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INTERNATIONAL COUNCIL

for

TRADITIONAL MUSIC

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With
Revised Preliminary Program – CHINA 2004 CONFERENCE
&
First Notice – U.K. 2005 CONFERENCE

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

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FROM THE ICTM SECRETARIAT, 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; <stephen.wild@netspeed.com.au>; <stephen.wild@anu.edu.au>; fax +61 2 6248 0997. Submissions should be made in both electronic form attached to an email and hard copy sent to the postal address or faxed.

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

ICTM Book Reviews 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

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SUBMISSIONS FOR THE BULLETIN OF THE ICTM

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

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

SUBMISSIONS FOR THE DIRECTORY OF TRADITIONAL MUSIC

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

MAILING SCHEDULES FOR ICTM PUBLICATIONS

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

Mailing Schedule:

April Bulletin: Beginning of April October Bulletin: Beginning of October
YTM: Mid-December Directories: In December of uneven years.
All mail goes out via surface and/or ISAL. Please allow at least 6-12 weeks for surface mail to reach you, depending on your location.

UNESCO RECORDS (Editor: Anthony Seeger) - Submission Proposals

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

UNESCO RECORDS/CD Series - Licensing Requests

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

FROM THE ICTM SECRETARY GENERAL:

We would like to thank all the members who renewed their memberships on the first notice this year, as well as those who saved us money by paying as recommended in the Spring 2003 Bulletin.

We are working on this Bulletin, the 2003 Yearbook, and the 2003 Directory. Please be sure we have your current address, phone, and e-mail addresses, because it costs the ICTM money if materials are returned because of an incorrect address, and it frustrates colleagues who may be trying to contact you. We are also working with a programer to improve our website, so please be patient with the cluttered appearance of the current site.

Finally, we hope to see as many of you as possible at the rescheduled 37th World Conference in Fuzhou and Quanzhou, in January 2004. Many thanks to Professor Wang and his colleagues, as well as to Don Niles, for all the extra work they have had to do so that we can meet January.

Anthony Seeger

FROM THE ICTM PRESIDENT:

First and foremost I want to express my thanks to Professor Wang Yaohua and his team, the ICTM Secretariat, the Chair and the members of the Program Committee and others involved for all the efforts they have made and are making in order to re-schedule our Conference. I am convinced that we will have a very successful conference in January. See you in Fuzhou and Quanzhou!

The status of ICTM as an organization “in formal consultative relations with UNESCO” has been reviewed. This review resulted in renewing of our status for another six years. Only 70 organizations in the fields of education, science and culture have this status with UNESCO. Another 245 organizations have the status “in operational relations with UNESCO”, which is a lesser degree of relations. The renewal of our “in formal consultative relations” status implies that ICTM is considered a valuable international organization. It also gives us the possibilities to apply for funding from UNESCO, which the organizations in operational relations cannot. We have, for instance, applied for and received a grant for the upcoming conference. We also received a grant for the conference in Rio.

As you may know the U.S. re-enters UNESCO October 1st this year, which is very good news. The UNESCO draft budget 2004-2005 has been published. The UNESCO budgets have been rather diffuse in the past bur now they are getting more and more concrete. This one covers only money that is already in hand, no speculations in up-coming extra-budgetary money. It doesn't even contain any contribution from the U.S., but the Director-General mentions that the budget might be amended if and when the U.S. decides on a contribution. Major program IV Culture contains as main lines of action the work with the implementation of the UNESCO Universal Declaration on Cultural Diversity and the protection of the world's cultural diversity through cultural and natural heritage preservation. Under the latter headline USD 2.9 million are budgeted for "Safeguarding and promoting intangible cultural heritage" including UNESCO Collection of Traditional Music of the World and Masterpieces of the Oral and Intangible Heritage of Humanity. Thus these two activities there ICTM is involved will be continued.

Quite a few developments concerning safeguarding and protection of intangible culture are presently taking place on the international arena. The knowledge and awareness within ICTM in these areas has been high from the very day the Council was founded. Thus ICTM and its members have been and are directly and indirectly (through the publication of research results and in other ways) playing an important role in the present developments. Some of us may think that some of the approaches in the present developments are a bit stiff and old-fashioned in the way they focus on objects rather than processes and dynamics. But still governments and “the establishment” now seem to have come a long way in recognizing problems that we as ethnomusicologists have been

addressing for decades. Thus the present developments in many ways amount to a harvest time for us. Here are short reports on some of the more important developments.

UNESCO

The drafting of an International Convention for the Safeguarding of the Intangible Cultural Heritage is making progress. The model is the World Heritage Convention of 1972, which concerns the tangible heritage. In a meeting in June this year a group of experts were reviewing the draft convention. ICTM was invited to this meeting, but due to lack of finances we could not attend. However, EB member Wim van Zanten participated in a preparatory expert meeting last year and I have in my capacity as ICTM President in February this year delivered a written comment on the draft. The main points of this comment were:

- It is important to seek to harmonize the definition of the intangible cultural heritage used in the Convention with that used in the Proclamation of Masterpieces of the Oral and Intangible Heritage of Humanity. The definition should also in some way incorporate the notion of transmission from generation to generation, and not only, as in the draft, the vaguer notion of constant recreation.
- There should be a list of items of intangible cultural heritage as lined out in Article 11 of the draft of the Convention. This list should not merely be a list of best practices, but in fact a list similar to the list resulting from the Proclamations of Masterpieces of the Oral and Intangible Heritage of Humanity, i.e. a list of items of intangible cultural heritage of specific and exceptional values, including the intangible cultural heritage in danger.
- Some parties have suggested that the Convention should prescribe a world inventory of the intangible cultural heritage. This would, however, probably be impossible to achieve within reasonable time given the lack of previous work in this area in many countries and regions of the world. The inclusion of such a prescription in the Convention might harm the very credibility of the Convention, since it would be considered impossible to comply with. Thus, it should not be included at this stage.

It is still a long way to go before the Convention is ready for the signatures of the Heads of States. The draft Convention with an introduction by the UNESCO Director-General can be found as document 32 C/26 at http://unesdoc.unesco.org/ulis/cfgdoc.html

WIPO

The World Intellectual Property Organization's Intergovernmental Committee on Intellectual Property and Genetic Resources, Traditional Knowledge and Folklore held its fifth session July 7 to 15. The committee has now produced a number of valuable documents (surveys of existing national legislations,

applied mechanisms for defensive protection of traditional knowledge within the patent system etc.). The committee has also designed a toolkit on how to handle practical matters regarding intellectual property and traditional knowledge and traditional cultural expressions (documentation, databases etc.) aiming at development of a "WIPO Practical Guide on the Legal Protection of Traditional Cultural Expressions". The term "traditional cultural expressions" (TCE) has during the course of the committee's work replaced the term "expressions of folklore". All the documents of the fifth session, including summaries of previous work, can be found at http://www.wipo.int/documents/en/meetings/2003/igc/index_5.htm

In the session there was strong support for the idea that the committee should move towards concrete outcomes within the next two years, and should focus on the international aspects of protection of traditional knowledge and traditional cultural expressions. But views differed over the appropriate form and legal status of these outcomes. On the one hand, some delegations felt that the urgent need to respond warranted the conclusion of a legally binding international instrument by 2005; others called for recommendations and principles that would draw together international understanding in the short term and leaving open the possibility of legally binding outcomes in future. A number of NGO participants stressed the need to strengthen and extend international recognition of customary law relating to traditional knowledge (such as the customary laws and protocols that apply within indigenous communities), including a WIPO program of study on this subject commissioned by the committee, and to improve the involvement of representatives of indigenous and local communities in any international process.

Stockholm +5

The UNESCO intergovernmental conference on cultural policies for development called "The Power of Culture" was held in Stockholm in 1998. ICTM was very active at this Conference through sessions by among others Anthony Seeger, Ricardo Trimillos, Dan Lundberg, Owe Ronstrom and Krister Malm (see report in ICTM Bulletin April 1999, p.26-29). On 11th-14th of May 2003 a follow up to the Power of Culture conference was held called "Stockholm +5".

Delegations from more than 100 countries and organizations, including ICTM, attended the follow-up meeting. The implementation of the Stockholm Action Plan of 1998 was evaluated from different perspectives such as eradication of poverty, cultural diversity, education for all, the information society etc. Unfortunately, the surveys that had been conducted and the discussions at the meeting show that the implementation of the plan has been rather slow and that the obstacles are many, especially represented by decisions made within the World Trade Organization. Amendments of the plan were discussed. These were mainly caused by the rapid growth of digital communication systems such as the Internet.

International Music Council's Many Musics Action Programme

During the Stockholm +5 meeting the representative of the International Music Council (IMC), Einar Solbu, distributed a seven page document containing the conceptual framework of the Many Musics Action Programme (MMAP), dated December 2002. MMAP was endorsed by the IMC Executive Committee last year. Historically IMC has been much focussed on promoting Western Art Music. This was the main reason for ICTM to leave IMC a decade ago and establish its own direct relationship with UNESCO. Since the mid-1990s the Scandinavian National Music Councils (Denmark, Finland, Iceland, Norway and Sweden) have made proposals to the IMC General Assembly to widen the scope of the organization. This has been met with resistance, but the MMAP is a sign that the IMC now gradually is changing its policies towards recognition of the diversity of musics of the world and away from its hierarchical views.

In general, MMAP maintains that:
"Standardisation and the demand for uniformity in the practise and consumptions of musics in different social environments pose grave danger to the rich diversity of musical traditions of the world."
The document lists a number of indications of the type of problems and issues that need to be addressed:
"a) Global cultural industries leave little room for local musics.
b) The status of musicians is under threat.
c) Technology is replacing traditional forms of music making, and consumption is replacing participation.
d) Local music practice is sometimes treated with social prejudice.
e) State curricula for education may advantage internationally disseminated musics over local ones.
f) Local musics may have a tradition of learning and of practice which cannot easily be accommodated within formal education.
g) Labour-intensive forms such as 19th century orchestral music are not financially viable in the 21st century unless subsidised. In many parts of the world the fashion for subsidy is diminishing.
h) International trade liberalism treaties threaten governments' rights to give preferential support to local cultures."

As you can see most of these issues have been recognised by ethnomusicologists decades ago. ICTM hereby congratulates IMC to the MMAP. Unfortunately, this document has not been published on the IMC website.

Krister Malm

37th ICTM WORLD CONFERENCE
FUZHOU & QUANZHOU, CHINA
RESCHEDULED – JANUARY 4th – 11th

Note from the Program Chair:

Putting together the program for an ICTM World Conference is always a major undertaking. Rescheduling of the 37th World Conference has presented many additional challenges.

At the time of printing this *Bulletin*, quite a few people were still unsure if they would be able to participate on the new dates of the Conference, as this requires the juggling of schedules and the search for financial support anew for most people. As a result, I have marked with an asterisk (*) those people from whom I have not received a final word about their attendance. **If your name has an asterisk, please contact me immediately concerning your attendance of the Conference. Of course, it will not be possible to hold places in the program indefinitely and if you do not inform me of your situation by November 30th, we may have to remove your name from the Final Program.** I can be contacted at: **ipngs@global.net.pg**

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

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

This Revised Preliminary Program will change as the conference approaches and some plans get altered. Every session will also be presided over by a chair, who will present the speakers, facilitate the discussion, and keep the session according to schedule. An updated program will be posted on the ICTM website towards the end of the year, and the Final Program will be presented to all participants, along with a book of abstracts.

My apologies if any of the information in this Preliminary Program is incorrect or missing (e.g., name, country, title, language of presentation, etc.), or if you have not received an acceptance letter. Contact me immediately to help me correct such errors for the Final Program.

I very much appreciate the support and patience of those involved in the preparation of this program, particularly the intending participants. I look forward to seeing everyone in China at the beginning of the new year.

Don Niles
Program Chair
Email: ipngs@global.net.pg

SUNDAY, 4 JANUARY 2004 (FUZHOU—WEST LAKE HOTEL)

Arrival of Participants and Registration

MONDAY, 5 JANUARY 2004 (FUZHOU—FUJIAN NORMAL UNIVERSITY)

0930–1030: First Morning Session

Session 11A
Opening Ceremony

1030–1100: Tea Break

1100–1230: Second Morning Session

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

1230–1330: Lunch Break

1330–1530: First Afternoon Sessions

Session 13A
Modernity and Modernization in Chinese Buddhist Music.
Pi-yen Chen, Cheng Kung University:
Rock Mantra: The Concords and Discords of Contemporary Chinese Buddhist Music [in English]
Francesca Tarocco, United Kingdom:
Chinese Buddhist Modernities and "Pure Songs" [in English]
Hwee-San Tan, United Kingdom:
Modernization, Politics, and Transmission: The Case of the Chinese Buddhist Hymn [in English]
[other paper to be announced]

Session 13B

Dance and Meaning

***Arturo Gutiérrez del Ángel,** Mexico:

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

María Escribano, Ireland:

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

***Angela Rodel,** U.S.A.:

Optimality and Practice Theories in Yugoslav Macedonian Folkdance: Towards a New Theory of the Lived Mind/Body [in English]

Twine Matsiko Geoffrey, Uganda:

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

Session 13C

Historical Insights on Chinese Traditions

***Zhuang Zhuang,** China:

Musical Systems and Instruments in the Dunhuang Grotto Frescoes [in Chinese]

***Tian Liantao,** China:

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

***Liu Zhengguo,** China:

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

***Zheng Junhui,** China:

A Tentative Study of the Musical Thoughts of the Ju Shi School [in Chinese]

Session 13D

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

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

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

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

Natalie Sarrazin, U.S.A.:

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

Jonathan Ray McCollum, U.S.A.:

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

***Kenneth Schweitzer,** U.S.A.:

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

Session 13E

Perspectives on Change in the Chinese Diaspora

Lan Xuefei, China:
Transmission and Change in Chinese Traditional Music: The Case of *Gezai* Opera in Fujian and Taiwan [in Chinese]

***Wu Shaojing,** China, & ***Huang Shaomei,** China:
The Transmission of Fujian Music to the South Pacific Region, 1840–1949 [in Chinese]

Frederick Lau, U.S.A.:
Localization of a Tradition: Chinese Qingming Festival in Honolulu [in English]

***Wang Jingyi,** China:
Transmission and Change in the Traditional Music of Malaysian Chinese [in Chinese]

Session 13F

Change in the Musics of Chinese Ethnic Minorities

***Mao Jizeng,** China:
Traditional Music of Chinese Minority Nationalities: Changes and Directions [in Chinese]

***Sangde Nuowa,** China:
The "Twin Brother" Concept: Musical Change and Continuity in Naxi, Yunnan Province, China [in Chinese]

***Cao Jun,** China:
Development and Changes in Traditional Chinese Music: Music of the Hani Community [in Chinese]

***Ma Lian,** China:
The Transmission of *Huaer* of the Hui Nationality in Miquan [in Chinese]

1530–1600: Tea Break

1600–1730: Second Afternoon Sessions

Session 14A

***Panel:* Beats, Pulses, and Impulses: Colotomic Units as Markers and Points of Negotiation for Musicians and Dancers in Traditional Malaysian Music and Dance Performance.**
Organizer: **Patricia Matusky,** U.S.A.

Patricia Matusky, U.S.A.:
Drum Beats, Gong Tones, and the Colotomic Unit in Traditional Malay Music [in English]

***Sunetra Fernando,** Malaysia:
Angin and Musical Structure in *Makyung:* Overriding the Colotomic Status Quo [in English]

Mohd Anis Md Nor, Malaysia:
The Relationship of Traditional Malaysian Dance Movements to the Colotomic Unit of Music [in English]

Session 14B
***Business Meeting* for Chairs of ICTM Study Groups.** Co-ordinator: **Tilman Seebass,** Austria
[in English]

Session 14C
Internal and External Japanese Representations
***Ury Eppstein,** Israel:
Melodies and Texts as Means of Indoctrination: Japanese Schoolsongs and the Russo-Japanese War [in English]
Minako Waseda, U.S.A.:
Japanese American Musicians as Familiar yet Exotic Others: An Issue of Representation in Music Marketing in Japan [in English]
David W. Hughes, United Kingdom:
Okinawan Music Today: Whose Music, What Music? [in English]

Session 14D
Koreanized Christianity through Hymnody
Geum-Suk Son, U.S.A.:
Pitch and Theology: The Korean Hymnal as Evangelical Tool and Denominational Rivalry [in English]
Yong-Shik Lee, Korea:
Kugak Chansongga: Koreanized Christian Hymns [in English]
Yi So Ra, Korea:
Miredondon Solmization of Bukcheong District, North Korea, and the Dance Songs of Lijiang District, China [in English]

Session 14E
Archives and Accessibility
Xiao Mei, China, & **Bell Yung,** U.S.A.:
Constructing a Digital Database for the Musical Instrument Collection at the Music Research Institute of Beijing [in English]
Li Mei, China, **Han Baoqiang,** China, & **Tsao Penyeh,** China, Hong Kong (HKSAR):
Sounds of Traditional Chinese Music: Progress Report of a Computer Database Project [in English]
Anthony Seeger, U.S.A.:
Bringing Archives Collections to the Internet: The Smithsonian Global Sound Initiative [in English]

TUESDAY, 6 JANUARY 2004 (FUZHOU—FUJIAN NORMAL UNIVERSITY)

0900–1030: First Morning Sessions

Session 21A

***Panel:* Ritual Music of Belief Systems in China—Session 1.**
Organizer: **Tsao Penyeh,** China, Hong Kong (HKSAR)

Tsao Penyeh, China, Hong Kong (HKSAR):
Funeral Ritual and Wailing in Rural Shanghai [in English]

Fang Jianjun, China:
Discussions on Ritual Music in Prehistoric China [in English]

Xiao Mei, China:
Another Memory: In Search of Alternative History through the Meaning of *Yue* (Music) in Ritual [in English]

Session 21B

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

Lliane Loots, South Africa:
Breaking Traditional Ground and Pushing Performance Frontiers: Negotiation of Urban and Rural Identities in Performance of "Traditional Zulu Dance and Music" in Durban's Dalton Road Hostel and Its Appropriation for the Stage Performance Arena [in English]

Patricia Opondo, South Africa:
Song-Gesture-Dance: Redefined Aesthetics in the Performance Continuum as South African Women's Indigenous Groups Explore New Frontiers [in English]

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

Session 21C

Research on European Instruments

Alma Zubovic, Croatia:
Military Music in Bosnia and Herzegovina at the Time of the Ottoman Administration [in English]

Brigitte Bachmann-Geiser, Switzerland:
The Swiss *Halszither* as a Descendant of the Renaissance Cittern [in English]

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

Session 21D

Interfaces between Christianity and Local Musical Traditions in Island Southeast Asia

Ricardo D. Trimillos, U.S.A.:
Domesticating Spanish Catholicism: The *Pabasa*, Filipino Voices, and the Christian Epic [in English]

Maria Manuel Silva, United Kingdom:
The Catholic Church in East-Timor: Legacy and Cultural Support [in English]

***Ekkehart Royl,** Germany:
The Traditional *Manobo*-Rituals: A Reaction against Christianity and Islam in Mindanao [in English]

Session 21E

The Silk Road and Musical Encounters

***Wu Xueyuan,** China:
Musical and Cultural Exchanges on the Ancient Southern Silk Road [in Chinese]

***Zhao Talimu,** China:
The Transmission of Folk Songs of the Dungan Community in Central Asia [in Chinese]

Xiao Duan, China:
Origins and Development of the Persian-Arabian Musical Systems in Uygur Traditional Music [in Chinese]

1030–1100: Tea Break

1100–1230: Second Morning Sessions

Session 22A

***Panel:* Ritual Music of Belief Systems in China—Session 2.**
Organizer: **Tsao Penyeh,** China, Hong Kong (HKSAR)

Yang Minkang, China:
Christmas Day Ritual Music of the Lisu Ethnic Nationality in Yunnan: Past and Present [in English]

Qi Kun, China:
Reconstruction of Tradition: The Case of Music in the Ancestor Worship Ritual of Wangkou Village of Wuyuan County (Jiangxi Province) [in English]

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

Session 22B

Monothematism and Melody in China and Beyond

Frank Kouwenhoven, the Netherlands:
Monothematism and the World's Song Traditions: Why Melodical Change? Why Not? [in English]

Antoinet Schimmelpenninck, the Netherlands:
Monothematism in Chinese Folk Songs: Traditions in Jiangsu and in the Gansu-Qinghai Border Region [in English]

Ma Libing, China, & **Gene Cho,** U.S.A.:
A Comparative Study of Chinese and European Melody [in Chinese]

Session 22C

Japanese and Korean Dance Studies

Elza Hatsumi Tsuzuki, Brazil:
The Relationship between Dancer and Musicians in *Noh* Theater [in English]

Terence Lancashire, Japan:
From Ritual Dance to Ritual Theater: Japanese *Kagura* [in English]

Lim Mi-Sun, Korea:
Dance Born from a Farewell Song: The Korean Court Dance *S_nyurak* [in English]

Session 22D

Pacific Encounters with Christian Music

Michael R. Clement, U.S.A.:
Sacred and Secular Changes in Chamorro Music Resulting from Catholic Missionization [in English]

***Brian Diettrich,** U.S.A.:
Navigating Cultural Tensions: Traditional Performing Arts and the Church in Chuuk [in English]

Don Niles, Papua New Guinea
Hymnody in the Seventh-day Adventist Church of Papua New Guinea: Local versus Universal Identities [in English]

Session 22E

Political Contexts and Music in China

Jonathan P. J. Stock, United Kingdom:
Huju and the Politics of Revolution: Reforming Traditional Opera in Shanghai Post-1949 [in English]

Yin Yee Kwan, U.S.A.:
Beyond a Folksong: The Change of Symbolic Meaning in the Song "Dongfanghong" (The East Is Red) of China [in English]

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

1230–1330: Lunch Break

1330–1530: First Afternoon Sessions

Session 23A

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

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

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

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

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

Session 23B

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

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

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

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

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

Session 23C

Interactions between Dancers and Musicians in Chinese Traditions

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

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

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

Session 23D
Contemporary Asian Music
***Sang Yeon Sung,** U.S.A.:
Global Movement of K-pop among Local and Overseas Taiwanese [in English]
***Myosin Kim,** U.S.A.:
Popularizing the Past: Hybridized Traditional Music in South Korean Television Broadcasting [in English]
***Luo Qin,** China:
The Socio-Cultural Significance of Musical Bars in Shanghai [in Chinese]
David Wong, United Kingdom:
"Crouching Tiger, Hidden Dragon": The Significance of the Piano amongst the Chinese in Sabah [in English]

Session 23E
***Business Meeting:* Study Group on Iconography.** Organizer: **Tilman Seebass,** Austria
[in English]

1530–1600: Tea Break

1600–1730: Second Afternoon Sessions

Session 24A
***Panel:* A Cognitive Approach to Bedjan Pygmies Vocal Polyphony and Ouldeme Instrumental Polyphony (Cameroon): Methodology and Results.** Organizer: **Simha Arom,** France
Nathalie Fernando, France:
The Study of Non-tempered Systems: Problematics and Methodology [in English]
Fabrice Marandola, France:
Interactive Experimental Methods in the Field: Application and Results [in English]
Simha Arom, France:
A Cognitive Approach to the Study of Musical Scales in Polyphonies of Central Africa [in English]

Session 24B

New Insights into Indonesian Music

Sumarsam, U.S.A.:

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

David Harnish, U.S.A.:

Wayang Sasak, the Shadowplay of Lombok, Indonesia: Music, Performance, and Negotiations with Religion and Modernity [in English]

Kendra Stepputat, Germany:

Two Forms of Interaction in Balinese Dance Performance: Baris versus Legong [in English]

Session 24C

Korean and Chinese Musical Instrument Research

***Lee Byong Won,** U.S.A.:

Symbolism and Understatement Imbedded in the Double-Grooved Bamboo Flute *(Ssanggoljuk Taegum)* of Korea [in English]

***Chun In-pyong,** Korea:

Korean *Julpungryu* and Chinese *Sizhuyue* [in English]

Inok Paek, United Kingdom:

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

Session 24D

Fujian Musical Traditions

Yang Mu, Australia:

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

Yamamoto Hiroko, Japan:

The Culture of Sound Created by Drums of the String Puppet Theater of Quanzhou in China [in English]

***Zheng Changling,** China:

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

Session 24E

The Manipulation of Musical Traditions

Jane Alaszewska, Japan:

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

***Naka Mamiko,** Japan:

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

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

WEDNESDAY, 7 JANUARY 2004 (FUZHOU—FUJIAN NORMAL UNIVERSITY)

0900–1030: First Morning Sessions

Session 31A
Research on Chinese Narrative Music
Chan Sau Yan, China, Hong Kong (HKSAR), & **Yu Siu Wah,** China, Hong Kong (HKSAR):
Cantonese *Nanyin:* Musical Structure, Performance Practice, Improvisation, and Oral Transmission [in English]
***Lu Dongliang,** China:
Examining *Xiaoge* Funeral Songs in Guanyang, Guangxi Province [in Chinese]
***Huang Xiuqing,** China:
On the Origins of *Nanci* in Nanping and the Dissemination of *Sutan* in Southeast China [in Chinese]

Session 31B
***Panel:* Ethnomusicology in Slovenia.** Organizer: **Svanibor Pettan,** Slovenia
Svanibor Pettan, Slovenia:
National – European – Global: Ethnomusicological Issues in a Small Country [in English]
Albinca Pesek, Slovenia:
Ethnomusicology and Music Education: Two Views from Slovenia [in English]
Urša Šivic, Slovenia:
Slovenia's Folk Music Tradition and the Tradition of Slovene Folk Music Research [in English]

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

Session 31D

Pacific Music/Dance Identities

Raymond Ammann, Vanuatu:
Musical Instruments as Insights into Traditional Belief and Social Systems in Vanuatu [in English]

***Robert Reigle,** Turkey:
Celebrating Ancestors [in English]

Jane Freeman Moulin, U.S.A.:
Cueing Up: Situated Power on the Tahitian Stage [in English]

Session 31E

Fujian Musical Traditions

Lin Haixiong, China:
The Structure and Manufacture of the *Daguangxian* (Bow Stringed Instrument) [in Chinese]

***Huang Mingzhu,** China:
The Interaction of Dance and Music in the Fujian Folk Genre *Caicha Pudie* (Playing with Butterflies while Picking Tea) [in Chinese]

***Zang Huan,** China:
A Comparative Study of Role Classification in Chinese Peking Opera and Western *Bel Canto* [in Chinese]

1030–1100: Tea Break

1100–1230: Second Morning Sessions

Session 32A

Issues in Fujian Music

***Wu Qiu-hong,** China:
Tunes and Vocal Tones in *Nanyin* (Southern Music) [in Chinese]

***Tong Chunyan,** China:
Textual Research on the *Chiba* [in Chinese]

***Zhou Xiaofan,** China:
To Feel the Charm of Traditional Arts in the Cultural Circle of *Nanyin*—Reflections on the Teaching of *Nanyin* in Local Colleges [in Chinese]

Session 32B

***Roundtable:* Chinese Music in North America—Specific Topics.**
Sponsored by the Association for Chinese Music Research, under the Society for Ethnomusicology. Organizer: **Nora Yeh,** U.S.A.

Wah-Chiu Lai, U.S.A.:
Chaozhou Music in North America [in Chinese & English]

***Elizabeth Wichmann-Walczak,** U.S.A.:
Jingju Training and Performance at the University of Hawai'i [in Chinese & English]
Helen Rees, U.S.A.:
Rescuing a Resource in Chinese American Musical History: A UCLA Project [in Chinese & English]
Valerie Samson, U.S.A.:
Report from San Francisco [in English]
Lee Yu-Chin, U.S.A.:
Observation of Chinese-American Immigrants' Musical Activity in New York City [in Chinese & English]

Session 32C
The Study of Music and Shamanism
Park Mikyung, Korea:
Improvisation of Korean Shamans: A Study of a Degenerative Aspect [in English]
Guan Jie, China, Hong Kong (HKSAR), & **Fu Cuiping,** China:
Examining the Prototype of Music Memory: A Narrative and Afterthoughts on the Shamanistic Ceremony of the Manchus [in Chinese]
***Song Xiping,** China:
The Phenomenon of Shamanism in Folk Ritual Music and Dance [in Chinese]

Session 32D
New Contexts and Forms for Japanese Instruments
***Seyama Toru,** Japan:
For Whom the *Shakuhachi* Swings? Observations on the Use of Traditional Musical Instruments in Modernized/Westernized Japan [in English]
Yang Yuanzheng, China, Hong Kong (HKSAR):
An Experimental Database for the Ancient Asian Notations—Coding "Medieval" Japanese *Koto* (Zither) Musical Manuscripts [in English]
Alice Lumi Satomi, Brazil:
Koto Music in Brazil: Teaching and Learning [in English]

Session 32E
***Business Meeting:* Study Group on Musics of Oceania.** Organizer: **Stephen Wild,** Australia
[in English]

1230–1330: Lunch Break

Session 33A

***Panel:* Musical Instruments as Insights on Musical Systems.**
Organizer: **Margaret Kartomi,** Australia

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

Tsai Tsan-huang, United Kingdom:
Debating Traditions: Musical Instrument or Sacred Instrument?—The Contemporary Qin Practices of the Scholarly Traditions and the Institutional Traditions in Chinese Societies [in English]

Zheng-Ting Wang, Australia:
Interpretation of the *Sheng*'s Traditional Harmony [in English]

Gerard Béhague, U.S.A.:
Atabaques Drums in Afro-Brazilian Candomblé Religion: The Voices of the Gods [in English]

Session 33B

***Roundtable:* Chinese Music in North America—General Topics.**
Sponsored by the Association for Chinese Music Research, under the Society for Ethnomusicology. Organizer: **Nora Yeh,** U.S.A.

Frederick Lau, U.S.A.:
Problems and Opportunities of Teaching Chinese Music in America [in Chinese & English]

Su Zheng, U.S.A.:
Diasporic Intersections: 2002 Chinese Music Festival at Wesleyan [in Chinese & English]

Joseph S. C. Lam, U.S.A.:
Reading Sinology and Chinese Music in America [in Chinese & English]

Nora Yeh, U.S.A.:
Proposal to Develop a Chinese American Music and Performing Arts Archive in North America [in Chinese & English]

Session 33C

Musical Expression in Western Asia

***Emma Petrosyan,** Armenia:
Armenian Wooden Musical Instrument Makers [in English]

***Zhenya Khachatryan,** Armenia:
Stick and Sword Dances among Armenians [in English]

***Lilit Simonian,** Armenia:
Nuri-nuri: The Most Archaic Ritual Genre of Armenian Folk Music [in English]

Songül Karahasanoglu Ata, Turkey:
A Comparative View of the *Mey, Balaban,* and *Duduk* as Organological Phenomena and Representatives of Differing Musical Systems [in English]

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

Session 33E
Insights on Musical Systems through Instruments
Oshio Satomi, Japan:
The Tunings of the *Shamisen* (Three-stringed Plucked Lute of Japan) as the Generative System of the Melodies [in English]
***Zhao Weiping,** China:
Historical Transmission and Changes of the *Pipa:* The Case of the Chinese *Pipa* and Japanese *Biwa* [in Chinese]
Chu Hao, China:
National Aesthetic Psychology and Chinese Traditional Instrumental Music Composition [in Chinese]
Enrique Cámara de Landa, Spain:
Playing the Drums for Understanding the Musical System: Carnival Songs in the Argentine Northwest [in English]

Session 33F
Recent Research on Tempo and Perception
Rinko Fujita, Austria:
Research Regarding Tempo in Japanese Court Music *Gagaku* [in English]
Gene Cho, U.S.A.:
Conception versus Perception in the Question of Tonal Hierarchy in Traditional Music [in English]
[other papers to be announced]

1530–1600: Tea Break

1600–1730: Second Afternoon Session

Session 34A

36th General Assembly of the International Council for Traditional Music

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THURSDAY, 8 JANUARY 2004 (FUZHOU —> QUANZHOU)

Travel to Quanzhou and Cultural Programs

FRIDAY, 9 JANUARY 2004 (QUANZHOU—QUANZHOU NORMAL UNIVERSITY)

0900–1030: First Morning Sessions

Session 41A

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

Terry E. Miller, U.S.A.:
Overview: The Chinese Factor in Southeast Asian Culture and Music [in English]

Sara Stone Miller, U.S.A.:
Chinese Music and Theater in Contemporary Thailand [in English]

Mercedes Dujunco, U.S.A.:
The Traffic in Chaozhou *Xianshi* Music Culture: The China-Hong Kong-Thailand Connection [in English]

Session 41B

***Panel:* An Ethnomusicology of Terror? Transnational Perspectives on the Music of September 11th**

***A. J. Racy,** U.S.A.:
Music and Musical Strategies after 9/11 [in English]

J. Martin Daughtry, U.S.A.:
Charting Paths through Terror's Wake: A Russian-American Community Responds to September 11 [in English]

***Jonathan Ritter,** U.S.A.:
Imagining Terror Locally: The September 11 Carnival Songs of Ayacucho, Peru [in English]

Session 41C

Explorations of the *Nanyin Pipa* and Singing Style

Sun Liwei, China:
Examining the Cultural Origins and Development of the Chinese *Pipa* [in Chinese]

Sun Liwei, China, & **Wu Huijuan,** China:
The *Nanyin Pipa* and Quanzhou Culture [in Chinese]
Zhang Zhaoying, China
On "Pause for Beat" in the Changqiang of Southern Music [in Chinese]

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

Session 41E
Examination of Chinese Opera
Wen-hsiung Yen, U.S.A.:
The Structure and Function of Instrumental Music in Taiwanese Opera-*Gezaixi* [in English]
***Chen Xin-feng,** China:
Structure and Development of the "Zasui" Tune in *Gezai* Opera [in Chinese]
Charles Sharp, U.S.A.:
Writing Cantonese Opera in Los Angeles: The Representation of Chinese American Communities [in English]

1030–1100: Tea Break

1100–1230: Second Morning Sessions

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

Session 42B

Panel: **New Research in Music Iconography in Japan.** Organizer: ***Steven G. Nelson,** Japan

Yamadera Mitsutoshi, Japan:
Relief of Musicians from the Tomb of Wang Chuzhi, of the Chinese Five Dynasties Period (Tenth Century) [in English]

***Steven G. Nelson,** Japan:
Music and Dance in the *Nenjû Gyôji Emaki,* a Set of Illustrated Scrolls from Twelfth-Century Japan [in English]

Nakayasu Mari, Japan:
The Wind Harp as Decoration for Buddhist Architecture in Japan and China [in English]

Session 42C

The Music of Christian Missionization in Africa and Beyond

Luvuyo Lumkile Lalendle, U.S.A.:
Embracing Our Oppressors: Moving towards a Modern Discourse on Music and Christian Missionization [in English]

***Jean Kidula,** Kenya:
The Arrogation of African Folk and Spirit Songs as English Anthems for Academic and Church Use [in English]

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

Session 42D

Musical Traditions Meet Film, Theater, and Sound Recordings

Beverley Diamond, Canada:
Sounding Indigenous: Inuit and Sami Film Scores [in English]

Klisala Harrison, Canada:
Medicine: Colonial Reconciliation and Music in a Theater Production on Native Residential Schools in Canada [in English]

Allan Marett, Australia:
Recordings and Maruy: The Conception of Sound Recordings among the Aborigines of the Daly Region of North West Australia [in English]

Session 42E

The Culture of Chinese Opera

***Zhao Zhi'an,** China:
The Role of the Lead Musician in Beijing Opera [in Chinese]

Yang Qing, China:
A Study of the Aria and Culture in *Sixian* Opera in Hebei, Shanxi [in Chinese]

Yao Yi-jun, China:
The Web of Kinship and Transmission in Chinese Operas [in Chinese]

1230–1330: Lunch Break

1330–1530: First Afternoon Sessions

Session 43A

***Panel:* Issues Concerning the Traditional Musical Instruments of Vietnam.** Organizer: **Tô Ngọc Thanh,** Vietnam

Tô Ngọc Thanh, Vietnam:
Musical Instruments and Ethnic Music: The Case of Vietnam [in English]

Hồ Thị Hồng Dung, Vietnam:
Musical Instruments in Shamanism Ceremonies of Vietnamese Ethnic Groups [in English]

Le Toan, Vietnam:
Traditional Musical Instruments for Vietnamese Children [in English]

Nguyễn Thị Minh Châu, Vietnam:
Vietnamese Traditional Musical Instruments in Contemporary Life [in English]

Session 43B

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

I. Presentation of the Study Group:

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

Marianne Bröcker, Germany:
Presentation of the Seven Sub-Study Groups Which Are the Working Nuclei of the Study Group [in English]

Mohd Anis Md Nor, Malaysia:
Synthetic Presentation of the 22nd Symposium of the Study Group on Ethnochoreology, Szeged, Hungary, 2002 [in English]

Adrienne Kaeppler, U.S.A.:
Presentation of the Study Group's Publications (Bibliography, Proceedings, Yearbooks #23 and #33, Newsletter) [in English]

II. Current Research and New Perspectives:

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

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

Session 43C

Central Asian Instrumental Traditions

***Tamila Djani-Zade,** Russia:

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

***Saule Utegalieva,** Kazakhstan:

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

Razia Sultanova, United Kingdom:

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

***Fayzulla M. Karomatli,** Uzbekistan:

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

Session 43D

Research on *Qin* Traditions

***Dai Wei,** China:

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

Liu Chenghua, China:

Origins and Tradition of the *Guqin*, Chinese Seven-stringed Zither [in Chinese]

Chao Nancy Hao-Ming (Chin), Taipei Municipal Teachers College

Rethinking the "Transmission" of Qin Music in the Past and Present Using the Qin Song "Three Variations on Yangguan Gate" as an Example [in Chinese]

[other paper to be announced]

Session 43E

Musical Change and Preservation

Chou Chiener, United Kingdom:

Nanguan in Contemporary Taiwan: The Preservation Strategies and Their Impact on Music Transmission [in English]

***Velika Stojkova Serafimovska,** Macedonia:

Keeping Tradition Up to Date: Experiences from Macedonia [in English]

Irena Miholic, Croatia:

Instrumental Ensembles of the Twentieth Century as the Cause of Change in the Traditional Musical Systems in Northern, Northwestern, and Central Croatia [in English]

***Essika Marks,** Israel:

Liturgical Music as Social Performance in a Sixteenth Century Synagogue in Tzfat (Israel) [in English]

Session 43F

Historical Ethnomusicological Studies Concerning China

Ulrike Middendorf, Germany:

Xianghe and Qingshang Banquet Songs: A Tradition Re-examined [in English]

Helen Rees, U.S.A.:

Foreign Sources in the Pre-1949 Historiography of Regional Chinese Musics: Examples from the Southwest [in Chinese]

***Odaka Akiko,** Japan:

Confucianism and the Intellects in the Early Republic of China: Focusing on Wang Guangqi [in English]

***Wang Xiaodun,** China, & ***Sun Xiaohui,** China:

The Movement of Musicians and Its Impact on Music in the Han and Tang Dynasties [in Chinese]

1530–1600: Tea Break

1600–1730: Second Afternoon Sessions

Session 44A

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

Participants:

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

Tou xian (Chaozhou fiddle), gao hu (Cantonese fiddle), and er hu (standard Chinese fiddle)

Terry E. Miller, U.S.A.:

Yang qin (hammered zither)

Sara Stone Miller, U.S.A.:

Er hu (fiddle) and *dizi* (horizontal flute)

Mercedes Dujunco, U.S.A.:

Zheng (zither)

Wang Min, China:

Er hu (fiddle), yeh hu/pah hi (coconut fiddle), san xian (three-stringed lute)

Panya Roongruang, Thailand:

Zhong hu (lower-range standard fiddle)

Phong Nguyễn, U.S.A.:

Zhong ruan (round-bodied plucked lute)

Session 44B

Historical Approaches to Chinese Music Research

***Zheng Rongda,** China:

A Conjectural Study of Xian Drum Music [in Chinese]

***Chu Li,** China:
Transmission and Change of *Dai Yue* in Xian Drum Music [in Chinese]
***Du Yaxiong,** China:
The Practice of Confucian Ritual Music Theory in a Northern Chinese Village [in Chinese]

Session 44C
Mongolian Music Studies
Bao Darhan, China:
Rhythmic Patterns in the Chanting of Mongolian Sutra [in Chinese]
***Cui Lingling,** China:
Music and Ritual of the Mongolian Banquet Ceremony [in Chinese]
***Chao Lu,** China:
The Current State of Mongolian Pastoral Songs [in Chinese]

Session 44D
The Traditional Music of Fujian Province
Wang Min, China:
On the Origins of Guchuiyue (Percussion and Wind Music) [in Chinese]
***Zheng Jinyang,** China:
The Repertoire and Development of *Qingyue* in Japan [in Chinese]
***Suen Xing-quen,** China:
Quanzhou's Tune Pattern: Examining Chinese Dramatic Tone [in Chinese]

Session 44E
Audiovisual Workshop—Session 1
Dietrich Schüller, Austria:
Audio and Video Field Equipment; The Handling and Storage of Audio and Video Carriers [in English]

SATURDAY, 10 JANUARY 2004 (QUANZHOU—QUANZHOU NORMAL UNIVERSITY)

0900–1030: First Morning Sessions

Session 51A
***Panel:* Traditional Musics, Regional Styles, and the Problematics of "National Music": Some Comparative Asian Perspectives.**
Organizer: ***J. Lawrence Witzleben,** China, Hong Kong (HKSAR)
So Inhwa, Korea:
The Dissemination and Perception of "National Music" in Korea: Institutional and Mass Media Perspectives [in English]

***R. Anderson Sutton,** U.S.A.:
Mediating Tradition: Regional Music on National Television in Indonesia [in English]
***J. Lawrence Witzleben,** China, Hong Kong (HKSAR):
The "Modern Chinese Orchestra" Revisited: Paradigms for the Development of a National Ensemble [in English]

Session 51B
New Interpretations of the Past
Chalermsak Pikulsri, Thailand:
Musical Instruments in Tipitaka in the Pali and the Thai Versions: A Comparative Study [in English]
Cajsa S. Lund, Sweden:
Possible Iron Rattles in Prehistoric Scandinavia: Problems, Approaches, and Data [in English]
Ng Kwok-wai, Australia:
New Thoughts on Modal Discrepancies in Sango Yôroku and Jinchi Yôroku, Two Early Sources for Japanese Tôgaku [in English]

Session 51C
Korean and Chinese Musical Relations
Kwon Oh Sung, Korea:
Various Aspects of Transmitted Traditional Chinese Music in Korea [in English]
Sheen Dae-Cheol, Korea:
The Transmission of the Three Chinese Tunes in Korean Traditional Music [in English]
Rowan Pease, United Kingdom:
Missionaries, Militia, and Matinee Idols: Their Impact on the Song Repertoire of the Korean Nationality in China [in English]

Session 51D
African Instruments Providing Insights on Musical Systems
***Julius Kyakuwa,** Uganda:
Ugandan Musical Systems—Favoring Factors and Their Effects [in English]
James Isabirye, Uganda:
Endongo Thumb Piano and Matta's Ensemble of Busoga, East Uganda: Any Hopes in This Age? [in English]
***Artur Simon,** Germany:
Xylophone Musics in Nigeria and Cameroon [in English]

Session 51E

Chinese Hakka Music Studies

Liu Fulin, China:

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

***Xie Liping,** China:

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

***Wang Xiajie,** China:

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

1030–1100: Tea Break

1100–1230: Second Morning Sessions

Session 52A

Comparisons between Korean and Chinese Musics

***Jinweon Lee,** Korea:

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

***Chi Fengzhi,** China:

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

[other paper to be announced]

Session 52B

Identities through Song and Singing Style

Kajsa Paulsson, Sweden:

"Pippi Longstocking" and Traditional Songs [in English]

Sylvie Bolle, Switzerland:

Singing Style from the Inhabitants of Swaneti, South Caucasus, Georgia: Questions of Interpretations [in English]

***Nancy Guy,** Taiwan University & University of California, San Diego:

From Flowing Water to Garbage Floating: The Tamsui River in Taiwan Song [in English]

Session 52C

Musical Relations to and from Japan

Konishi Junko, Japan:

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

***Yang Kueihsiang,** Japan:

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

***Wang Wei,** China:
Snake Dance or Dragon Dance: Traditional Chinese Performing Arts in Nagasaki, Japan [in Chinese]

Session 52D
Musical Change and Comparisons in China and Beyond
***Zhang Boyu,** China:
Chinese Traditional Music in Modern Changing Society: The Essential Reasons for Its Demise and Rejuvenation [in Chinese]
Chia Wei Khuan, Singapore, & **Larry Francis Hilarian,** Singapore:
The Development of Hokkien Music in Singapore: A Case Study—The Performance of Both Traditional and Modern Nan Yin Music [in English]
***Taban lo Liyong,** South Africa:
Palimpsesting and Versionization in Kuku Popular Dance Songs [in English]

Session 52E
Business Meeting: **Study Group on Music and Minorities.**
Organizer: **Svanibor Pettan,** Slovenia, & **Anca Giurchescu,** Denmark
[in English]

1230–1330: Lunch Break

1330–1530: First Afternoon Sessions

Session 53A
Theoretical Frameworks for Chinese Ethnomusicology
***Xiu Hailin,** China:
Musical Systems and the Study of Cross-cultural Musicology [in Chinese]
***Fei Shixun,** China:
Five Schemata of Explaining the Functions of Traditional Chinese Music [in Chinese]
***Wang Xiaodun,** China, & ***Li Fangyuan,** China:
The Records and Arrangements of Music by the Chinese Imperial Court [in Chinese]
***Weng Zhiwen,** Tainan College of the Arts, & ***Shen Qia,** China:
Description and Comparison of Tones from the Perspective of Language Distinction [in Chinese]

Session 53B
Southeast Asian Comparisons through Musical Instruments
Gisa Jähnichen, Germany:
Abstract Motion: Imaging Polysonic Structures of Traditional Instrumental Music [in English]

***Dusadee Swangviboonpong,** United Kingdom:
Music and Cultural Identity in Cambodia, Laos, and Thailand: A Comparative Study [in English]
***Gretel Schwörer-Kohl,** Germany:
Changes in Cambodian Military Music between the Twelfth and Fifteenth Centuries, According to the Bas-Reliefs of Angkor Wat [in English]
Larry Francis Hilarian, Singapore:
Understanding Malay "Music Theory" through the Performance of the Malay Lute (Gambus) [in English]

Session 53C
Issues in Ethnomusicological Theory
Jose Maceda, Philippines:
An Introduction into Austronesian, Austro-Asiatic, and Related Musics of Southeast-Asia [in English]
Wang Yuhwen, Taiwan University:
Issues of Tension in Some Traditional Asian Music [in English]
***Wim van Zanten,** the Netherlands:
Perception of Sundanese Music: An Experimental Approach [in English]
Tilman Seebass, Austria:
Pèlog vs Tekep — Slèndro vs Saih Gendèr Wayang: A Reassessment of Modality in Gamelan Culture [in English]

Session 53D
Musical Encounters and Representations in Asia and the Pacific
***Danni Redding,** U.S.A.:
Emerging Communities: Musical Constructs of Christian and Muslim Identities in Bunaken, Indonesia [in English]
***Triyono Bramantyo,** Indonesia:
The Gamelan *Campursari* as a "Shortcut" Cultural Phenomenon in Recent Indonesian Pop Music Culture [in English]
Tsukada Kenichi, Japan:
Yosakoi: The Recent Movement of Cultural Revitalization in Japan [in English]
Andree Grau, United Kingdom:
Who Is "Missionising" Who?: Tiwi Dancers and the Mission of the Sacred Heart in Northern Australia [in English]

Session 53E
Music Studies along the Silk Road
***Zhou Ji,** China:
A Study of "*Hasiq* Tune" in Kashgar, Hotian, and Other Uygur Areas in Southern Xinjiang [in Chinese]

***Yiming Aihemaiti,** China:
The Twelve *Mukam* and the Renaissance of Literature and Arts [in Chinese]
***Wang Shengyao,** China, & ***Zhao Xiuzhi,** China:
Meter and Rhythm in the *Mukam* of Tulufan, Xinjiang [in Chinese]
***Li Hegang,** China:
Examining *Hami Aijiek* in the Accompaniment of *Hami Mukam* [in Chinese]

Session 53F
***Nanguan* Issues**
Chen Wen Chyou-chu, Taipei University of the Arts:
The Significance of Melodic Mode on Music Structure: Investigating the Composition of the *Nanguan* Instrumental Suites *Pu* [in English]
***D. J. Hatfield,** U.S.A.:
"Breaking the Mirror Was My Intention", or *Nan-Kuan* and a Chinese Popular Religious Imagination [in English]
***Wang Dandan,** China:
Analysis of the Rhythmic Characteristics of Fujian *Nanqu* [in Chinese]
***Wang Shan,** China:
The Continuation of *Nanyin* and Local Cultural Policy [in Chinese]

1530–1600: Tea Break

1600–1730: Second Afternoon Sessions

Session 54A
Missionization, Chinese Music, and New Identities
Lam Ching-wah, China, Hong Kong (HKSAR):
Transmission of Chinese Music to the West by Protestant Missionaries and Travelers in the Nineteenth Century [in English]
Connie Oi-Yan Wong, U.S.A.:
The Coming of Age of Chinese Gospel Music: Strategies of New Chinese American Gospel Music among the Communities in the Chinese Diaspora [in English]
Chang Yea-Tyng, Austria:
French African Christian Songs in Vienna [in English]

Session 54B
Research on Chinese Folksong Traditions
Zhang Yifan, China:
Transmission of Music of the Man Ethnic Nationality in Northeast China: Acculturation and Change [in English]

***Yang Kuangmin,** China:
The Current State of Development in Traditional Chinese Folk Songs [in Chinese]
***Tian Yaolong,** China:
Folk Ritual and the Transmission of Traditional Chinese Music [in Chinese]

Session 54C
Research Videos
Gisa Jähnichen, Germany:
Video: … And Don't Forget Your Shoes! Observations on the Fringes of Field Research in Laos [in English]
[other videos to be announced]

Session 54D
Meeting of Liaison Officers and National Committee Representatives
[in English]

Session 54E
Audiovisual Workshop—Session 2
Dietrich Schüller, Austria:
Digital Audio and Video Archiving; The Analogue-to-Digital Transfer [in English]

SUNDAY, 11 JANUARY 2004 (QUANZHOU—QUANZHOU NORMAL UNIVERSITY)

0900–1030: First Morning Sessions

Session 61A
Panel: **Peranakan Musical Cultures in Malaysia and Singapore.**
Organizer: **Lee Tong Soon,** U.S.A.
Margaret Sarkissian, U.S.A.:
Baba Musical Culture in Malacca: A Preliminary Study [in English]
Tan Sooi Beng, Malaysia:
The Musical Life of the Penang Baba: Cultural Mixing and Flexibility in a Multi-Ethnic Society [in English]
Lee Tong Soon, U.S.A.:
Peranakan Musical Culture in Singapore [in English]

Session 61B
Missionaries and Their Interactions with Chinese Music in Taiwan
***Lee Angela Hao-Chun,** Australia:
The Influence of Early Christian Missionaries on Music in Taiwan [in English]

Chen Wen Chyou-chu, Taipei University of the Arts:
Encounters of the Taiwanese Tribe and Christian Missionaries from the End of the Nineteenth Century [in Chinese]
Cheng Shui-Cheng, Donghua University:
The Evolution of Church Music in Taiwan [in English]

Session 61C
Studies in Mongolian Music
***Geri Letu,** China:
The Structure and Practice of the Mongolian *Urtiin Duu* Vocal Form [in Chinese]
***Li Hongmei,** China:
Matouqin: The Musical Instrument and Mongolian Culture [in Chinese]
***Zhao Hongrou,** China:
Change and Continuity in *Barhu* Mongolian Folk Ballads in the Hulunbeir Prairie [in Chinese]

Session 61D
Explorations in Characteristics of Chinese Musical Expression
***Yuan Jingfang,** China:
The Principle Types and Characteristics of Chinese Buddhist Liturgical Music [in Chinese]
Kuai Weihua, China:
A Comparative Study of Moderate Tempo in Hebei *Bangzi* and Henan *Bangzi* [in Chinese]
***Yang Jinhe,** China:
The Relationship between Language, Poetry, and Tune Ballads of the Dai Nationality [in Chinese]

1030–1100: Tea Break

1100–1230: Second Morning Sessions

Session 62A
***Panel:* Joint Field Excursions of the Music Research Institute, Chinese Academy of Arts, Beijing, and the Vienna Phonogrammarchiv to Inner Mongolia, Qinghai, and Gansu (1998), and to Hainan (2001): Results, Organizational and Technical Matters, and Future Cooperation.** Organizer: **Dietrich Schüller,** Austria
***Qiao Jian-zhong,** China:
[title to be announced] [in English]
Xiao Mei, China:
[title to be announced] [in English]
Dietrich Schüller, Austria:
[title to be announced] [in English]

Session 62B

Tradition and Change in Chinese Instrumental and Dramatic Traditions

Wang Liang, China, & **Wu Huanxian,** China:

The Development of Chinese Music: Perspectives from Three Imported National Music Instruments [in Chinese]

Liu Yong, China:

An Interpretation of Change in Chinese *Suona* Music [in Chinese]

Zhang Lei, China:

A Pilot Study of the Wu'an *Pingdiao* [in Chinese]

Session 62C

Issues Concerning Musical Change

Yang Xiao, China:

The Cultural Significance of the *Kgal Laox* Multi-part Vocal Form: Transmission and Transformation in the Village, Schools, and Concert Halls [in Chinese]

***Nagahara Keizo,** Japan:

A New Dimension of the Relationship between Tourism and Traditional Music in Taiwan [in Chinese]

***Tang Yating,** China:

Musical Tales of Two Cities: Flowing Musical Cultures in Durham and Edinburgh, United Kingdom [in Chinese]

Session 62D

New Research on Chinese Music Topics

Pu Hengqiang, China:

"Piao Xue": New Discovery and Explanation for a Teaching Method of Chinese Music [in Chinese]

Bai Ling, China:

Tentative Research into the Inheritance and Development of the Folksongs of the Heiyi Zhuang Nationality (Black-Costume Zhuang Nationality) in Guangxi [in Chinese]

[other paper to be announced]

1230–1330: Lunch Break

1330–1530: First Afternoon Sessions

Session 63A

Research on Eastern European and Central Asian Musics

Ardian Ahmedaja, Austria:

Musical Instruments and Musical Systems in Albanian Traditional Music [in English]

Janos Sipos, Hungary:

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

***Liesbet Nyssen,** the Netherlands:
Contemporary *Chatkhan* Players: Revitalization of a Tradition [in English]
***Liu Guiteng,** China:
Shamanistic Instruments of the Altaic-Family Nationalities in Northeast China [in Chinese]

Session 63B
Various Chinese Instrumental Traditions
Chuen-Fung Wong, U.S.A.:
The Power of Silk String in Contemporary *Guqin* Music Activity [in English]
***Yang Fanggang,** China:
A Study of Folk Instrumental Culture in Guizhou [in Chinese]
***Zhang Jun,** China:
Examining the Musical Instrument *Chou* in Henan Province [in Chinese]
***Yang Wenping,** China, & ***Li Guoqiong,** China:
Preliminary Thoughts on the *Sheng* of the Miao People in Northeast Yunnan, China [in Chinese]

Session 63C
The Interrelationships between Dancers and Musicians
Egil Bakka, Norway:
To Dance on the Beat: Changing Norms in Metrical Dance-Music Relationship [in English]
Tvrtko Zebec, Croatia:
"There is Not Enough Good *Tanac* Dancing without Good *Sopela* Players!": The Interrelationship between Musicians and Dancers on the Island of Krk, Croatia [in English]
***Giorgio Di Lecce,** Italy:
Les relations entre danseurs et musiciens dans le spectacle de Tarantelles au XVII° siècles et aujourd'hui [in French]
***Stephanie Smith,** U.S.A.:
Dancer, Caller, and Musician Interactions in English Country Dance [in English]

Session 63D
Approaches to the Study of Chinese Ritual Music
***Zhou Yun,** China:
The Secularization of Buddhist and Taoist Music: Transmission and Development of Religious Music [in Chinese]
***Ma Ye,** China:
Exploration and Explanation of the Ceremonial Music in Bi-Xia Temple on Mount Tai [in Chinese]

***Panay Mulu,** Foundation for Taiwan Aboriginal Music, Culture, and Education:
Cultural Meanings of Padded Lyrics in Ritual Music [in Chinese]
[other paper to be announced]

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

1530–1600: Tea Break

1600–1730: Second Afternoon Session

Session 64A
Closing Ceremony

37th ICTM WORLD CONFERENCE
FUZHOU & QUANZHOU, CHINA
RESCHEDULED – JANUARY 4th – 11th
REVISED CONFERENCE UPDATE

Conference Registration:
The registration and information desk will be located and staffed at the **West Lake Hotel** located near the university on 4 January tthrough 7 January from 8:00 AM to 5:00 PM.

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

To receive lower conference rates, participants must be ICTM members in good standing, with their dues paid for 2003. Because ICTM membership will be checked at the registration desk, members are strongly advised to settle their membership status with the ICTM Secretariat in Los Angeles before November 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 **30 November, 2003**, ICTM members will be assured of the lower registration fee. The reason the fee is lower for advance registration is to encourage early registration, which provides attendance information for the local arrangements committee while they prepare for the conference. All registration fees and hotel costs must be paid upon arrival in Fuzhou (or Quanzhou) and cannot be paid in advance.

Cancellation of previous and current registration must reach Mr. Lin Zhida by 30 November 2003. Any person who is in the revised preliminary program and finds he or she cannot attend should immediately notify *both* Mr. Lin Zhida and also the Program Chair, Don Niles.

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

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

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Rescheduled - Conference Registration Form
37th World Congress of the ICTM, China 2004

Name: _____
Email: _____ Fax: _____
Address (if different from ICTM Directory)_____
_____
I plan to attend the 2004 ICTM World Congress in China. I agree to pay my registration fees and hotel fees at the conference registration desk. I understand that advance registration enables me to receive the discounted registration fees as listed:

Registration Fees (Please check your registration category):
(___) Supporting Registration (Ordinary Member registration plus supporting membership for Chinese participant) registering **before** November 30, 2003 ---U.S. $120
(___) Supporting Registration (Ordinary Member registration plus supporting membership for Chinese participant) registering **after** November 30, 2003 --- U.S. $170
(___) Joint Supporting Registration (Joint Ordinary Members plus supporting membership for Chinese participant) registering **before** November 30, 2003 ---U.S. $170
(___) Joint Supporting Registration (Joint Ordinary Members plus supporting membership for Chinese participant) registering **after** November, 2003 --- U.S. $220
(___) Ordinary Member registering **before** November 30, 2003 --- U.S. $100
(___) Ordinary Member registering **after** November 30 --- U.S. $150
(___) Joint Ordinary Members registering **before** November 30, 2003 --- U.S. $150
(___) Joint Ordinary Members registering **after** November 30, 2003 --- U.S. $200
(___) Student Member Registration U.S. $50*
(___) Non-Member registering **before** November 30, 2003 --- U.S. $160
(___) Non-Member registering **after** November 30, 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 depart. head submit a signed statement with the registration form verifying their student status.
Total Amount of Conference Registration Fee _____

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

Total Amount of Conference Registration Fee and Hotel Costs _____

Please photocopy or remove the Conference Registration Form or print it out from the ICTM Website, and return it (preferably before 30 November, 2003) to:
Mr. Lin Zhida Email: mtyjzx@pub6.fz.fj.cn Fax: (86) 591-344-3674

Travel Information:
Fuzhou is a large, busy, city in Fujian Province, located on the China Sea in Southeastern China. While there are few direct international flights to the modern Fuzhou airport, connections can be made in Beijing, Shanghai, Guangzhou and Hong Kong among others. The Fuzhou airport is about one hour outside the city center. Travelers arriving on January 4th will be met at the airport. Those arriving on other days may take a bus (approx. 30 Yuan/RMB) to the final stop in the city then transfer to a taxi (approx. 20 Yuan/RMB) to the West Lake Hotel. A taxi directly from the airport to the hotel will cost approximately 160 Yuan/RMB (sharing a taxi with other conference participants could make this more affordable). Once registered and in the hotel, transportation to and from the meeting sites will be provided. In Fuzhou the conference will be held at the Fuzhou Normal University, our hosts for the first three days, and center for the study of music.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

As the conference approaches, the ICTM web site (www.ethnomusic.ucla.edu/ictm) will continue to provide members with further advice about travel to China, and the conference itself. The Local Arrangements Committee will make every effort to make this conference an enjoyable one as well as an intellectually stimulating one.

Important Addresses to take to China:

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

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

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

ANNOUNCEMENTS

Rescheduled – 36th Ordinary Meeting of the General Assembly
The date of the General Assembly meeting has been rescheduled to Wednesday, January 7th, 2004. The time (16:00 – 17:30), location and agenda remain unchanged as published in the April 2003 Bulletin and on the ICTM Website.

Rescheduled – 7th Meeting of the ICTM Liaison Officers and National Committee Representatives
The date of the Liaison Officers and National Committee Representatives meeting has been rescheduled to Saturday, January 10th, 2004. The time (16:00 – 17:30), location and agenda remain unchanged as published in the April 2003 Bulletin and on the ICTM Website.

FIRST NOTICE: 38th World Conference of the ICTM
Sheffield, U.K., summer (dates TBA) 2005

We are pleased to announce that the 38th World Conference of the ICTM will be held in Sheffield, U.K. in the summer of 2005. The conference will be hosted by the University of Sheffield and Dr. Jonathan Stock will be the Local Arrangements Committee Chair. The Program Committee is still being finalized but will include Svanibor Pettan (Chair), Jonathan Stock, Don Niles and Anthony Seeger (ex-officio). Further details regarding the conference including dates, program committee members, conference themes and call for papers will appear on the ICTM website in the coming months and in the April 2004 Bulletin.

New Website Reviews Editor
After several well-qualified candidates responded to the call for expressions of interest from members willing to coordinate a Website Reviews section in the *Yearbook for Traditional Music*, Dr. Suzel Reily was appointed as Website Reviews Editor. Dr. Reily is a Senior Lecturer at Queens University, Belfast and Chair of the British Forum for Ethnomusicology (the ICTM British National Committee). She has considerable experience in scholarly editing and in the scholarly use of the Internet.

An overview of websites related to traditional music and dance by Dr. Reily will be published in the forthcoming volume of the *Yearbook for Traditional Music*. Information on relevant websites should be sent to Suzel Reily at the following email address: s.reily@qub.ac.uk

Upcoming ICTM Colloquium: ***Local Theory/Local Practice: Musical Culture in South Asia and Beyond***
27 February, 2004, Harvard University, Cambridge, USA.

The ICTM Colloquium / Radcliffe Advanced Seminar entitled "Local Theory/Local Practice: Musical culture in south Asia and beyond" will be held at the Harvard University Music Department, Paine Hall, Feb. 27, 2004. The goal of this seminar is to broaden the discourse among scholars of South Asian music and to forge new connections with allied disciplines and areas. Participants include: Richard K. Wolf, Michael Herzfeld, Regula Qureshi, Stephen Blum, Amanda Weidman, Rustom Bharucha, Martin Clayton, Susan Reed, Adam Nayyar, Gregory Booth, Shubha Chaudhuri, Gert-Matthias Wegner, Ashok Ranade, Rolf Groesbeck and Anthony Seeger. A day of paper presentations and discussion will be followed by a concert of Pakistani folk and religious music (artists to be announced). The colloquium and concert on Feb. 27 is free and open to the public. Contact Richard K. Wolf <rwolf@fas.harvard.edu> or Kiri Miller <kmmiller@fas.harvard.edu> for further information.

Upcoming Meeting: Historical Sources of Traditional Music Study Group
28 April - 2 May, 2004, Seggau, Austria

Seggau is a castle near Graz which is used as a conference site. Some STGR members may remember that the 2nd meeting of the STGR Historical Sources was held in Seggau in 1977, organized by Wolfgang Suppan. So we will meet at a historical conference site and hopefully bring together interested colleagues not only from Europe, but also from outside Europe for a lively and fruitful discussion.

We would like to focus our meeting on the following two topics:
I. *Historical recordings of traditional music: Commercial versus archival.*
On search for historical recordings ethnomusicologists are often faced with the lack of appropriate examples. Commercial and archival recordings differ very much regarding authenticity, quality, availability and representation, but show in fact two sides of the same medal. The heterogeneity of the sources on one hand, and the various kinds of their relationship on the other are subject to discussion. Colleagues are encouraged to present their attitudes, investigation and experiences with either or both kinds of historical recordings.

II. *Relationship between instrumental and vocal interpretation in historical perspective*
In continuation of the topics discussed in Münster we would like to focus the second topic on performance and interpretation. The interpretation of specific genres in traditional music has changed during the last centuries, purely vocal styles were performed by instruments; instrumental melodies have been provided with song texts. What were the external or internal reasons for the

transition from one performance style to the other? And what kinds of changes may be observed by comparing?

We kindly ask to send your proposals to the chair persons before September 30th, 2003. The proposals (German or English) should not exceed 300 words. Please indicate the equipment you need for your presentation.

Schloß Seggau offers not only a wonderful environment, but also conference facilities and accomodation for a fair price. A single room (with shower, WC and all meals included) is available for 47 € in the old building, and for 63 € in the new building; double room (with shower, WC and all meals included) is available for 43 € in the old building, and for 55 € in the new building (price per person). A general reservation in Schloß Seggau has already been made.

Please address all requests regarding accommodation, reservation, visa and travel to the: Institut für Musikethnologie in Graz: Leiter: Univ. Prof. Dr. Gerd Grupe, Universität für Musik und Darstellende Kunst, Leonhardstrasse 15, A – 8010, Graz, Austria
Secretary: Doris Schweinzer Tel.: +43.316.389-3130; Fax: +43.316.389-3131
Email: doris.schweinzer@kug.ac.at

Invitation to Participate:
Dance Analysis Intensive Course: New Ethnochoreologists 7,5 ECTS
24 - 28 November, 2003, Dance Studies, Norwegian University for Science and Technology, Trondheim, Norway

The program of Dance studies at the Norwegian University for Science and Technology invites dance scholars and dance students to an intensive course in dance analysis in the framework of Ethnochoreology/ Dance Anthropology. Surveying main theoretical and methodological approaches, the course will give an introduction to dance analysis in a broad sense, illustrated by examples from a range of cultures - live and/or on video. There is a choice of practical workshops and colloquia such as teaching dance, demonstrating the analysis of dance material, and discussing notation and writing on dance. There will be a social program in the evenings.

The course is the fourth in the series of seminars for New Ethnochoreologists which is arranged by a group of ethnochoreologists and dance anthropologists connected to the Ethnochoreology Study Group of the International Council for Traditional Music. It will be coordinated with the regular course in ethnochoreology where about 30 Norwegian students have already signed up.

Teaching staff invited:
Professor dr. Theresa Buckland, De Montfort University Leicester, UK
Dr. László Felföldi, Scientific University of Szeged, Hungary
Dr. Catherine Foley, The Irish World Music Centre, Univ. of Limerick, Ireland
Dr. Andrée Grau, University of Surrey Roehampton, UK

Dr. Irene Loutzaki, University of Athens, Greece
Dr. Mats Nilsson, Danshögskolan, Univ. College of Dance, Stockholm, Sweden
Professor dr. Colin Quigley, University of California at Los Angeles, USA
Dr. Daniela Stavelova, Academy of Performing Arts in Prague, Czech Republic
Dr. Dalia Urbanaviciene, Lithuanian Academy of Music, Vilnius, Lithuania
Professor dr. Georgiana Wierre-Gore, Université Blaise Pascal, Clermont-Ferrand, France

Not all have confirmed their presence yet.
Professor Egil Bakka from the Norwegian University of Science and Technology leads the course.

The course can be attended free of charge by participants from abroad. We are looking into offering a couple of different types of accommodation. Preliminary we aim at offering:
Shared room with four beds 12 €; Simple single rooms with shared bath at 36 €; Shared double room with bathroom, breakfasts included at good hotel standard at 35 €; Single room with bathroom, breakfasts included at good hotel standard at 57 €; All prices are per person per night. A simple hot meal at the university canteen is about 5€.

There will be a reading list for the course, and a series of tasks will be given, including a final essay which will function as an exam for those who want credits for the course. Those who pass the exam will be awarded 7,5 ECTS. It is possible to follow the course without passing the exam as far as space permits. If you are interested in attending, please contact Egil Bakka by email: egil.bakka@hf.ntnu.no or by phone: +47 73 59 56 75

Invitation to Participate:
2004 Symposium of the International Musicology Society (SIMS 2004)
11 - 16 July 2004, Melbourne, Australia

Most ICTM members already know that ICTM is co-hosting the next Symposium of IMS, dubbed SIMS2004, in Melbourne from 11-16 July 2004. The other co-hosts, besides ICTM, are the International Association for the Study of Popular Music and the Musicological Society of Australia. The main sponsors are Monash University and the Victorian College of the Arts, the Music School of which will be the main venue for SIMS sessions. A range of social and artistic events are also planned for the week.

It is not often that an international musicological symposium is organised in Australia. When it is, it tends to apply the long-accepted philosophy of the Musicological Society of Australia, which is to include ethnomusicologists, historical musicologists, systematic musicologists, musicians and composers in its membership and activities.

The three clusters of symposium themes are: *Music Commemoration*, incorporating modes of commemoration such as traditional and contemporary ritual events and centenaries of musicians, critics and scholars in 2004 (for example, Dvorak, Hanslick, and Australian composer Antill). Another theme: *Music Commodification*, includes music and business, indigenous law and music, changing copyright law, music as a global trade commodity, world music and virtual technology. The third theme: *Music Communication*, includes narrative theory, analysis, border crossings, diasporas, and crossover music. ICTM members are invited to submit a paper- and/or a session-proposal by 1st October, 2003.

The call for papers and other information are available on the web at www.arts.monash.edu.au/music/SIMS2004, or by writing to the convenor, Margaret Kartomi, at the School of Music, Monash University, Victoria 3800.

Call for Papers: 3rd Meeting of the Music and Minorities Study Group
27 August - 3 September, 2004, Roc, Croatia

Colleagues are warmly invited to join the meeting and present papers.

Themes:
1. Emics and Etics in Relation to Music of Minorities
2. Multiple Identities and Identity Management in Music of Minorities
3. Marginality - Empowerment – Applied Ethnomusicology

1. The first theme has been proposed by the local organizer as it appears to be prominent in ongoing discussions about research concepts related to music of minorities. The theme addresses terminological and other important issues and creates ground for new interpretations.
2. Identity continues to be featured as a particularly important notion in the study of minority musics. In this meeting multiple identities and creative forms of identity management are expected to come to the fore.
3. This particularly broad theme encompasses “marginality” in its sociopolitical context. Minorities and their musics are often marginalized, but the mechanisms of marginalization differ. So do differ the ways of empowerment, seen from the perspectives of both musicians and scholars. Applied ethnomusicology is certainly in a position to provide some strategies in this respect.

Research papers should be based on original research that addresses one of the symposium themes and should not have already been presented. Papers should be designed and presented to take no more than 20 minutes, including audio and audio-visual materials. Abstract proposals should not exceed one page. Film presentations are welcome. Panel presentations on sub-themes (especially those related to theme 3) are welcome, as well.

Local organizer: Institut za etnologiju i folkloristiku, Zagreb (Institute of Ethnography and Folklore): Naila Ceribasic.
In charge of the program: Ursula Hemetek, Svanibor Pettan, Anca Giurchescu, Naila Ceribasic, Erica Haskell
Language: English; Location: Roc, Istrian penninsula, Croatia
Costs: There is no registration fee. The local organizer is attempting to raise funds to cover some expenses.
Information provided by the local organizer:

There are two options concerning accommodation:
1. Single and double rooms with bathrooms in the hotel in the nearby town Buzet (transportation to and from Roc will be provided); 2. Single and double rooms in vacation houses in Roc, where two or three rooms may share a bathroom.
Accommodation in Roc is recommended for a number of reasons, including low prices, but please note that the number of rooms is limited to approximately 20. A single room in Buzet costs about 42 EUR and a double room costs 35 EUR, while single room in Roc costs 32 EUR and double 27 EUR. Prices listed here are per person per day with breakfast included.

There are two convenient ways to reach Roc: from Rijeka (the distance is about 20 km) and from Triest (the distance is about 60 km). The closest international airports are Triest, Ljubljana and Zagreb. Our intention is to assist the participants concerning the transportation in the beginning and at the end of the meeting from and to Rijeka and Triest, and depending on private capabilities, also to Ljubljana and Zagreb. A bus will take the participants from the airport in Triest, which is the closest one to Roc, on August 27 in the afternoon and bring them back on September 3 in the morning. For those who wish to come to Rijeka, a bus will be also a good solution.

Please send abstracts to Ursula Hemetek by January 31, 2004.
Ursula Hemetek, Institut für Volksmusikforschung und Ethnomusikologie, Anton von Weber Platz 1, 1030 Wien
Tel: + 711 55-4211 ; Fax: + 711 55-4299 / Email: hemetek@mdw.ac.at

National Committee Report: Denmark 1999 - 2003

Meetings generally consist of presentations by scholars from Copenhagen University (CU), The Danish Folklore Archives (DFS), The Music History Museum (MHM), The Danish National Museum (NM), other Danish and foreign institutions and independent researchers, followed by a discussion. Membership and Annual Meetings are held at the DFS, while some meetings are held at The MHM and the Musicology Institute, Copenhagen University.

1999/2000
Meetings on the season's theme *Use and Misuse of Traditional Music and Dance* were illustrated by two lectures, while three participants presented current research projects. In keeping with our recent tradition a folder introduced the theme and the individual lectures, as follows: "Music, nationalism, fundamentalism and censorship" (Ole Reitov); "Folk music and ideologies" (Kirsten Sass Bak of Aarhus University); "Fieldwork in Romania on Gypsy dance and music" (Anca Giurchescu); "The music of Copenhagen's large Synagogue" (Jane Mink Rossen); and "Composers and folk music" (Birthe Traerup). At the Copenhagen Jazzhouse members attended a concert of "The New Jungle Orchestra" and discussed the music with pianist Irene Becker during intermission.

2000/2001
The theme *Use and Misuse of Traditional Music and Dance* was continued in five lectures, two participants presented current research and we held a concert. The meetings included lectures on: "Images of the World - Immigrants to Denmark: Presentation and self-presentation on the musical scene" (Eva Fock); "Music, Media, Multiculture" based on their 2000 publication and accompanying CD-ROM (Krister Malm and Dan Lundberg, Stockholm); "Transformation in the psalm melodies of the Reformation in Icelandic folk tradition" (Svend Nielsen); "From Heathen Drum Songs to Godly Psalms" (Michael Hauser); "Does playing the bagpipe make one Scottish?" (Lisbet Torp, at the MHM exhibit of European folk music instruments); Jane Mink Rossen organized and introduced "A concert of Traditional Yiddish Songs" sung by Marek Immerglück and accompanied on piano by synagogue cantor Oren Atzmor at the concert hall of the MHM to a full house.

2001/2002
The following subjects were presented and discussed during the season: "The masquerade - a living tradition accompanied by a film from northeastern Romania" (Anca Giurchescu); Svend Nielsen presented his videofilm 2001 from the annual Gypsy music festival in Gorzow, Poland; "Cajun music and history" (Judy and Tommy Schomacker); John Baek presented his current research on fiddlers and dance music from Himmerland and Fanoe Island; Mette Dienesen presented work for her thesis "Music and Identity formation - the Mexican musicians' collective, Tribu."

2002/2003.
The following four meetings/lectures were held in addition to the Annual Meeting: "Song of the Past in the present and for all times" (about Byzantine religious chant on Mt. Athos, Greece , Tore Tvarnoe Lind); " The Coleman Handstrikers, Ireland" (Svend Kjeldsen); "Square Dance" (Margot Gunzenhauser); "Folklore as identity symbol. Fieldwork in multi-cultural villages of Bulgaria" [Field research organized by the ICTM Ethnochoreology Sub-Study Group on Field research - Theory and Methods] (Anca Giurchescu

and Svend Nielsen); and Music Talk/Race Talk – Discourses of Displacement in Twentieth-Century Musical Scholarship (Professor Philip V. Bohlman, Chicago Univ.) held in cooperation with the Danish Society for Musicology.

Selected publications:
Erler, Annette. 2001. *En mongolsk musiksamling. Henning Haslund-Christensens indsamling af instrumenter, lydoptagelser og musikdokumenter* [A Mongolian Music Collection. Henning Haslund-Christensen's collection of instruments, sound recordings and musical documents]. In *Fra Nationalmuseets Arbejdsmark 2001* [From the (Danish) National Museum's Field of Action]. Copenhagen 2001: 162-169.

Eva Fock. 2000. *Mon farve har en anden lyd*? [Does Color have a different sound?] Copenhagen: Museum Tusculanum Press.
--- 2001. "Verdensmusik - en verden til forskel." In *Musik, möten, mångfald. NNF Publications* 8:133-153. AAbo.
--- 2003. *Musik omkring os* [Music around us]. Copenhagen: Edition Wilhelm Hansen.
Giurchescu, Anca. 1999. "Past and present in field research: a critical history of personal experience." Theresa J. Buckland, ed. *Dance in the field. Theory, methods and issues in dance ethnography*: 41-54. Great Britain: Macmillan Press LTD.
--- 2001. "Le danseur et le musicien. Une connivence nécessaire." *Cahiers de musiques traditionnelles. Le gest musical* 14:79-94. Genève: Ateliers d'ethnomusicologie.
--- 2001 "The power of dance and its social and political uses."*Yearbook for Traditional Music* 33:109-121, Los Angeles: International Council for Traditional Music, The University of California.

Hauser, Michael 1999. "Organized improvisation among Inuit (Eskimos) in North Greenland." In International conference, Vilnius, 5-6th December, 1998: 147-154. *Lietuvos muzikos akademija*. Vilnius.
--- 2003. "Christian Leden. Betydelig og eventyrlig norsk etnolog" [Christian Leden. Important and adventurous Norwegian ethologist]. In *Tidsskriftet Grønland* 51(2): 61-76. Copenhagen.
--- and Poul Rovsing Olsen 2001. "Greenland." In The New Grove Dictionary of Music and Musicians. (2nd ed.) 10:366-367. London.

Koudal, Jens Henrik
---2000. *For borgere og bønder. Stadsmusikantvæsenet i Danmark ca. 1660-1800*. [For Townsman and Peasant: The Institution of National Musician in Denmark c. 1660-1800] with English Summary. Copenhagen: Dansk Folkemindesamling Studies nr. 21.
--- 2001."Spillemandsmusik og dansk nationalfølelse i 1800-tallet" [Country music of the peasantry and Danish national feeling in the 19th century] In *Allt under linden den gröna. Studier i folkmusik och folklore tillägnade Ann-Mari Häggman 19.9.2001*:243-267. Vasa.

--- 2000. "The 18th-Century Handwritten Amateur Music Books. A relatively neglected source of musical history." In Danuta Popinigis, ed., *Musica Baltica. Danzig and the Musikkultur Europas. Gdansk and the European Musical Culture*, Gdansk: 326-33.

Nielsen, Svend. 2000. "Denmark." In *The Garland Encyclopedia of World Music* 8.:451-467.
--- 2001. "Denmark, Traditional Music." In*The New Grove Dictionary og Music and Musicians* (2nd ed.) 7:167 - 198.
--- 2003. *Min hjertens allerdejligste, 147 traditionelle danske lyriske Kaerlighedsviser* [My heart's delight. 147 traditional Danish lyric love ballads]. Copenhagen: Kragen.

Rossen, Jane Mink. 1999. Review of Kay Kaufman Shelemay, "Let Jasmine Rain Down. Song and Remembrance among Syrian Jews." In *Folk: Journal of the Danish Ethnographic Society* 4:168-71. Copenhagen.
--- 2000. Tre CD'er med Marek Immerglück, jiddisch sang og musik [Three CDs with Marek Immerglück, Yiddish songs]. In *Udsyn: Tidsskrift om jødisk liv, Israel og Mellemøsten* [Outlook: Journal of Jewish Culture and Research] 2:22-3. Copenhagen.
--- 2001. "Tradition and Change in the Songs of Mungiki (Bellona Island)." In Traditionalism and Modernity in the music and dance of Oceania. Essays in honour of Barbara B. Smith. Helen Reeves Lawrence, ed. *Oceania Monographs* 52 :77-89. The University of Sydney.

Torp, Lisbet
--- 2000. *Meddelelser fra Musikhistorisk Museum og Carl Claudius' Samling VII, 1996-1999* [Messages from Music Historic Museum and Carl Claudius Collection]. Lisbet Torp, ed., Copenhagen.
--- and Torben Schössow. 2001. "'STRØM TIL!' - en udviklingshistorie [Add Electricity! - a development history]. In STRØM TIL! Exhibit on electric guitars and el-basses. Lisbet Torp, ed. 2001:7-18. Copenhagen.
--- and Ture Bergstrøm 2003. "Rosenborgfløjterne: Én eller to byggere? To blokfløjter af narhvaltand i Det kongelige danske Kunstkammer" [The Rosenborg Recorders: One or two makers? Two Recorders made of Narwhal Tusk in the Royal Danish Kunstkammer]. In *Meddelelser fra Musikhistorisk Museum og Carl Claudius' Samling VIII, 2000-2002*: 42-51 [Messages from Music Historic Museum and Carl Claudius Collection]. Lisbet Torp, ed. Copenhagen.

Dr. Jane Mink Rossen

National Committee Report: Slovak Republic

Two activities of the Committee should be mentioned from the last years and those directed to the near future. The first is the international Ethnomusicological Seminar (ES), which started in 1970. In September, 2003

the 30th seminar will take place in Nitra focusing on two topics: *Middle European Styles of Traditional Music and Dance*, and *Study programs in Ethnology and Ethnomusicology in Middle European Universities*. The 28th ES (held in April 2001 in Bratislava) was concentrated on the topic *Databases & database systems in ethnomusicology*, where 18 contributions were presented, characterizing the situation in Austria, Bohemia and Slovakia, but taking into account systems used also in other countries and institutes. Folk songs, instrumental music, audio and audiodata, pictures, still video, as well as historical sources, were the main topics analyzed. They will be published in the series *Musicologica actualis*, vol. 6, 2003.

The program of the 27th ES handled three actual topics: *Digitizing archival collections*, *Ethnomusicological projects* and *Ethnomusicological issues and the media*. The preferred systems of digitalization used in the late nineties in the greatest European ethnomusicological archives have been introduced, those of Vienna by D. Schueller and N. Wallaszkovitz, the archive in Berlin by Z. Ziegler, the archive of Budapest by I. Pinter, and the Ethnomusicological archive in Bratislava by O. Elschek, M. Ruttkay, M. Rusko and M. Trnka. Saving audio and audiovisual documents for the future seems to be the most pressing problem. A special issue of the journal *Systematic Musicology* Nr. VII/3 2000 (published by the institutes in Bratislava and Hamburg), with some of the papers, covering the main technologies, technical and scientific concepts have been edited under the title *Digitizing World Music* (ASCO Bratislava, pp. 147- 288). A further issue of the series *Musicologia Actualis* (Nr. 6, 2003) will print all the 22 contributions read at the 27th and 28th ES.

The 29th ES held in November 2002 was the starting event for a great long-term grant project covering the undertaking: Analysis of the process of changing Middle European folk songs, instruments, instrumental music, music genres as well as the actual folk dance movement. The 16 papers of the 29th ES appeared under the title *Middle European styles of traditional music and dance* included in the volume *Musicologica Actualis* (vol. 5, 2003, 140 pp.). All the publications have been realized by the Ethnomusicological Department of the Slovak Academy of Sciences in cooperation with the publishing house ASCO Bratislava and with the National Committee of the ICTM.

In 12th –17th of May 2003 in Trenčianske Teplica the main conference sessions of the 10th European conference on folk art took place, launched by the Institute of Ethnology of the University of St. Cyril and Method in Trnava with the International Organization of Folk Art - UNESCO, with more than 150 participants from 28 countries, who presented 68 papers. Two music topics have been discussed in 12 papers: The World of European Traditional Music and the Interrelations between folk and art music. The papers are included in a prepared volume *European Folk Art* (in 2003). A volume with the summaries of the conference were available for the participants of the conference entitled as *European Folk Art*, IOV Publisher ASCO – Art and Science Bratislava 2002 (120 pp.).

The year 2002 was the starting date of publishing a new series of primary sources of Slovak folk music, the *Corpus Musicae Popularis Slovacae*, with the first volume *Podpoľanie – ľudové piesne a hudba (The folks song and music from the region of Podpoľanie)* ed. O. Elschek with L. Mikušová. Archive-material of the Ethnomusicological department of the Slovak Academy of Sciences was in the Podpolianske osvetové stredisko Zvolen 2002 in cooperation with the publishing house ASCO Bratislava. The edited volume of 486 pages included a typological selection of 355 songs and 35 scores with solo- and ensemble transcriptions. The single chapters, genres, and groups of songs and instrumental music are accompanied by comparative and analytical comments. The series will continue with a typological selection based on function and genres of Slovak folk music, determined by their regional borders in the area of Liptov and Trenčiansko, as characteristic cultural and geographic units of north and northwestern Slovakia. The Corpus edition is a result of a long term discussion in Slovakia, taking in to account experiences gained in similar editions in Germany, Austria, Hungary, Rumania etc.

Oskár Elschek

Liaison Officer Report: Malaysia

Three conferences focusing on music and the performing arts were held in Malaysia in 2003. In July the *Sarawak Borneo International Ethnic Music Conference, Repositioning the Ethnic Music of Sarawak Borneo in a Global Soundscape* was organized by the Sarawak Development Institute and the Sarawak Tourism Board in Kuching. The conference gave attention to issues such as the preservation and conservation of traditional music. Speakers included Prof. Marina Roseman (Indiana University) who spoke about "Engaging the Spirits of Modernity among the Temiar", Prof. Leonardo D'Amico (University of Ferrara) on "The Impact of Globalisation on Traditional Cultures", Assoc. Prof. Tan Sooi Beng (Universiti Sains Malaysia) regarding the "Creative Dialogue between the Global and Local through World Music in Malaysia", and Jayl Langub and Henry Collin Belawing (Council for Traditional Customs, Sarawak) describing "The Traditional Music of the Orang Ulu". The conference ended with a lively panel discussion about how traditional music could be adapted or 'modernized' so as to attract and appeal to the younger generation. Following the conference, a Rainforest World Music Festival which presented local musical groups as well as foreign ones including Omar Pene (Senegal), Tarika (Madagascar) and the Valeri Dimchev Trio (Bulgaria) was held at the Sarawak Cultural Village.

The Malaysian Association for Music Education held its second conference with the theme *Charting Directions for Music Education* in Kuala Lumpur in August 2003. The conference was jointly organized by the music education faculties of Universiti Teknologi Mara, Universiti Putra Malaysia, and Universiti Pendidikan Sultan Idris with the cooperation of the Ministry of

Education. Prof. Harry Price (USA) gave the keynote address while other music educationists from the Philippines, Thailand, Japan, and Malaysia presented papers on the teaching and learning of music, professionalism in teacher training, and technology and innovation in music education.

In May 2003 the Asian research group of Performance Studies International (PSi) based in New York held a workshop in Penang. The workshop was hosted by the School of Arts, Universiti Sains Malaysia. The research group of thirty theorists and practitioners came together to map current research in performance already taking place in Asia and started a critical dialogue to be carried into next year's major international conference PSi #10: *Perform: State: Interrogate*: Singapore 2004.

Two new arts journals have been published in Malaysia by universities which promote the traditional arts through academic courses, performances, publications, and research. *Wacana Seni, Journal of Arts Discourse*, is a refereed journal published by the School of Arts, Universiti Sains Malaysia. Discourses and discussion about music, dance, theatre, visual arts, media, and computer graphics are encouraged. *Tirai Panggung, Jurnal Seni Persembahan* which is published by The Cultural Center, Universiti Malaya is devoted to topics related to the performing arts. Both journals provide avenues for local and foreign academics to publish their research findings. The academic staff and postgraduate students of the two universities are at the forefront of ethnomusicological research on the musics of multi-ethnic Malaysia as well as other parts of Southeast Asia.

Tan Sooi Beng

Liaison Officer Report: Uzbekistan 1997-2003

The present condition and tendencies of ethnomusicology in Uzbekistan have a strong connection with the process of nation-building of the state (since 1991) and its ideology. Musical traditions play an important role in the process of searching for a new national identity. During the last years the cultural policy in the field of music has seriously changed. New priorities have emerged. The most important attention is devoted to problems of revival of traditional national music. The President of Uzbekistan announced several decrees to reconstruct, promote and protect traditional music culture: honorary titles ("The People Hafiz /singer/of Uzbekistan", "The People Bakhshi /epic singer/ of Uzbekistan Republic", March 2000), new structures (the National Academy of Dance etc), new musical festivals, competitions and so on. Many new ensembles of traditional folk and classical music appeared in different cities of Uzbekistan (for instance, maqam ensembles in Bukhara, Samarkand, Tashkent and other cities).

The main problems discussed by the musicologists in their publications and reports focus on traditional music and its national or ethnic roots. Although the

quantity of publications in Uzbek is increasing, the Russian language continues to be preserved in its scientific function. Musicologists try to re-evaluate the past musical history and researches, to find new research approaches instead of the Soviet theoretical methodology, or to combine both new and old methods. The scientific ties between the musicology of Uzbekistan and Russia as a paradigm of the Center and Periphery were broken off (with the exception of separate contacts especially with musicologists from the Central Asian states). Musicologists turn their researches to real living traditions and show a strong interest in the local music traditions and activities.

I. Festivals, competitions and scientific conferenses.

1. International Music Festival "Sharq taronalari" (Melodies of the East), in Samarkand, in August, biennale. It was founded in 1997 by the decree of the President of Uzbekistan. The program includes various kinds of traditional music of the East, maqam music, dances etc. In the framework of the festivals the scientific conferences are arranged: in 1997 – conference "Commonness of Musical Art of Oriental Folks"; in 1999 – "Music Instruments of the People of the East"; in 2001 – the Vth Meeting of the ICTM Study Group on Maqam (See the report by Jurgen Elsner, Report of the 5th Meeting of the ICTM Study Group on Maqam. – In: Bulletin of the ICTM, No. CXIX, October 2001, p.16-18). The 2003 conference will be devoted to singing art.

2. The annual Open Folklore Festival "Boysun Bahori" (Spring of Baysun) is held in the small mountain city of the Surkhandarya region, Baysun, South of Uzbekistan (in May 2002 and May 2003). It is under the patronage of UNESCO, Arts Academy and some of non-governmental organizations of Uzbekistan. The program includes folklore ensembles from Uzbekistan and other countries, competitions for the prize of Turgun Alimatov (the famous Uzbek musician) for performers of traditional music, and for the epic singers (bakhshi), etc. Two CDs with traditional music recorded during the festival concerts were issued. There are also scholarly conferences in the frame of the festival ("The problem of preservation of the Folk culture"). Recently the organizers published "Transactions of the Baysun Research Expedition" (1 volume, Tashkent, 2003. 108 pp., ill. In Russian, Uzbek and English) which includes some articles devoted to the traditional music culture of Baysun.

3. National and local festivals and competitions devoted to different kind of traditional performers, schools and styles: the Republic competitions for performers of maqams, the Republic competition of singers devoted to the famous Samarkandian singer Hoji Abdulaziz Adburasulov, competition for performers of the katta-ashula (specific vocal genre of Ferghana Valley and Tashkent), among others.

4. In May 26-30, 2003, in the small town Isfara, Tadjikistan, the International Symposium and Festival of classical music "Shashmaqom – Revival of classical Traditions in the Context of Interaction of Cultures in Countries of Central Asia" was sponsored by the Open Society Institute (Soros Foundation) –Tadjikistan. A group of musicologists from Tashkent, Uzbekistan, participated in the Symposium and presented reports: Otanazar

Matyakubov, “Shashmaqom in the maqomat context”; Alexander Djumaev, “Historical Problems of Bukharan Shashmaqom: origin, forms of being, aesthetic principles”; Rustam Abdullaev, “Shashmaqom and traditions of singing art in Ferghana Valley”; Soib Begmatov, “Surnai variants of Ferghana-Tashkent maqom”; Iroda Dadadjanova, “Gender dilemmas in the traditional music of Central Asia”.

II. New structures

The new non-governmental and non-commercial organization – Turgun Alimatov Charity Fond – was established in August 2000. A main task of its activity is to promote national classic and traditional popular music. The Fond supported festivals and scientific conferences in Baysun, organized concerts of traditional music and issued CDs with classic Uzbek music.

III. Important dissertations defended in Tashkent

(Abstracts in Russian with English summaries)

1. Sultonali Hudoiberdiev. *Funktsionalnye osobennosti traditsionnogo dutara v muzykalnoi sisteme tadjikov i uzbekov* [Functional peculiarities of traditional dutar in the musical system of Tadjik and Uzbek] 1994. 22 pp.

2. Murodullo Abdukarimov. *Tanbur, sato i setor v muzykalnoi traditsii Uzbekistana i Tadjikistana* [Tanbur, Sato and Setor in the musical traditions of Uzbekistan and Tadjikistan]. (Candidate Diss.) 1997. 20 pp.

3. Oqilkhan Ibragimov. *Semantika makomov* [Semantics of maqams]. (Doctorate Diss.)1998. 32 pp.

4. Abdulaziz Hoshimov. *Ili uigurlarining kasbiy musikasi (meros)* [Professional Music of Ilian Uigurs (Heritage)]. (Doctorate Diss.) 2001. 36 pp. (in Uzbek).

5. Arzu Azimova. *Voprosy sintaksisa vostochnoi monodii* [Issues of the Syntax of Eastern Monody]. (Doctorate Diss.) 2001. 40 pp.

6. Iroda Dadadjanova. *Qutbiddin ash-Sheroziyning musiqiy ta’limoti* [Qutb al-Din al-Shirazi’s musical doctrine]. (Cand. Diss.) 2002. 20 pp. (in Uzbek).

IV. Recent publications (books).

1. Arzu Azimova. *Voprosy sintaksisa vostochnoi monodii. K istorii ego stanovleniia i razvitiia* [Issues of the Syntax of Eastern Monody. Towards its formation and development] Second volume. Tashkent: 1998. 104 pp., bibl. In Russian. First volume was published in 1989. Formal and semantic aspects of the syntax of monody based on Uzbek, Uygur and Karakalpak music traditions.

2. Abdurahman Jomiy. *Risola-yi musikiy* [Abd al-Rahman Jami. The Treatise on music]. Translation from Persian into Uzbek by Nafas Shodmon. Tashkent, 1997. 49 pp. In Uzbek. The well-known “Treatise on music” by Abd al-Rahman Jami (XV c.) for the first time translated into Uzbek. The Russian translation was made in 1945 by Leningrad orientalist Alexander Boldyrev and published in Tashkent in 1960.

3. *Komiljon Otaniyozov zamondoshlari hotirasida. Hotiralar* [Komiljon Otaniyozov in the memories of his contemporaries. Memories]. Tashkent, 1998. 88 pp., ill. In Uzbek. Memories about famous Uzbek (Khorazmian) traditional singer Komiljon Otaniyozov (1917-1975).

4. Mulla Bekjon Rahmon oghly va Muhammad Yusyf Devonzoda. *Khorazm musiqiy tarikhchisy* [A Survey of Histiry of Khorezmian Music]. Editor Botyr Matyokubov.Tashkent,1998. In Uzbek. The second edition of the book about traditional Khorazmian music made in Cyrillic alphabet (first edition was published in Moscow in 1925 in Arabic script).

5. Mutal Burhonov. Kulgil khazinasi (Burhonnoma) [Treasury of Soul. Memories]. Editor F.Qosimov. Bukhara, 1998. 127 pp., ill. In Uzbek. Memoirs of the famous Uzbek Soviet composer Mutal Burhanov (1916-2002) containing information about traditional music culture, musicians and institutions in Bukhara and Samarkand.

6. Roza Sultanova. *O vzaimosviaziah usulia i ritma melodii v vokalnyh chastiah Shashmakoma* [On relations between usul and rhythm of melody in vocal parts of Shashmaqom]. Tashkent, 1998. 52 pp. In Russian.

7. Roza Sultanova. *Ritmika vokalnyh chastei Shashmakoma* [Rhythmic of vocal parts of Shashamakom]. Tashkent: Yani, 1998. 124 pp.+XL. In Russian with English summary.

8. *Alpamys (Dostondan parchalar)* [Alpamys Epics, Fragments from dastan]. Editors: Faizulla Karomatli, Turahoji Mirza. Tashkent: San'at Journal Editorial Board, 1999. 258 pp., notes. In Uzbek and Karakalpak. A version of Karakalpak epics recorded by folklorist Mansur Afzalov and musicologist Karima Olimboeva in 1956 from zhyrau Qiyas Qairatdinov (1903-1974) and notated by Suren Gabrielian. Introduction article (Musical basis of "Alpamys") was written by Faizulla Karomatli.

9. Kompozitory i muzykovedy Uzbekistana. Spravochnik [Composers and musicologists of Uzbekistan. Reference Book]. Compiled by Tamara Goloviants and Elena Meike. Tashkent, 1999. 200 pp., ill. In Russian. Reference book sponsored by the Open Society Institute (Soros Foundation)-Uzbekistan contains information about music historians and ethnomusicologists and their publications (Rustambek Abdullaev, Ilyas Akbarov, Mahmud Ahmedov, Saibjon Begmatov, Tuhtasin Gafurbekov, Alexander Djumaev, Oqilkhan Ibragimov, Faizulla Karomatli, Otanazar Matiakubov, Abdumanon Nazarov, Abdulaziz Hashimov and others).

10. Alexander Djumaev. Notes [Booklet] in the CD: Ari Babakhanov & Ensemle. Shashmaqam: The tradition of Bukhara. Uzbekistan. Amsterdam: New Samarkand Records, 1999. 14 pp., ill.

11. Botyr Matyakubov. *Khorazm doston ijrochiligining zarkhat sahifalari* [Gold Pages of the performaing Art of Khorezmian Dastans]. Tashkent, 1999. In Uzbek. Study about Khorazmian school of epic musical tradition.

12. Nafas Shodmonov. Hoja Abdulqodir Maroghiy [Khwadje Abd al-Qadir Maraghi]. Tashkent, 2000. 80 pp. In Uzbek. Biography of well-known musician and author of treatises on music in Persian Abd al-Qadir Maraghi (d. 1435 in Heart) with short description of his treatise on music "Maqasid al-alhan".

13. Sultonali Hudoiberdiev. Hofizoni mumtozi khalqi tojik [Prominent Singers of Tajik People]. Tashkent-Khodjend, 2000. 109 pp., ill., notes. In Tajik and Uzbek. Survey of biographies and performing activity of the prominent Tajik singers from Khodjend city (XIX-XX centuries): Sodirkhon Hofiz (Bobosharifov), Ma'rufkhoja Bahodurov, Boimuhammad Niyozov, Jurabek Nabiev and others.

14. Fattakhon Mamadaliev. *Milliy musiqa ijrochiligi masalalari* [The Questions of the performance of national music]. Editor Rawshan Yunusov. Tashkent, 2001. In Uzbek. The famous Uzbek singer (d.1999) belonged to Ferghana song tradition discusses important issues of traditional singing art.

15. Uzbekiston san'ati (1991-2001 yillar) [Arts of Uzbekistan (1991-2001)]. Editor A.Khakimov. Tashkent, 2001. In Uzbek. Table of contents: Oqil Ibrohimov, Faizullo Karomatli, Rawshan Yunusov, Folk Music Creative Work; Classical Traditional Professional Music; Jasur Rasultoev, Performing Art of Instrumental Music; Tohtasyn Ghafurbekov, Creative Work in Traditional Compositions.

16. Abdulaziz Hoshimov. *Uigur kasbiy musiqa an'analari* [Traditions of Uigur Professional Music]. Tashkent: Swiss Agency for Development and Cooperation, The Aga Khan Trust for Culture, 2003. 166 pp., ill., notes, with CD. In Uzbek with Uigur poetical texts. Abdulaziz Hoshimov (1939-2003) considers Uigur professional music and its genres (muqom, doston, nohsho, sanam), local traditions and variants, poetical base, etc. There is appendix with notes, poetical texts and data of musicians.

Alexander Djumaev

Liaison Officer Report: Serbia and Montenegro

This report provides insight into ethnomusicological activities in Serbia and Montenegro (former Federal Republic of Yugoslavia) in the period between 2000 and 2003. It contains references to scholarly meetings, newly published books and articles, discographic releases, and education.

The hard economic situation resulting from the war, UN sanctions and NATO bombing affected the cultural and scholarly developments in Serbia and Montenegro. The association of folklorists from Serbia and the association of folklorists from (its province of) Vojvodina practically stopped their activities. Ethnomusicology within the state became largely dependent on the enthusiasm of a rather small number of scholars. Despite hardships, some ethnomusicologists actively participated at international scholarly meetings. Those within the ICTM included study groups meetings on Music and Minorities in Ljubljana 2000 (Dimitrije O. Golemović, Nice Fracile), on Ethnochoreology in Szeged 2002 (Olivera Vasić, Selena Rakočević), and on Historical Sources of Traditional Music in Münster 2002 (Nice Fracile). Other meetings included: The 14th International Symposium on Balkan Folklore in Ohrid 2000 (Olivera Vasić, Dimitrije O. Golemović, Nice Fracile), The 2nd International Symposium on Music in Society in Sarajevo 2000 (Dragoslav Dević, Dimitrije Golemović, Selena Rakočević, Nice Fracile), Die globale Weltordnung und die nationale Musikidentität in Vilnius 2001 (Dragoslav Dević), The 3rd International Symposium on Music in Society in Sarajevo 2002 (Nice Fracile), and The 7th Symposium on Bagpipes in Strakonica 2002 (Danka Lajić-Mihajlović, Mirjana Vukičević-Zakić). Most of these participations were made possible thanks to the kindness and financial support provided by the organizers, so I gratefully acknowledge their collegial help.

The 75th birthday and 50th anniversary of professional work of the renowned ethnomusicologist and long-time professor Dragoslav Dević was marked by a successful international symposium *Čovek i muzika* (Man and music), organized by the Department of Musicology and Ethnomusicology at the Faculty of Music in Belgrade in 2001. The total of 36 participants came from Austria, Bosnia and Herzegovina (Republic of Srpska), Bulgaria, Cyprus, Greece, Macedonia, Serbia, and Slovenia. The proceedings include the papers, discussions, three papers by Professor Dević hitherto unpublished in Serbian, along with his biography and bibliography, and a CD with music examples. This volume was edited by Dimitrije Golemović (*Čovek i muzika*, Belgrade: Vedes, 2003, 758 pp.).

Muzika kroz misao (Music through thought) was another scholarly meeting organized by the Department of musicology and ethnomusicology in Belgrade in 2002. Papers presented at this meeting are available in edited volume (*Muzika kroz misao*, Belgrade: Katedra za muzikologiju i etnomuzikologiju Fakulteta muzičke umetnosti u Beogradu, 2002, 189 pp.).

Dimitrije O. Golemović's book *Refren u narodnom pevanju: od obreda do zabave* (Refrain in folk singing; from ritual to entertainment) elaborates on the important poetic and musical segment of folk song. Even though the study of refrain, largely neglected in literature, is based on the materials from Serbia, Montenegro, and Bosnia and Herzegovina's Republic of Srpska, it gets to the heart of some rules of folk singing in general (*Refren u narodnom pevanju: od obreda do zabave.* Bijeljina: Renome and Banja Luka: Akademija umetnosti, Beograd, 2000, 287 pp.).

Dragoslav Dević's *Antologija srpskih i crnogorskih narodnih pesama s melodijama* (Anthology of Serbian and Montenegrin folk songs) is a representative edition that contains 287 songs with melodies. Some musical transcriptions are accompanied by sound examples of "authentic and city folk songs" on two attached CDs with the author's valuable comments in Serbian and English. This all-inclusive modern anthology serves as a guide to discovery, interpretation and evaluation of real musical and folklore values of Serbs and Montenegrins (*Antologija srpskih i crnogorskih narodnih pesama s melodijama*. Belgrade: Karić Fondation, 2001, 387 pp.).

The young ethnomusicologist Selena Rakočević's book, *Vokalna tradicija Srba u Donjem Banatu* (The vocal tradition of Serbs from lower Banat), vividly illustrates folk singing in a traditional culture, permeating of folk and choral singing, and permeating of rural and urban vocal traditions. The book contains 375 musical examples that the author herself recorded and transcribed. Detailed transcriptions are followed by detailed analyses and conclusions (*Vokalna tradicija Srba u Donjem Banatu.* Belgrade: Zavod za udžbenike i nastavna sredstva, 2002, 424 pp.).

The renowned ethnomusicologist Radmila Petrović and Jelena Jovanović joined efforts in preparing a bilingual (Serbian/English) volume devoted to the traditional group of singers and players "Crnućanka", its activities at home and abroad and its rich repertoire. The book contains 44 musical transcriptions, photographs, and particularly interesting outdoor sound recordings on an attached CD, made in the period 1959-1982 and taken from the Sound Archive of the Institute of Musicology in Belgrade. (*"Ej, Rudniče, ti planino stara": Tradicionalno pevanje i sviranje grupe Crnućanka / "Hey, Rudnik, you Old Mountain": Traditional Singing and Playing by the Crnućanka Group*. Belgrade: Institute of Musicology, Serbian Academy of Sciences and Arts; Gornji Milanovac: Cultural Centre; Belgrade: The Vuk Foundation, 2003, 142 pp.).

Jelena Jovanović produced yet another book, this time focused on the wedding in the central Serbian region of Sumadija (*Starinske svadbene pesme i običaji u Jasenici (u Šumadiji) / Archaic Wedding Songs and Customs in Jasenice (in the region of Šumadija*. Belgrade: Muzikološki institut Srpske akademije nauka i umetnosti, 2002, 206 pp.).

Ethnomusicological and ethnochoreogical activities in Serbia and Montenegro are well reflected in more than 100 scholarly papers published in edited volumes and periodicals at home and abroad. Data about folk dances from some regions of Serbia is available in seven volumes, edited by Olivera Vasić and Dimitrije O. Golemović and published in Belgrade by Centar za proučavanje narodnih igara Srbije: *Narodne igre Srbije* (Folk dances from Serbia), Vols. 17 and 18 (2000), Vols. 19 and 20 (2001), Vols. 21 and 22 (2002) and Vol. 23 (2003). Dajana Kostić's book *Običaji, pesme i igre u Gornjoj Resavi* (Customs, songs and dances from Gornja Resava) was published by Centar za kulturu Despotovac and Narodna biblioteka «Resavska škola» (2001, 242 pp.). Dragica Radović's book *Piva – običaj igre i pesme u Pivi (Piva – custom of dance and song from Piva)* was published in Vrbas by Slovo (2002, 150 pp.), while Dragan Trifunović's book *Narodni običaji i igre u Beličkom kraju (Folk customs and dances from the Beličko Region)* in Jagodina by Zavičajni muzej (2003, 99 pp.).

Traditional music from Serbia and Montenegro, as well as from the other Balkan areas, is presented on the following CDs:
Dimitrije O. Golemović: *The Roma in Serbia. Anthology of Traditional Gypsy Music*, Balkan Musical Archive Vol. 1, Culture of Peace Center. Ljubljana 2001; Female vocal group Moba: *Vazda žnjeješ, Jano / You Just Keep on Reaping, Jana.* Belgrade 2001; Nice Fracile: *The Sounds of the Plains: An Anthology of Vojvodina's Traditional Music from Serbia and Montenegro.* UNESCO Collection of Traditional Music of the World. Paris 2002 (forthcoming); Dimitrije O. Golemović: *Vrani se konji sedlaju: izvorna pjevačka grupa KUD-a "Petrova gora – Kordun"*. Belgrade 2003; Dimitrije O. Golemović: *Polyphony of the Balkans / Polifonija Balkana* (concert recording), 34th Belgrade Music Festival, October 1st – October 16th, 2002, Belgrade 2003.

In terms of education, there are two university level institutions that offer programs in ethnomusicology. Both of them, Faculty of Music in Belgrade and Academy of Arts in Novi Sad, have a department for musicology and ethnomusicology. An undergraduate program in ethnomusicology at either of them encompasses a period of five years.

Led by the desire to enable the best students of musicology and ethnomusicology from the territories of what was the Socialist Federal Republic of Yugoslavia to present papers and to get feedback from their colleagues and professors from the other university centers, the Department of Musicology and Ethnomusicology of the Academy of Arts at the University of Novi Sad will host the "International Meeting of Students of Musicology and Ethnomusicology" in October 2003. Students and professors from Belgrade, Ljubljana, Novi Sad, Sarajevo, Skopje, and Zagreb have confirmed their participation.

Nice Fracile
(Translated from Serbian into English by Vesna Jovanović)

Report from the ICTM Ethnochoreology Substudy Group on Round Dances - 19th Century Derived Couple Dances

The substudygroup on *Round dances - 19th century derived couple dances* had its first meeting in Prague 3 - 6 April 2003. The meeting was hosted by Daniela Stavelova and Dorota Gremlicova at the Academy of Performing Arts. The secretary of the substudygroup, Egil Bakka, chaired the meeting. The other participants were: Anca Giurchescu, Anna Starbanova, Dalia Urbanaviciene, Elsie Dunin, Eva Kröschlova, Iva Niemcic, Laszlo Felföldi, Mats Nilsson, Rebeka Kranjec, Theresa Buckland. Additionally several students assisted in the work and took care of practical tasks.

During the two first days the participants presented selected and prepared material of Round dances, which was then discussed. This created a platform for designing plans for further work the last day of the meeting.

The substudy group on 19th century couple dances decided to take “Round dances - 19th century derived couple dances” as its working title. There was considerable discussion on the term “round dances”. The term was very widespread and well established for the genre in many European languages in the 19th century. On the other hand the term round dances is, without explication or definition, not self explanatory and thus ambiguous. It has been used for other dance genres in the 20th century but hardly as consistently. The alternative proposed would be to coin a more descriptive, self-explanatory term, but the group decided to stay with "Round dances" as part of the title.

The group decided to work along 4 parallel main tracks, which means that we have identified 4 types of material and plans for the work with each of these types. For at least the next meeting we plan to work with all the main tracks, but the participants can choose to which tracks they will contribute with material and which not.

These main tracks were identified:
1. Analysis and classification of Round dance movement patterns including musical parameters.
2. Dancing masters / dance teachers and their material on Round dances
3. The political, ideological and socio-cultural discourse on Round dances
4. Organised contexts of Round dances

The groups also saw two crossing tracks to work with, which can link all the main tracks:
1.Continuity; 2. The agents (methodology - to identify who, what, where, when, how and why)

The group decided to take a small set of tentative criteria as a help to start delimiting or defining the core of the Round dance genre. The aim, at least in

the first instance is to try to focus and identify core material and to find similarities rather than differences.

These were the preliminary criteria which were agreed upon:
1 One couple can realise a complete version of a dance
2. Couple turning along a circular path is a major characteristic
3. Couple turning where partners face each other is a major characteristic
4. The main focus will be on unregulated dances with many melodies

We consider one melody/regulated (sequence) dances as a separate group on the side of, but connected to the round dances.
The next meeting of the substudy group will take place in Vilnius, Lithuania, 2 to 5 of October 2003, hosted by Dalia Urbanaviciene.

Egil Bakka

Report from the ICTM Ethnochoreology Sub-Study Group on Iconography

The meeting was hosted by Marianne Bröcker in the historic town of Bamberg, 27-30 March, 2003. It consisted of (1) presentations of works in progress followed by ample and in-depth discussions; (2) a session dedicated to database cataloguing of dance images, and (3) a session devoted to the volume or book of essays on dance images the sub-study group plans to produce.

I. Individual Presentations
In her "Some Polish dances--the polonaise and others--painted in different historical times", Grazyna Dabrowska pointed out that the majority of iconographic material on Polish court and folk dances dates from the 19th century though earlier images (Death Dance) exist, together with musical and literary sources. She focused on images of the polonaise, well-known throughout Europe, and posed a series of questions that touched on aesthetics and historical context.

Christine Glauser's "The use of old photographs in Greek village interviews" dealt with photographs of dance events of the 1950s to the 1970s in the region of Siatista, northern Greece, and specifically, 1) methodological aspects for the use of photos in Oral History; 2) photographs as a source for socio-anthropological analysis of dance events.

Barbara Sparti's "Who are the dancers in Lorenzetti's 14th century Sienese 'Buon Governo' fresco?" broke down recent views that the dancers were men and public entertainers through the use of sources such as contemporary chronicles, paintings, literature, dress, and symbols within the fresco itself.

Tvrtko Zebec's "*Stecci*--reflections of culture and faith", followed upon Elsie Dunin's previous studies of the upright tombstones in Croatia. Drawing on

approaches by Christian iconographers and others, Zebec tried to connect the tombstones--with their "celestial" kolo-dance engraving motifs--and fresco depictions of the dance of death, seeing them as the same symbolic idea developed in two different ways--the link between the world of the living and the world of the dead--or a transition, the crossing of a soul into eternal life.

Judy Van Zile, in her "Images related to Korean dance--a summary", spoke about issues in interpreting the myriad kinds of visual representations of dance in Korea, and commented on broad issues she considered potentially important in other geographic areas as well.

Irene Loutzaki's "A visual play between myth and history. The folk painter Theophilos Chatzimichael (1873-1934)" concerned the use of folk painting as a medium to study dance and, in particular, how the painting has the potential to question, to tell in different voices or see through different eyes what is depicted. Theophilos was identified with the concept of "Greekness", experienced and promoted in ideological terms which attempted to return to the roots of Hellenism.

Mohd Anis Md Nor's "Iconographic perspectives of Islamic culture and their dances" focused on the elements of the artistic expression of *tawhid* in Islamic art which also included culturally structured movement systems. The notion of Islamic aesthetics are depersonalized through the abstractions of the arabesque. An overview of dances in the Islamic communities was presented to illustrate the categories of dances similar to the categories of music and singing as cited by Al-Faruqi.

László Felföldi's "Stereotype elements in iconographic representations" proposed such questions as the types of stereotypes (patterns, emblems, clichés, etc.), their use as metaphors, the reasons for using them in images (lack of invention, impressing the public, propagandistic aims, political purposes); and how to evaluate stereotypes. Their meaning and characteristic features were discussed with particular references to repetitive elements in dance images of the 18th-19th centuries in Hungary and bottle dances in recent 20th century folklore. Felföldi concluded that our sources for dance research are more inclined to be fiction rather than reality or, at least, different realities.

The question of metaphor and different languages was taken up also by Placida Staro, in her, "Dance as Metaphor--a report on a work in progress". She pointed out that in civilizations which use written languages, symbolic connections are mediated in an idiomatic form (as opposed to those communities which have no written language, and where movement assumes, or can assume, in its iconographic form, a linguistic meaning, a direct rapport with the universe of ideas, where gesture assumes an emblematic value). The use, therefore, of a representation of movements that crosses words and is connected with the symbolic universe, is always predominated both by the author and the interpretor of the work. In trying to clarify the separation

between ideal and real dance which exist in western culture, Staro posed many questions, including: has the dance in western culture ever assumed an emblematic value "for itself", that is, not mediated by the idiomatic link with language?

Several questions were raised by Judy Van Zile concerning "dance iconography" including: How do we interpret images of the past in the present? Do images reveal or conceal? Are images used to reconstruct the past? Validate the present? Suggest or document reality? Apart from obvious issues of translating from one medium to another, are there universal issues in interpreting dance images? Issues that suggest methodologies? Did the artist intend his work as a dance image, or is it a dance image only because we label it as such--because that's our interest. Can art historians and dance researchers contribute to each others' methodologies and foster the fullest understanding of dances images?

Barbara Sparti

II. Database session: cataloguing dance images

Elsie Dunin pointed out that many ethnochoreologists have amassed personal collections of fieldwork images that only they can identify, and which are invaluable for the tracking of continuities and changes in the dance events that are being studied. The tangible image of these studies is a treasure chest of information, and must be catalogued and indexed by the collector, and not by a third party. Hence the necessity to identify computer programs that are basic, useful and that will not become obsolete in a matter of a few years. For this reason, a continuing discussion and sharing of information about technological advances to catalog and index images should continue to be shared at future meetings of this Sub-Study Group.

As an example of applying already established software programs, Judy Van Zile described a bibliographic program, Endnote, customized for an iconography database project with Korean dance images. A model was created for inputting "records" of iconographic images, which could then be outputted in a variety of formats. Ultimately, a notebook with images and printout of data about the images was produced.

Placida Staro pointed out how the architecture of the different programs now used in national archives (U.S.A. and Europe) is constantly updated because of changes in media development. The discussions she had with the heads of these projects brought her to the conclusion that it is not now necessary to have a shared protocol in the software used, but first of all to use programs with a high degree of compatibility with the most common protocols for data-base. The future is in the virtual projects and the scholar's problem has to be the consistent way of classifying his own material (in our case "dance") and not the technical media.

László Felföldi explained that in order to promote cross-cultural research in ethnochoreology, we would need to create multimedia databases being accessible on internet or on CD-ROM. It may be especially useful in smaller regions, where the dance iconographic materials (together with the historical texts and musical documents) have easily comparable genres, techniques, topics. Another important issue is the comparison of historical dance material with the documents of recent dance folklore. Felföldi urges international cooperation. As a preparation for this project, the members of the sub-study group on dance iconography could compile a collective database with some examples interpreted and described in their regional and historical framework.

Elsie Dunin and Barbara Sparti

ICTM MEETING CALENDAR

2003 3 - 5 October Vilnius, Lithuania	**Meeting of the ICTM Ethnochoreology Substudy Group on Round Dances - 19th Century Couple Dances - 2nd meeting** Contact: Egil Bakka Email: egil.bakka@hf.ntnu.no
2004 4 - 11 January Fuzhou & Quanzhou China	**37th World Conference of the ICTM** (see details in this Bulletin) Local Co-Chairs: Wang Yao Hua and Tsao Penyeh Prog. Committee: Don Niles (Chair), Steve Feld, Anca Giurchescu, Margaret Kartomi, Lee Tong Soon, Tsao Penyeh, Wang Yao Hua and Anthony Seeger
2004 27 February Cambridge USA	**ICTM Colloquium: *Local Theory/Local Practice: Musical Culture in South Asia and Beyond*** (see details in this Bulletin) Contact: Richard K. Wolf; Email: rwolf@fas.harvard.edu or Kiri Miller; Email: kmmiller@fas.harvard.edu
2004 28 April - 2 May Graz Austria	**Meeting of the ICTM Study Group on the Historical Sources of Traditional Music** (see details in this Bulletin) Contact: Susanne Ziegler; Email: s.ziegler@smb.spk-berlin.de and Björn Aksdal bjoern; Email: aksdal@hf.ntnu.no
2004 5 - 9 July Limerick Ireland	**ICTM Colloquium: *Identifying Conflict within Music, Resolving Conflict through Music*** Contact: John Morgan O'Connell Email: John_OConnell@Brown.edu
2004 11 - 18 July Monghidoro Italy	**Meeting of the ICTM Study Group on Ethnochoreology, *The Silence of Dance*** Contact: Placida Staro Email: starop@tin.it
2004 11 - 16 July Melbourne Australia	**2004 Symposium of the International Musicological Society** (see details in this Bulletin) Website: http://www.arts.monash.edu.au/music/SIMS2004/ Contact: Margaret Kartomi Email: Margaret.Kartomi@arts.monash.edu.au or sims2004.music@monash.edu.au
2004 27 August - 3 September Roc Croatia	**Meeting of the ICTM Study Group on Music and Minorites** Contact: Ursula Hemetek (see details in this Bulletin) Tel: + 711 55-4211; Fax: + 711 55-4299 Email: hemetek@mdw.ac.at

MEETINGS OF RELATED ORGANIZATIONS

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

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

Dance Analysis Intensive Course: New Ethnochoreologists 7,5 ECTS
24 - 28 November, 2003, Dance Studies, Norwegian University for Science and Technology, Trondheim, Norway (see further details in this bulletin)
Egil Bakka by email: egil.bakka@hf.ntnu.no or by phone: +47 73 59 56 75

Combined Conference of the New Zealand and Australia Musicological Societies - *Music & Locality: towards a local discourse in music*
November 27-30, 2003**,** Wellington, New Zealand
The combined conference of the MSA and NZMS brings together a wide range of national and international interests and musical specializations which has created an exciting and stimulating gathering on the previous occasions of this joint conference - Auckland 1996 and Sydney 2000. The theme of this year's conference, Music and Locality, could interest those working in classical studies, popular music and jazz, indigenous music, dance and music, and ethnomusicology, but also free papers in all these areas are expected. For further information, please refer to the conference link at: www.msa.org.au

9th International CHIME Meeting
Orality and Improvisation in East Asian Music
1 to 4 July 2004, University of Sorbonne / Abbey of Royaumont, Paris, France
For further information contact the Programme Committee of the 9th CHIME Meeting, c/o P.O.Box 11092, 2301 EB Leiden, The Netherlands, e-mail: chime@wxs.nl, fax: +31-71-5123.183. More news on the conference programme and on possibilities for pre-registration and booking of accommodation will be announced soon. Check the CHIME website at http://home.wxs.nl/~chime for the latest news.

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