from these activities, the UP Center for Ethnomusicology is planning to digitize Dr. José Maceda's collection of field-recordings, while the Department of Music Research is planning a parallel activity of dubbing analog video footage in digital form for storage, teaching, and research.

Overall, taking into consideration the density of the activities mentioned above that have been compressed within a span of less than five years, it is most likely that the field of musicology in the Philippines faces a bright future.

Dr. José S. Buenconsejo
Chair, Department of Music Research

Liaison Officer Report: South Africa

The unveiling of the Music Hall of Fame and Street of Stars on the 18 October, 2000 was a major historical event at the Gold Reef City Casino. The Music Hall of Fame is an illustration of a century of the musical history of South Africa in a video format. The musicians featured in this presentation contributed immensely to the development and appreciation of the various genres of South Africa's musical heritage. The featured artists, some of whom have since passed away, were remembered and honoured on this day by the inauguration of the Street of Stars. Their names and achievements were enshrined in slabs of stones and set into the street outside the Music Hall of Fame. They were also honored with the Sikelela Award. The musicians and their songs were: Enoch Sontonga, who is acknowledged with writing South Africa's original national anthem, 'Nkosi Sikel'iAfrika' (1897); Emily Motsieloa's 'Serantabule' (1935); Peter Rezant's 'In the mood' (1935); the marabi pioneer, Solomon Linda, whose famous composition, 'Mbube' (1939) was copied in 1952 by Pete Seeger and released as'Wimoweh.' The Tokens Band then released it in 1961 as 'The Lion Sleeps Tonight'. In 1994, it topped the charts with Disney's release of the animated film 'The Lion King'. Also included were the prolific African composer Todd Matshikiza's 'Hamba kahle' (1951) and his musical, King Kong; the Manhattan Brothers' 'Jikela 'maweni' (1954) and Kippie Moeketsi's 'Blues for Hughie' (1959). Hence, each year, the Street of Stars will add names to the list of musicians and pay tribute to them for the role they played in South African musical development and history. South Africans felt that it was time to honor its famous musicians in this fashion.

The National Research Foundation (NRF) in Pretoria, funds symposia as part of its Travelling Institute for Music Research in South Africa (TIMR) whose aims are to increase and promote the quantity and quality of music research skills in the fields of ethnomusicology, musicology, music education, music therapy and interdisciplinary research in South Africa. Some of the Institute's activities that the NRF has coordinated have been a

transcription workshop on Research in African Music, which was conducted by Professor Andrew Tracey of the International Library of African Music (ILAM) and hosted by Rhodes University. Prof. Tracey wrote that 'Pulse notation is a system based on African principles developed by musicologists in Africa over the last forty years. It allows African rhythm to be written down more accurately and simply than any other system of notation.' With the assistance of the TIMR, the South African College of Music at the University of Cape Town, hosted a Research Methodology Workshop in May for doctoral and post-doctoral researchers, lecturers at tertiary music departments who supervise research and who need to be informed or updated about applying methodologies used in the humanities and social sciences with regard to musicological research. Presenters were humanities and social science academics from the university. From 12 - 14 September, Rhodes University in Grahamstown, assisted by the TIMR will host a Symposium on Ethno-musicology where students and academics (mostly from music departments) will present papers on various musical aspects.

Princess Constance Magogo ka Dinizulu (1900-1984), a remarkable woman and a member of the Zulu Royal household, was posthumously honored with an award for her contribution to South African indigenous music at the South African Music Awards (SAMA) in May 2002. Her son, Chief Gatsha Buthelezi read a glowing tribute to her, recognizing her as a praise singer and a prolific player of the Zulu musical bow, the ugubhu. In her era, praise singers were men, but she went against Zulu tradition and would recite praises of her father. The world-premier of "Princess Magogo", an indigenous Zulu opera by Prof. Mzilikazi Khumalo and written in her honour, did not only reach many radio stations throughout the world, but was broadcast live in South Africa in July, thus bearing testimony to her contribution to our African Renaissance.

Flora M. Ntsihlele

Liaison Officer Report: Thailand

This is the first Liaison Officer report from Thailand. Ethnomusicology is quite a new subject for Thai people. Although it has been included in the academic music curriculum approximately 15 years, it has not been a major subject in undergraduate and Postgraduate music studies. There are only a small number of ethnomusicologists in Thailand; most of them are graduates from institutions in other countries such as the USA, UK, India and Philippines.

The organizations that provide activities related to ethnomusicology and traditional music are:

1. The International Network for the Promotion of Thai Music established at the Faculty of Education, Chulalongkorn University in 1999. The aim of this organization is to promote Thai Music worldwide.

2. The Society for Thai Ethnomusicologists established at the Agriculture University, Bangkok in 2002. The aim of this society is to create network of Thai Ethnomusicologists.

3. The Centre for Traditional Music established at Faculty of Fine and Applied Arts, Chulalongkorn University in 2002. The objectives of the

centre are to provide opportunities for researchers worldwide to come and share their interest and knowledge of world traditional musics. The Centre provides research facilities (i.e. coordinators, translator and accommodation for those who are interested in working on traditional music of Thailand, Laos, Vietnam and Cambodia). The study of minority music and music therapy are also included within the scope of this network.

Thai music workshops are presented annually during the month of October in the UK and Norway in order to promote understanding of Thai music and culture. These workshops are supported by the Thai Ministry of Foreign Affairs and Norwegian Funding Agencies and taught by Thai music scholars from Thailand and the UK.

Universities that provide Thai Music courses outside Thailand are: S.O.A.S (University of London), University of Wincester, University of York and Norwegian Music Academy. The Thai Music Circle in London, UK also provides Thai music training every weekend for those who are interested in learning Thai music while living in the UK and Europe.

ICTM members are welcome to arrange joint research projects in Southeast Asian Traditional music or to create exchange programs for music students and scholars. Please contact the Thailand ICTM Liaison Officer Dr. Bussakorn Sumrongthong at: sbussako@chula.ac.th for more information.

Bussakorn Sumrongthong

Liaison Officer Report: Vanuatu

The 2nd Melanesian Arts Festival took place in Port Vila (Vanuatu) from 18th to 28th of August, 2002. The Arts Festival emphasizes the Melanesian cultural diversities and similarities and provides the younger generations with the opportunity to learn and practice their own culture and learn from their neighbor's cultures. The Arts Festival features dances, but also includes visual art exhibitions and demonstrations of handicraft construction. Only a few days before the opening, Papua New Guinea, the Solomon Islands and Fiji cancelled their participation. A very large delegation of 170 people came from New Caledonia and there were delegations from each of the six Vanuatu provinces. A Fiji delegation arrived 5 days later.

The Fest Napuan, Vanuatu's largest concert, is a hugely popular annual contemporary music event. This year it was organized to take place during the Arts Festival. Besides many of the local bands, such as Naio, XXSquad, Vanesa Quai, Huarere and Vatdoro, it presented some famous Melanesian music bands: Pacific Gruuve (ex. Black Brothers) from West Papua; Cidori, Lueni and Dick&Hnatr (ex Gurejele) from New Caledonia and Authentic Cannibals from Fiji.

The Arts Festival and Fest Napuan was considered a big success. Although some overseas visitors might have experienced problems with the occasional delays and the sometimes less than perfect coordination, the friendliness of the Vanuatu population more than made up for this.

The first Melanesian Arts Festival was held in Honiara in 1998. The next Arts Festival will take place in Fiji in 2006.

Raymond Ammann

5th Meeting of the ICTM Study Group on the
Anthropology of Music in Mediterranean Cultures
14-16 June 2001, Venice Italy
Trends and Processes in Today's Mediterranean Music

On the threshold of its second decade, the ICTM Study Group on the Anthropology of Music in Mediterranean Culture used its fifth meeting to reflect on both local and global histories in ethnomusicology and in the study of the Mediterranean's musics. Local questions were most clearly evident in the theme of "trends" in the meeting's title, whereby most speakers addressed changes brought about by historical events and musicians in the recent past, particularly during the 1990s. In their reflections on "processes" the participants turned to the historical *longue durée* of ethnomusicological engagement with the field's themes and paradigms, particularly those that had coalesced in the diverse cultures and exchanges in the Mediterranean. Trends and processes, therefore, came to shape different voices in the conference's own counterpoint, in which smaller moments and more expansive transformations interacted with dissonance and consonance, which together unfolded to provide precise and nuanced ways of taking stock of the past and today yield new theoretical models for understanding the ways in which today's Mediterranean musics will give way to tomorrow's.

Building upon the tradition of previous meetings of the Study Group, the "Trends and Processes" of this meeting pushed and tugged at the very borders and repertories of the Mediterranean. The papers that examined more extensive traditions were balanced with studies of repertories whose histories were more recent and transitional. The work of individual scholars in the past stood in contrast with the careers of individual musicians, but the contributions of both ultimately provided the Mediterranean with its ethnomusicological genealogy. The classical and the popular were juxtaposed. And finally, the reflections of senior scholars contrasted richly with the voices of the younger generation of scholars dedicated to the Mediterranean's musics.

The "trends" in today's Mediterranean musics were most directly apparent in the ethnographic case studies presented during the meeting, that is, in papers by Caroline Bithell (UK), Deborah Kapchan (USA), Martin Stokes (USA), Irene Loutzaki (GR), Gabriele Marranci (I), and Josko Caleta (HR). Particularly striking in these presentations was the role of the musician as a voice within Mediterranean cultures. That voice, nonetheless, articulated different but distinctive trends, from resistance to national sentimentality, from a willingness to manipulate the international marketplace to the insistent recognition of the complex meanings of place in the musical practices of diaspora. "Processes" spread across geographical and historical landscapes, and charting the complex courses of such processes provided the common fabric in papers by Bruno Nettl (USA), Philip V. Bohlman (USA), Edwin Seroussi (IL), Franco Fabbri (I), Gail Holst-Warhaft (USA), and Ruth Davis (UK). If history and historiography unified these papers, it was not because of commonality, but rather because of the multiple ways in which music itself

responded to history and resonated in the narratives of the Mediterranean past and present.

In the tradition of previous meetings of the Study Group, this one benefited from the intellectual generosity of the group's coordinator, Tullia Magrini (I), and from the impeccable hospitality of the Fondazione Ugo e Olga Levi in Venice and its scientific director, Giulio Cattin (I). Revised and expanded essays from the meeting will appear in the Study Group's online journal, *Music and Anthropology*, and in the Levi Foundation's journal, *Musica e storia.*

Philip V. Bohlman

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

In almost Mediterranean summer-warmth, the study group on folk musical instruments held its 15th meeting in Falun, Sweden August 14-18, 2002. It was the second time the oldest study group of the council met in Sweden – the first time was in 1969, when Ernst Emsheimer and Erich Stockmann were the meeting arrangers. Three of the participants attended the meeting 33 years later, namely Birthe Traerup, Julijan Strajnar and Ola Kai Ledang!

The 15th meeting was made possible by the invitation of The Centre for Swedish Folk Music and Jazz Research and the Swedish National Committee of the ICTM. It took place in the beautiful Dalarna´s Museum, more exactly in its well-equipped theatre. Local arrangers were Dan Lundberg, director of the centre above, and Gunnar Ternhag, acting professor in musicology at Åbo akademi university in Turku, Finland. The meeting was honoured by the presence of Krister Malm, the president of the ICTM.

The meeting in Falun had a sad opening, as the chairman of the group, Andreas Michel, was obliged to announce that the beloved colleague and the vice chairman of the study group Linda Kiyo Fujie-Baumann died in May 7, 2002. The participants of the meeting gathered around for a minute of silence to honour her memory.

Twenty-four persons took part in the meeting – 18 papers were presented under following topics:

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 first topic was chosen by Bjørn Aksdal, Laleh Joshani, Irena Miholić, Bo Nyberg, Katrin Lengwinat de Briceño and Rūta Žarskienė. Aksdal spoke about an outstanding maker of Norwegian hardanger-violins, Erik J. Helland, in fact the man who developed the instrument to its present form. Joshani´s paper dealt with an instrument-maker of similar importance, Hoanes Abkarian (Yahia), who is regarded as the creator of the today´s Persian *tar*. Miholić presented two Croatian artists that are both professional instrument-players and instrument-makers. Two makers of single- and two-row accordions

in the Swedish province Dalarna were the focus of Nyberg´s papers. Lengwinat de Briceño described an innovative Venezuelan maker of *Cajón Peruano* and his instruments. And Žarskienė, finally, related how the making and playing of multi-pipes whistles (*skuducˇiai*) in Lithuania have changed from being female instruments to male ones.

Timo Leisiö, Marianne Bröcker, Rinko Fujita, Geoffrey Matsiko, Tamila Djani-Zade, Igor Cvetko, Temkehet Teffera, Gisa Jähnichen and Auste Nakiene prepared papers on the second topic. Leisiö presented reflections concerning the prehistoric roots of the Celtic lyre and the North-Germanic harp. Bröcker reconstructed the background of the well-known Parisian musette, its sound and stylistic features, in which both accordions and bagpipes are involved. The Japanese *taishôgoto*, a five-stringed, plucked instrument, took up Fujita´s paper, when she spoke about the construction and the context of this very popular innovation from the beginning of the 20th century. Matsiko reported on the situation of traditional instruments in Uganda. According to him, there is a need for careful modernization, otherwise electronic instruments will totally dominate the scenes. Mainly on the basis of iconographical sources Djani-Zade related the history of Turkic lutes, especially the *qopuz-i ozan*. An innovative maker of wooden lurs in Slovenia was presented by Cvetko. Teffera described an Ethiopian side-blown flute, *embilta*, primarily its cultural context and the playing technique in embilta-ensembles. The fascinating story of how the Madeirian *rajão*, a guitar-instrument, became a widespread symbol of Hawaii was told by Jähnichen. The use of Lithuanian traditional instruments in composed music during the 1980s and 1990s was the subject of Nakiene´s paper.

The third topic was explored by Hållbus Totte Mattsson, Ola Kai Ledang and Per-Ulf Allmo. Mattsson investigated the introduction of the plucked instrument in Swedish folk music, which happened as late as in the 1980s. With his own craftsmanship as a starting-point (“applied organology”) Ledang presented observations concerning the lur from the Norwegian Viking age and the string-instrument *langeleik*. Allmo´s paper dealt with the question of the origin of the Swedish *nyckelharpa*.

Apart from the scientific sessions, the formal program contained some social interludes – an excursion to the House of Folk music in nearby Rättvik, a concert with a trio that played modernized folk music on old instruments and the customary conference-dinner, where several of the participants performed with or without instruments. In one of the evening sessions videos were presented, among them a remarkable one about a fieldwork project in Albania in 1959 by Ernst Emsheimer, Felix Hoerburger and Birthe Traerup – the video was produced by the latter.

In the closing session the participants decided that both Andreas Michel and Gunnar Ternhag should be chairmen for the study group. The next meeting is planned to take place in Croatia. Details regarding the papers presented can be found at
www.studia-instrumentorum.de/STUDIA/simp_15/falun_2002_papers.htm
www.studia-instrumentorum.de/popularis.htm

4th Business Meeting of the ICTM Study Group Music and Minorities
28 August 2002, Lublin, Poland

Twenty-five members attended the Business Meeting of the Study Group on Music and Minorities. Ursula Hemetek chaired the meeting and began by informing the participants regarding sources, which may provide information about the Study Group, such as the webpage and the proceedings of the meeting in Ljubljana. Following this, the proceedings of the Study Group Business Meeting in Rio de Janeiro were approved.

The proceedings of the first Study Group meeting in Ljubljana, edited by Svanibor Pettan, Adelaida Reyes and Masa Komavec, were published in Ljubljana in 2001. Anna Czekanowska expressed gratitude on behalf of the Study Group to the editors. Masa Komavec pointed to the very positive reception of the proceedings in Slovenia. It was noted that the business meeting in Rio was very well attended, and some of the attendees came to the Study Group meeting in Lublin. The Study Group web page is now in order.

Regarding the Lublin conference, Anna Czekanowska stated that she was satisfied with the progress of the conference. The problems are the same worldwide, it is difficult to find money, but there are always friendly people, who want to help. She expressed gratitude to the people working in Lublin. Many Polish colleagues were presenters, which is important for the discipline. Ursula Hemetek expressed her gratitude to the local organizers, Anna Czekanwoska, Piotr Dahlig and Jacek Piech, who did a wonderful job in organizing the conference.

The Study Group Board elections take place every three years, starting in Hiroshima in 1999. Call for nominations was sent out 180 days prior to the business meeting in Lublin. The only three nominations included the old Board members: Anca Giurchescu for Secretary, Svanibor Pettan for Vice Chair, and Ursula Hemetek for Chair. All three were re-elected by common consent.

A Study Group business meeting is planned for the ICTM World Conference in China 2003. After some discussion it was decided that there should be two activities during the World conference in China: A business meeting where final decisions about the location and about the themes of the next Study Group meeting should be taken and a panel on "new research in connection with music and minorities", following the model of the Ethnochoreology Study Group. Ten minute versions of selected papers form the Lublin conference should be presented to show the different approaches and aspects of Music and Minorities. The presentations should be followed by discussion. The board will prepare for both meetings.

Regarding the location and topics for the forthcoming Study Group meeting, several options for 2004 and 2006 were proposed.

Abstracts from the Lublin meeting will be presented on the web-site. The participants are invited to send final versions by the end of October to Ursula Hemetek. A report of the meeting will be made for the April issue of the ICTM Bulletin. Following the proposal of Marianne Bröcker that a student participant write it, Juniper Hill agreed to prepare the report. Anna Czekanowska suggested reports for SEM and ESEM bulletins. Münir Bekken

will submit a report to SEM and Anna Czekanowska to ESEM. Publication of the proceedings will be arranged between the local organizer and the Institute in Vienna. The proceedings should contain an attached compact disc. A suggestion of Cambridge scholars press to publish the proceedings was forwarded by Ursula Hemetek. The Study Group needs to inquire about the conditions and eventually submit a proposal. Anna Czekanowska will establish editorial team. Piotr Dahlig and Jacek Piech will be involved in addition to a English native speaker such as Inna Naroditskaya or Robert Metil. Texts should be submitted by Christmas 2002. Discussions should be carefully selected and included in the proceedings. Copyright issues related to the commercial recordings aimed to be included in the proceedings' compact disc have to be managed by the authors of given articles. In closing, thanks were extended to all the organizers.

Ursula Hemetek and Svanibor Pettan

I C T M M E E T I N G C A L E N D A R

2003 — **Meeting of the ICTM Study Group on Music Archeology**
25-27 April — Contact: Julia Sanchez
Los Angeles — Tel: (310) 825-4004 Fax: (310) 206-4723
USA — Email: sanchezj@ucla.edu

2003 — **37th World Conference of the ICTM**
15-22 July — *Themes:* 1. Interpretations of Transmission and Change in
Fuzhou & — Traditional Chinese Music
Quanzhou — 2. Musical Instruments as Insights on Musical Systems
China — 3. Interactions of Dancers and Musicians in China Performance
4. Music and Christian Missionization
5. New Research
Local Arrangements Co-Chairs:
Wang Yao Hua and Tsao Penyeh
Program Committee:
Don Niles (Chair), Steven Feld, Anca Giurchescu, Margaret Kartomi, Lee Tong Soon, Tsao Penyeh, Wang Yao Hua and Anthony Seeger

2004 — A **Joint IMS/ICTM Symposium** is being planned
Melbourne
Australia

MEETINGS OF RELATED ORGANIZATIONS

25th National Conference of the Musicological Society of Australia "Music Research: New Directions for a New Century"
3-6 October 2002, University of Newcastle, NSW, Australia
Themes: *Research through Performance; Music and Society; Structure and Context; Music and Technology*
Plenary Speakers: Suzanne Cusick, Roy Howat, Rolf Gehlhaar
Panels: Music and Technology; Research through Performance
Forums: Gender and Sexuality; Indigenous Issues
Contact info: Dr Rosalind Halton, The Conservatorium, Auckland St
Newcastle, NSW 2300, Australia tel: (+61) 2 49 21 8950
Email: murh@cc.newcastle.edu.au
Fax +61 49 21 8958, marked for the attention of Dr R Halton

16th World Congress on Dance Research
"Dance as Intangible Heritage"
30 October - 3 November 2002, Corfu, Greece
The 16th annual Congress on Dance Research is jointly organized by the International Organization of Folk Art and the International Dance Council CID-UNESCO, in collaboration with the national Greek Dances Theatre "Dora Stratou" and the "Laodamas" Dance Company. This is a major international event in dance scholarship, gathering every year approximately 250 specialists from 25 countries.
The program will include:
- Presentation and discussion of original research papers.
- Teaching of dances encountered during field research.
- Performances by selected dance companies.
- Appearances of groups of villagers executing their own dances.
- Demonstrations, video and film projections, discussions.
- Visits to places of special interest, such as dance schools, museums, ensembles etc.
- Evenings where congress participants dance with music by local musicians.
- Exhibitions of books, records, pictures, costumes, accessories etc.

Contact info: Congress Secretariat, 8 Scholiou Street, Plaka, GR-10558 Athens, Greece; Tel. (30)1.0324.6188
Email: grdance@hol.gr president@CID-UNESCO.org
Fax : (30)1.0324.6921
Headquarters: International Dance Council – CID UNESCO, 1 rue Miollis, FR-75732 Paris, France; Tel. (33.1)45.68.49.53; Fax (33.1)43.06.87.89
www.unesco.org/ngo/cid

Africa as the Cradle for a Holistic and Integrated Approach to Music
20-23 November, 2002, Nairobi Kenya
The Kenyatta University Music Institute intends to hold a music symposium on the above theme. Sub-themes will be Composition and Music Education.
For more information please contact Dr. J. Kidula by email:
nkidula@netscape.net or by mail: Dr. J. Kidula, Attn: Music Symposium, Dept. of Ethnomusicology and African Music, Kenyatta University, P.O. Box 43844, Nairobi, Kenya

1st Joint Meeting of the Acoustical Society of America, the Iberoamerican Federation of Acoustics and the Mexican Institute of Acoustics
2 – 6 December 2002, Cancun, Mexico
The 1st Joint Meeting of the Acoustical Society of America, the Iberoamerican Federation of Acoustics and the Mexican Institute of Acoustics will be held along the beautiful coastline of Cancun, Mexico. The conference will bring together experts from all fields of acoustics, including topics and short courses of special importance to Mexico, South America, Spain and Portugal. For more information: http://asa.aip.org/cancun.html

I C T M M E M B E R S H I P A P P L I C A T I O N

Please check/fill in the appropriate items and mail /fax with your address and payment to:
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Box 957178, Los Angeles, CA. 90095-7178 USA
fax: +310.206.4738

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( ) INSTITUTIONAL SUBSCRIPTION	US $ 45.00

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Student membership rates are offered for a maximum of 5 years. Proof of student status must accompany payment.

M E M B E R S H I P I N F O R M A T I O N

To be a member in good standing, entitled to participate in the activities of the Council, to vote, and to receive the Council's publications, you must have paid your membership fee for the current year (and any preceding year since you became a member). Yearbook, Bulletins and Directory will be mailed only to paid-up members. Institutional subscriptions do not include voting rights or the Directory (Yearbook and Bulletins only).

Modes of Payment
See reverse. In addition we accept UNESCO COUPONS where applicable. If coupons are used, please add 4% to the total amount of your payment. If payment is transmitted electronically through a BANK transfer, all charges are the responsibility of the remitter. If ICTM does not receive the correct amount, the debit will show up on the next invoice. If you are sending a payment by bank transfer you must also send the Secretariat an email to confirm the transfer. 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
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