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*new appointments*
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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 the newly appointed Yearbook Editor: Don Niles, Institute of Papua New Guinea Studies, Box 1432, Boroko 111, Papua New Guinea; email <ipngs@global.net.pg>. 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: Please send books, periodicals, and other printed material for review to Prof. Frederick Lau, Department of Music, University of Hawai‘i at Manoa, 2411 Dole Street, Honolulu, HI 96822, USA; email <fredlau@Hawaii.edu>; fax +1 808 956 9657

ICTM Film and Video Reviews Editor: Until a new film/video review editor is appointed, please send films and videos for review to Don Niles, Institute of Papua New Guinea Studies, Box 1432, Boroko 111, Papua New Guinea; email <ipngs@global.net.pg>

ICTM Record Reviews Editor: Please send audio recordings for review to Margaret Sarkissian, Music Department, Smith College, Northampton, MA, 01063, USA; email <msarkiss@smith.edu>; fax +413/585-3180

ICTM Website Reviews Editor: Web addresses appropriate for website review should be forwarded to Dr. Suzel Reily by email <s.reily@qub.ac.uk>

Please do not send books, CDs, or videos for review to the Secretariat. Please send materials directly to the respective review editor.

MEMBERSHIP INVOICES
Invoices for 2005 Membership Renewals were sent earlier this year. If you have recently moved, please provide us with your current email address.

ICTM WEBSITE
The ICTM website has been redesigned for your convenience and benefit. You can now submit updates to your Directory entry online.

The views and opinions expressed herein are those of the individual author(s) and do not reflect the policies of the Bulletin, its Editor and staff, the ICTM or UCLA. © 2005 ICTM
SUBMISSIONS FOR THE BULLETIN OF THE ICTM
(current Editor: Kelly Salloum) The Bulletin is primarily a means for communicating ICTM information. If space allows, however, the Bulletin considers news from international organizations affiliated with ICTM. 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. Material will be edited, when necessary, without notification.

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 will only be mailed to paid-up members.

Mailing Schedule:
April Bulletin:  Beginning of April
October Bulletin:  Beginning of October
YTM:  Mid-December
All mail goes out via surface domestically and ISAL internationally. Please allow at least 6-12 weeks for surface mail to reach you, depending on your location.

IMPORTANT SECRETARIAT NEWS:

THE ICTM SECRETARIAT IS MOVING!
Please see details on the following page.

ICTM DIRECTORY OF TRADITIONAL MUSIC 2005 - Last Printing!
Please note the DIRECTORY 2005 will be the last printed edition of the Directory. After the 2005 edition has been mailed, the Directory will only be available online. Special arrangements will be made for ICTM members who do not have internet access.

IMPORTANT UNESCO NEWS:
Please see the announcements on page 19 of this bulletin for important updates on ICTM and UNESCO.
FROM THE current SECRETARY GENERAL (Anthony Seeger):

Please see the report from the current Secretary General located in the Minutes of the 37th Ordinary General Assembly on pages 5 - 13.

THE ICTM SECRETARIAT IS MOVING!
Please note that on January 1st, 2006, Stephen Wild will become the new ICTM Secretary General and the Secretariat offices will move to the Australian National University in Canberra, Australia.

Please direct all correspondences, membership applications, membership and subscription payments to the new Secretariat in Australia after January 1st, 2006.

NEW SECRETARIAT CONTACT INFORMATION after January 1st, 2006:
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email: Stephen.Wild@anu.edu.au

FROM THE outgoing PRESIDENT (Krister Malm):

Please see the report from the outgoing President located in the Minutes of the 37th Ordinary General Assembly on pages 5 - 13.

FROM THE newly elected PRESIDENT (Adrienne L. Kaeppler):

Greetings everyone,
I am happy to be your new President and thank you for your confidence. I want to thank our outgoing President Krister Malm and our outgoing Executive Board members Egil Bakka, Tilman Seebass, To Ngoc Thanh., and Wang Yao Hua for their fine work and devotion to the ICTM. I also want to welcome our new Vice-Presidents Allan Marett and Wim van Zanten and our new board members Tran Quang Hai and Tan Sooi Beng. Remember that ICTM is a member-driven organization and all of the board members want to hear from you.

We look forward to seeing you at our next meeting in Vienna and at our study group meetings that will take place in many parts of the world next year.

Finally, I want to thank Anthony Seeger and Kelly Salloum for their excellent work at the Secretariat. They went far beyond the call of duty and are responsible for the fine shape in which the ICTM exists today. Thank you from all of us!

And welcome Stephen Wild as our next Secretary General.
President Krister Malm opened the 37th General Assembly at 2:35 pm.

1.a) Apologies for Absence – The President announced apologies for absence for many ICTM members including: Mwesa Mapoma (LO, Zambia), Richard M. Moyle (LO, New Zealand), Hildegard Kiel (LO, Tanzania), Nice Fracile (LO, Serbia and Montenegro), Flora M. Ntsihlele (LO, South Africa), John O’Connell (NC, Ireland), Ewa Dahlig-Turek (NC, Poland), Norman Stansfield (NC, Canada), Rimantas Sluzinskas (NC, Lithuania), Wang Yaoua (NC, China), Matthias Stoeckli (Guatemala), Pegge Vissicaro (USA), Fred Lau (USA).

1.b) In Memoriam – In Agenda item 2., the President acknowledged the passing of important members of the ICTM community, Alice Moyle, Ursula Reinhardt, Shigeo Kishibe, Tullia Magrini and Gerard Behague, and Ki Mantle Hood.

2. President’s Report (as read by President Krister Malm) –
Before I go on with my report I want to draw your attention to the members that have left us since our latest General Assembly meeting. I especially want to mention those who have served the council in different offices through the years, which are Alice Moyle, Ursula Reinhardt, Shigeo Kishibe, Tullia Magrini and Gerard Behague. I also want us to remember another prominent scholar in our field who passed away a few days ago: Ki Mantle Hood.

Let us rise in honour of these members and all other members that have passed away since our last General Assembly.
Thank you!

Dear colleagues,
Our Council is in good shape and the members are using it as a framework for carrying out a wide range of activities. The International Council for Traditional Music is certainly a very functional international society that serves important purposes for its members and our discipline and also in relations of our discipline with the international community at large.

A Yearbook has been published since the Conference in China and the 2005 one is on its way. Many thanks to the editor, Stephen Wild, and guest editor Don Niles as well as the review section editors for their work. You have also received our Bulletins and are served with a very useful website. All that and much more is due to the efficient work of our membership and publications coordinator Kelly Salloum. Thanks Kelly!
The important activities of the Study Groups have continued with many meetings and publications. I have said it before and I say it again: The Study Group activities together with the World Conferences, colloquia, the 34 National Committees and 42 Liaison Officers is the very heart of the ICTM. Since our World Conference in China there are six new National Committees of great importance: in China, in the United States, in France, in Ireland, in Slovenia and in Uganda, which is our first national committee in Africa. Liaison Officers in 10 new countries have also been added to the list. The ICTM international network is constantly growing.

ICTM is an organization in “formal consultative relations with UNESCO”. During the past two years the interaction between ICTM and UNESCO has been quite intensive. This is a very important channel for making our knowledge and expertise available to the communities of the World. The evaluation and administration of the submissions for the UNESCO Records Series has continued. Furthermore, quite a few of you have contributed with evaluations of proposals for Masterpieces of the Oral and Intangible Heritage of Humanity. This program is now being phased out. The results of the Masterpieces program will be integrated in the implementation of the International Convention for the Safeguarding of the Intangible Cultural Heritage that UNESCO adopted at its 32nd General Conference in October 2003. The Council has been actively involved in the planning process that is taking place in order to prepare for a good praxis when the new convention is activated, which will take place very soon. We have a special session focussing on the ICTM - UNESCO cooperation around the new convention during this conference which I hope you will attend.

During this assembly the Council will get a new President and some new Executive Board members. For the first time we have voted according to our new rules in a more democratic order than the former procedure. I have served on the Executive Board of ICTM since 1983, the past six years as President, which is 22 years altogether. I think that is a bit too long and hope that the new election procedures will provide for a quicker rejuvenation of the leadership of the Council while at the same time make it possible to keep the continuity of the work of the Executive Board intact. I want to thank all Executive Board members and also each and every one of you for good cooperation during the past years.

As has been announced in the Bulletin and in other ways a search for a new Secretary General has been underway since our conference in China. Anthony Seeger originally agreed to serve as Secretary General for four years and he is now into his fifth year of service already. In its meeting before the Conference the Executive Board decided to accept an offer from the Australian National University in Canberra to host the Secretariat from the beginning of 2006 with Stephen Wild as new Secretary General of the Council. We are very grateful to ANU for this offer and we welcome Stephen Wild as our new Secretary General. The exact dates for the change of guards has not been decided on as yet, but look for more information on this in the October Bulletin.
So now I and, I am sure, all of you, want to give very special thanks to the Secretary General Anthony Seeger who has done a great job. It has been a privilege to work with you Tony! Also lots of thanks to UCLA for hosting the Secretariat for more than four years.

At last but not least I want to thank Professor Jonathan Stock and the University of Sheffield for hosting this World Conference, which shows all signs of being a very successful one.

Once again: Thanks to all of you!

3. Approval of the Minutes of the 35th General Assembly – Motion to approve minutes (Hickerson); Seconded (Torp); Approved.

4. Business Arising from the Minutes – None

5. Report of the Executive Board to the General Assembly (as read by the Secretary General Anthony Seeger on behalf of the Executive Board) – The Executive Board has held three meetings since our last General Assembly in Fuzhou, China, in January 2004—the 95th, 96th, and 97th meetings of the ICTM Executive Board in the history of the organization.

Since we held our 95th meeting in Fuzhou so early in the year that we had not closed out the financial year, our 96th meeting was an on-line meeting that approved the 2003 financial statement and the 2005 budget. At our 97th meeting, held on August 2nd and 3rd here in Sheffield, we accomplished a number of things.

The Board approved the 2004 financial statement of the ICTM, certified by our public accountant that shows the ICTM to be in good financial condition. This is due to a growing membership, keeping our expenses to a minimum, and from several projects for UNESCO. From 2003 to 2004 the ICTM gained a total of 243 new members, for a net gain of 139 members (some of our 2003 members have retired, some institutions cancelled their subscriptions due to budget cuts, and some members did not renew their memberships). This is an overall membership growth of 8%, which is very good in view of the economic conditions of much of the world.

The board approved a budget for 2006 that anticipates further growth in membership and income. We need your help, of course, to meet these goals.

The board approved the dues schedule for 2006. You will be happy to know that once again the dues will remain the same for the coming year, in spite of increases in the cost of postage, printing, and many other items.

The board has approved the following National Committees in these three meetings:
The National Committee of China – Wang Yaohua as chair
The National Committee of Ireland – with John Morgan O’Connell as chair
The National Committee of Slovenia – with Svanibor Pettan as chair
The National Committee of the United States – with Tim Rice as chair

The board has approved the following Liaison Officers at these three meetings:
Newly appointed Liaison Officers include:
Sokol Shupo for Albania
Rosemary Statelova for Bulgaria
Charles Nyakiti for Kenya
Carlos Ruiz Rodriguez Baguer for Mexico
Richard C. Okafor for Nigeria
Raul Romero for Peru
Jose Buenconsejo for Philippines
Hildegard Kiel for Tanzania
Mwesa Mapoma for Zambia

As reported by Krister Malm, the Board selected Stephen Wild to be the next Secretary General of the ICTM, a task he will start in early 2006.

The board received a report on the activities of JSTOR, an electronic database that makes available all of the issues of the Journal of the IFMC and the Yearbook for Traditional Music, from the first to that of four years ago. The table of contents of these journals are available through the ICTM website.

The board approved a collaboration with Dietrich Schueller and IASA, who asked me to request European (EU) members of the ICTM to go to the website: http://www.knaw.nl/ecpa/TAPE/questionnaire/index.cfm in order to answer a questionnaire about recorded sound collections that may require preservation.

In addition, the executive board spent many hours discussing the activities of the ICTM, the state of its various study groups and national representation, and preparing for the transfer of responsibilities that is starting to take place at this meeting.

On a personal note, which I beg you to forgive me for as I conclude my term as secretary general, I would like to recount some of my own experiences with the Council and also to thank a few of those who have enabled me to successfully complete my service as your Secretary General.

In 1983 the ICTM held a World Conference in New York City. I was curious about the organization, so I joined in order to attend the conference. I intended to drop my membership after one year, because I was young, earning a Brazilian salary teaching in Brazil, and was already a member of five other professional associations. But the membership coordinator of the ICTM, Nertus Christensen, was so insistent in her reminders to me that I finally relented and paid my dues each year. Soon afterward I was invited to serve as book review editor for the
Yearbook, which I did for several years. I was invited to serve on the Executive
Board, which I accepted even though it was expensive to attend an overseas
meeting every year for the Council. I was later nominated to serve as the first
President of the ICTM following many years of Erich Stockman’s able leadership,and I was elected President. I voted for Krister Malm for President, but I was
elected by a small margin. I served only one term as President, because I believed
it important to begin to rotate the responsibilities of the Council, rather than
occupy a position for a long time. In 1999, Krister became President and in 2001,
I agreed to serve as Secretary General for a four or five year term, and this term
will end in early 2006.

Why tell you this? Many of you younger members may have joined the ICTM
only in order to attend this conference. So did I. I hope you will keep paying your
dues and contribute to the activities of the Council for many years to come—you
won’t HAVE to serve as an editor, board member, president, and secretary
general, though it could happen.

There is no other organization equivalent to the ICTM—no other organization
courages the study of all forms of music and dance, in every part of the world.
Some international organizations address a genre—like the International
Association for the Study of Popular Music—or dance alone. Some excellent
regional organizations address the interests of a given region—like the European
Seminar for Ethnomusicology. Some excellent organizations have an
international membership or subscribers, like the Society for Ethnomusicology or
the World of Music. The ICTM spends a great deal of time, effort, and ultimately
budget on encouraging the establishment of liaison officers, regional and national
committees, on supporting the study of really significant topics—like the themes
of this conference—on a very broad scope. You at this conference possess a
diversity of experience, training, and perspectives unmatched in other
organizations. Membership in the ICTM is more than a subscription or a
conference; it is the support of a vision of an integrated, world-wide, study of
music and movement that includes the voices and opinions of scholars and
tradition bearers everywhere.

To conclude I must thank some people who have made possible my years as
Secretary General.

First I would like to thank my predecessor, Dieter Christensen and his wife
Nerthus Christensen, for all the work they did and for leaving the ICTM in
excellent financial order.

Second, I would like to thank the University of California Los Angeles (UCLA)
for providing the financial support for the Council I thought was essential if I were
to be effective—UCLA supported the ICTM to the extent of approximately
$27,000 each year, about 25% of our budget, as well as releasing me from some
teaching duties and granting us the use of space in the Ethnomusicology
Department. Especially supportive in this were ICTM Members Daniel Neuman,
Executive Vice Chancellor of UCLA, Chris Waterman, Dean of the School of Arts and Architecture, and Timothy Rice, Chair of the Department of Ethnomusicology and now Assistant Dean of the School of the Arts and Architecture. There are a few other people from the UCLA community that I take this opportunity to thank publicly: Betty Price, Donna Armstrong, Pat Baxter, Martha Rider, Diane Roberts, Jennie Molina, Kathleen Van Buran, Meredith Holmgren, Bob Feist, David Fujioka, as well as the numerous student interns and assistants who have offered their help over the past four years.

The money provided by UCLA, combined with the amount the ICTM had paid Nerthus Christensen, enabled me to hire an absolutely outstanding person who became the Membership Coordinator, Treasurer, and editor of the ICTM Bulletin, Kelly Salloum. She had already been my best organized teaching assistant when she took her MA degree in ethnomusicology. After agreeing to assist me now with the ICTM, Kelly took over a very difficult task. She mastered one skill after another—drawing deeply on her own artistic, administrative, and scholarly background—and enabled the Council to function and grow in her capable hands. Almost all of you are personally aware of the patience and charm with which she has dealt with your questions, your needs, and your requests. What you don’t know is how effectively she used this same competence and charm to reduce cost of services for the ICTM and to overcome many formidable obstacles that we have faced. Thank you Kelly—I couldn’t have done it without you.

Finally, I thank the man who has served as ICTM President during my term as Secretary General, Krister Malm. A sailor accustomed to getting where he wants to go in spite of heavy seas and strong winds, Krister has piloted the ICTM into a new era through an extensive revision of the rules, the creation of many new procedures, and other important decisions. He has done this with patience, good humor, and some awful jokes.

One of the compensations for the hard work and sacrifices of administration of any kind is the wonderful people one gets to meet and whose company one comes to enjoy. Getting to know Kelly, Krister, members of the executive board, UNESCO employees, and the general members of the ICTM has given me what is certainly the greatest pleasure of the four years.

Thank you all. I look forward to attending future ICTM Conferences without having to do anything but go to papers, drink beer, and enjoy good company—I am happy to be able to get back to what brought me to the ICTM in the first place—its vision, its members, and their work.

6. Election of Officers and Members of the Board (as read by Nomination Committee Convener Don Niles) –
As Convener of the ICTM Nomination Committee, also comprising Marianne Bröcker and Allan Marett, it’s my honour to be here now to announce the results of the election. But before I do so, I believe it is valuable for you to know that you have participated in an important event in the history of the ICTM. I very much
I appreciate the research assistance of Kelly Salloum and UCLA students in digging through the first 26 years of IFMC Bulletins (a resource surprisingly not found in a number of supposedly major libraries!) to find information enabling me to explain to you why this is so.

At least since 1971, the rules of the Council have provided for nominations to the Executive Board to come from the Board itself, National Committees, or two ICTM members resident in different countries. These options remain in the rules today. However, for many years nominations have only come from the Executive Board itself, which supplied only one candidate for each vacant position. Nominations from other sources were possible, but few ever came. And if no other nominations were received, the new slate for the Board, nominated by the Board, was automatically accepted.

The only exceptions that we have found in the 58 year history of the Council have been:

- in the 1981 election, there were 6 candidates for 4 vacant Ordinary Member positions
- in the 1987 election, there were 6 candidates for 5 vacant Ordinary Member positions
- and most recently, in the 2001 election, there were 2 candidates for the position of President.

The changes in the ICTM rules approved in 2004, however, established a Nomination Committee tasked with eliciting nominations of two or three candidates for each vacant position, organising the election, counting the votes, and announcing the results. The intentions of these changes to the rules were, I believe, to ensure that the ICTM membership would take a more active part in the nomination process and that there would be a ballot with choices for each vacant position. With your assistance, I’m happy to report that we have met these goals.

So, in contrast to all past elections, this time the Executive Board itself made no nominations at all. Instead, all nominations were received from National Committees or from individual members. In further contrast to all past elections, there were multiple candidates for each vacant position. And everyone who was nominated and who accepted their nomination was included on the ballot you received with the April Bulletin. Apparently for the first time in its history then, the ICTM membership at large has nominated all the candidates itself and has provided choices for every position. This election did much more than just elect new members of the Board; it also established a new way of doing so for the future.

Now is the time to start thinking about who would be good candidates for the 2007 election to take place in Vienna. Or, if you yourself are interested in running, now is an excellent opportunity to seek support, as a sizeable portion of the membership is here in Sheffield. Who do you want as your representatives on the
The future of the ICTM is very much with you, as never before in its history.

Finally, before announcing the results, I’d like to thank the other members of the Nomination Committee, Marianne Bröcker and Allan Marett, for making this truly an effort of a committee, rather than an individual. All three of us appreciate the trust placed in us by the Executive Board and the Assembly of National and Regional Representatives to undertake this task. A special thanks to Kelly Salloum and UCLA students for their work in realising the difficult job of mailing out the voting materials to the ICTM membership. And finally, we appreciate the help of Tony Seeger, Tim Scott, Gideon Thomas, and Kelly again for assisting Marianne and me in the counting of votes last night.

Inadvertently, some voting materials were sent out to members with the return mailing envelope used for voting on the ICTM Rules, instead of the proper one for this election. These had the wrong mailing address and no designated space for a signature. Additionally, in the countries of some members, their postal system would not allow the correct mailing envelope to be used or people are advised not to put their signatures on mailing envelopes at all. In order to accommodate these situations which were beyond the control of the voting membership, the Executive Board was asked to make a decision whether these ballots would be valid or not. I’m happy to report that the Board has ruled to accept all envelopes with or without signatures, as long as the member’s name was indicated to verify membership.

At last, it’s my pleasure to announce the results of the 2005 election. Thank you again to all the candidates for running in this election and to the membership for their nominations and for voting.

Out of a possible 930 eligible votes, we received:
• 328 valid ballots, plus
  • 48 ballots which were invalid for various reasons (such as, no name on the mailing envelope or because it was received too late or because the voter had not paid their membership dues for 2005—remember you have to pay your dues to have your vote count)

As Convenor of the Nomination Committee, I declare that from these 328 valid ballots, you and other members of the ICTM have elected the following people to the Executive Board.

The candidates for the four Ordinary Members positions were: Bernard Garaj (Slovakia), Jane Freeman Moulin (USA), John Morgan O’Connell (Ireland), Svanibor Pettan (Slovenia), Tilman Seebass (Austria), Jonathan Stock (United Kingdom), Tan Sooi Beng (Malaysia), Tran Quang Hai (France), and Wang Yaohua (China)
The following four people were elected as Ordinary Members of the Board: Svanibor Petta, Jonathan Stock, Tan Sooi Beng, and Tran Quang Hai.

The candidates for the two Vice Presidents positions were: Allan Marett (Australia), Tsao Penyeh (China), and Wim van Zanten (the Netherlands).

The two new Vice Presidents of the Board are: Allan Marett and Wim van Zanten.

The candidates for the position of President were: Egil Bakka (Norway) and Adrienne L. Kaeppler (USA).

The new President of the ICTM is: Adrienne L. Kaeppler.

Congratulations to all of you!

Adrienne L. Kaeppler made a short speech in acknowledgement of her election.

7. Other Business (by leave) –
   a) 38th World Conference of the ICTM (Sheffield, U.K.) - Local Arrangements
   Chair Jonathan Stock made some practical announcements related to various aspects of the accommodation, meals, and conference facilities.
   
   b) SEM Conference 16 - 20 November 2005 (Atlanta, Georgia, USA) - ICTM
   USA National Committee representative and SEM President Tim Rice announced the dates of the upcoming SEM conference.
   
   c) 39th World Conference of the ICTM (Vienna, Austria) - Local Arrangements
   Committee members Ursula Hemetek, Gerlinde Haid, Christiane Fennesz-Juhasz, and Maria Walcher presented audio-visual materials highlighted the upcoming 4 - 11 July 2007 ICTM World Conference in Vienna.

8. Adjournment – Motion to Adjourn (Broecker); Approved. Meeting was adjourned at 4:00 pm.
IN ATTENDANCE August 6th, 2005 WERE: Stephen Wild (Australia), Gerlinde Haid (Austria), Judith Cohen (Canada), Naila Ceribasic (Croatia), Panicos Giorgoudes (Cyprus), Eva Fock (Denmark), Marianne Broecker (Germany), Irene Loutzaki (Greece), Lujza Tari (Hungary), Edwin Seroussi (Israel), Tsukada Kenichi (Japan), Dae-cheol Sheen (Korea), Dalia Urbanaviciene (Lithuania), Liesbet Nyssen (the Netherlands), Bodil Haug (Norway), Don Niles (Papua New Guinea), El-Shawan Castelo-Branco (Portugal), Svanibor Pettan (Slovenia), Krista Malm (Sweden), Marcello Sorce-Keller (Switzerland), Bussakorn Sumrongthong (Thailand), James Isabirye (Uganda), Martin Clayton (UK), Timothy Rice (USA), Raymond Ammann (Vanuatu), To Ngok Thanh (Vietnam), Adrienne L. Kaeppler (ICTM President), Anthony Seeger (ICTM Secretary General), Kelly Salloum (ICTM Coordinator)

1. Opening of the meeting: Kaeppler opened the meeting.

2. Business arising from the Executive Board Meeting preceding the conference: Seeger spoke briefly regarding the proposed memorandum on National Representatives. After some discussion it was agreed that the Secretariat would email a copy of the memorandum to all Liaison Officers and National Committee representatives, as well as an earlier document that was prepared by Krista Malm that addresses the differences between a Liaison Officer and a National Committee. It was noted that the memorandum is a work in progress and may be revised when appropriate. It does not need to be ratified or voted on for its implementation.

3. Business arising from letters received from National Representatives: None

4. Report from the representatives of the Assembly in the Nomination Committee: Niles reported on his experience as the Convener of the Nomination Committee. Nomination Committee member Broecker noted that the nominations should be announced further in advance of the election. Seeger noted that this was the first election and future committees could choose to revise the schedule of nomination announcements if appropriate. Seroussi suggested that the issues raised by Niles should be incorporated into a memorandum (i.e. Can a Nomination Committee member also be an election candidate?).

5. Appointment of two members of the Nomination Committee: Malm moved that Niles chair the appointment process. Several members were nominated to the committee but declined (Rice, Haid, Tari, Kenichi, Seroussi, and Malm declined). Tsukada moved that Pettan be a member of the committee; Castelo-Branco seconded; accepted and approved. Malm moved that Castelo-Branco be a member...
of the committee; Seroussi seconded; accepted and approved. The Nomination Committee for the next election will consist of Svanibor Pettan, El-Shawan Castelo-Branco, as well as one member appointed by the Executive Board.

6. UNESCO Records Series & UNESCO Proclamation of Masterpieces of Oral and Intangible Heritage of Humanity: Seeger gave a brief report on the history of the record series. There is currently a backlog of recordings since the distributor Naïve stopped releasing the titles. UNESCO has cancelled their contract with Naïve and is looking for a new distributor.

Regarding the Proclamations program, he explained that for the past 6 years, every other year, UNESCO accepts proposals from nations for official recognition as a masterpiece of the oral and intangible cultural heritage of humanity. The process involves evaluations by ICTM members of those nominations in the area of traditional music, followed by final selection by an international jury. The jury for the current proposals will meet November 2005. This collaboration between ICTM and UNESCO is very important and allows ICTM to maintain its “formal consultative relations with UNESCO.” El-Castelo Branco asked for details on the new program that will replace the current program. A new program will be implemented after the convention on intangible cultural heritage is ratified (ratification by the requisite 30 countries is expected to take place by 2006). This topic will be addressed at the UNESCO panel later in the Sheffield conference.

7. News and Announcements from National Representatives:
- Announcement regarding the upcoming Study Group on Folk Musical Instruments meeting April 5 - 8, 2006 in Vilnius, Lithuania
- Israel LO expressed interest in forming a NC by 2007
- Announcement regarding the formation of a new music department, and 2 new courses in ethnomusicology at the University of Cyprus
- Announcement regarding the upcoming Study Group on Music & Minorities meeting August 25 - September 1, 2006 in Varna, Bulgaria
- Uganda NC representative announced a music festival in Uganda in December 2005
- Korean NC representative announced a conference on Asian-Pacific Music in China 2005

8. Other Business: The Secretariat made general announcements including the transition and move of the Secretariat to Australia; the new appointment of Stephen Wild as the Secretary General starting January 1st, 2006; Dietrich Schueller’s request for involvement of ICTM EU members in the TAPE project (http://www.knaw.nl/ecpa/TAPE/questionnaire/index.cfm); an appeal for Bulletin reports; details regarding the high costs of wire transfers; and distribution of ICTM membership brochures

9. Closing of Meeting: Broecker moved to adjourn the meeting; seconded; meeting adjourned at 6:25 p.m.
FIRST NOTICE - 39th World Conference of the ICTM
4-11 July 2007 Vienna, Austria

You are invited to attend the 39th World Conference of the ICTM which will be held from 4th - 11th July 2007 in Vienna hosted by the Austrian National Committee of the ICTM and the University of Music and Performing Arts Vienna in partnership with the Institute of Musicology at Vienna University, the Phonogram Archive of the Austrian Academy of Sciences and the Austrian Commission for UNESCO.

The 2007 conference will be located in the city of Vienna, the capital of Austria, at the University of Music and Performing Arts Vienna.

Further information please see the conference website: http://www.ICTM2007.at

Local Organizing Committee:
Chair: Gerlinde Haid
Members: Ursula Hemetek
Regine Allgayer-Kaufmann
Christiane Fennesz-Juhasz
Maria Walcher

Local Organizing Committee Contact Information:
Institut für Volksmusikforschung und Ethnomusikologie
Anton-von-Webern-Platz 1
1030 Wien
telephone: +43 (1) 71155 – 4200
e-mail: volksmusikforschung@mdw.ac.at

Program Committee:
Chair: Wim van Zanten (the Netherlands)
Members: Raymond Ammann (Switzerland & Vanuatu)
Marianne Bröcker (Germany)
Miguel García (Argentina)
Ursula Hemetek (Austria - ex officio)
Jean Kidula (USA)
Svanibor Pettan (Slovenia)
Bussakorn Sumrongthong (Thailand)
Stephen Wild (Australia - ex officio)

Themes of the Conference:
1. Cosmologies and their relation to music and dance
Cosmologies and music/dance structures are related to each other. In particular we would like to know how music and dance articulate cosmologies; cosmologies are shaped by performances, and we would like to understand the different interpretations that come to life through performances. Further, how are worldviews related to gender-specific musics and dances? Can we perceive the
communication process in some performance of cosmologies in gender terms as having distinct male and/or female characteristics?

2. National and regional traditions of ethnomusicology and ethnochoreology
There have been many different approaches to the study of music and dance in departments of music, in departments of anthropology and in conservatories all over the world. In some traditions the studies have been object-oriented, and in other ones more process-oriented. What is the role of documentation and preservation in these different traditions? How do they deal with the music and dance memory of the world? We also invite contributions that reflect on the role of fieldwork, the integrity of scholarship and the ethical practices in the different traditions.

3. Popular music and dance and emerging technologies
How is technology in general, and the internet and mobile phones in particular, used in relation to music and dance, and mainly in urban settings? How does this relate to the social characteristics of the users; how do the users actually behave at home, in internet-cafés and other places with respect to music, ring-tones for hand-phones, and dance on the internet? Further, how do the home studios produce music and dance on cassettes, CDs, V-CDs, DVDs and the internet; what is the influence of the available technology on the produced music and dance, and how do they distribute these products? Last but not least, how do these activities contribute to the image of the music and dance groups concerned, and the wider social groups to which they belong?

4. Transmission of music/dance through informal and formal education
This is an important topic for many schools, NGOs, governments, and also for teachers in an informal setting, who are faced by new technological developments and a fast growing availability of music and dance from all over the world. In particular we seek contributions that discuss the choices to be made between oral transmission, transmission via written documentation and transmission via the ‘new orality’ of audio recordings, V-CDs, DVDs, internet, etc. What choices should be made between this variety of possibilities? What are the policies and their realisations with respect to music and dance education?

5. New research
Current and ongoing research that the author wishes to bring to international attention but does not fall into one of the main themes of the conference may be submitted.

Presentation Formats:
We encourage presentations in the form of panels: sessions that are entirely planned, coordinated, and prepared by a group of people, one of whom is the responsible coordinator. The proposal must explain the overall purpose, the role of the individual participants, and signal the commitment of all participants to attend the conference. Every presenter must submit an individual abstract as well. Each panel proposal will be accepted or rejected as a whole.
Other forms of presentation are not discouraged, however. Members may propose individual presentations, round-tables, or other formats. Presentations from individual members, if accepted, will be grouped by the Program Committee into sessions as usual. Each presentation (a performance of a text!) will be allotted 20 minutes, plus 10 minutes for questions and discussion.

Panels and round-tables need to be carefully planned. If they are, they may be very useful to the attending colleagues, who may not be particularly informed about the region and/or the topic. Audiovisual presentations, with short commentary, are also welcome. We encourage special sessions, round-tables and audiovisual presentations to be organised in such way that there is much opportunity for discussion.

A fuller account on the program and the possible formats will be given in the April 2006 Bulletin. If members have any questions about the program, or the suitability of a proposal, please contact the Program Chair or a member of the Program Committee and ask for assistance.

Languages and Proposal Format:
English and German are the official languages for the conference, and only presentations to be delivered in these languages can be accepted. However, proposals must all be submitted in English. Proposals must not exceed 350 words (one typewritten page) and be sent – preferably by email – as soon as possible, but before the deadline of 1 November 2006, to:

Wim van Zanten
ICTM Program Chair – Vienna 2007
Dept. of Cultural Anthropology and Development Sociology
Faculty of Social and Behavioural Sciences
Leiden University
P.O. Box 9555, 2300 RB Leiden, the Netherlands
fax: +31 – 71 – 527 36 19
email: Wim.VAN.ZANTEN@xs4all.nl
ANNOUNCEMENTS

UNESCO Collection of Traditional Music Terminated
(UNESCO Records/CD Series)

For decades the UNESCO Collection of World Music has published important recordings with fine performances from many locations and liner notes written by respected scholars. First issued on LP and then later on CD, the recordings have had an impact not only on scholarship but also on the general public. Many artists have also been pleased to see their music reach a wide audience—something that often gave them greater prestige in their own communities. Since the 1980s the ICTM has supervised the editorial side of the traditional music series, and many members of the Council have produced recordings and/or assisted the editors of the series.

Today, in view of the large number of superb documentary audio recordings appearing almost everywhere in the world, produced by governments or by commercial companies, the UNESCO series is not as much needed as it was in the 20th century. The series, therefore, is being terminated, and a new distributor is being sought for the recordings which are already under contract.

New proposals cannot be taken into consideration after August 31, 2005. UNESCO cancelled the distribution contract with Auvidis/Naïve in May 2005 and is now looking for new possibilities for the distribution of the CDs in this series and the production and distribution of already finished and accepted proposals, in which many of our members were involved. We hope all the recordings can be kept available to the public in the future.

The ICTM editors of the series over the years—Dieter Christensen, Anthony Seeger, and Wim van Zanten—thank all the members of the Council who assisted with the production of the series. We also deeply regret the delays in releasing some fine projects. We are certain that the value of the recordings that have been released will endure, and that they will serve as points of reference for future researchers and for artists.

Wim van Zanten and Anthony Seeger

ICTM and 2003 UNESCO Convention for the Safeguarding of Intangible Cultural Heritage

During the plenary session “UNESCO, Intangible Cultural Heritage and the ICTM” at the Sheffield world conference in August 2005, Rieks Smeets (head of Intangible Cultural Heritage section, UNESCO) pointed out that it is to be expected that the 2003 UNESCO Convention for the safeguarding of intangible cultural heritage will enter into force by the end of 2005, when 30 countries will have ratified the convention. It will then probably take another six months or more before the General Assembly of the State Parties that ratified the convention
appoints an Intergovernmental Committee of 18 members that will decide on rules and procedures for implementing the convention.

UNESCO would like to create an “umbrella NGO,” that consists of a few NGOs like ICTM, for assisting in the implementation of this convention. Several members of ICTM have already been involved in the evaluation process for the Masterpieces programme over the last few years. The proclaimed “Masterpieces” (in 2001, 2003 and upcoming November 25th 2005) will become the first items on the “Representative list” of the new convention. It is up to the Intergovernmental Committee of the convention to decide what further actions will be taken. However, it is to be expected that ICTM will be involved as an advisory body, also with respect to the audiovisual products that may be produced within the new convention. Members who are interested in more details about this convention are advised to visit the UNESCO website: www.unesco.org.

Wim van Zanten and Anthony Seeger

**JSTOR and ICTM**

The ICTM, through a collaboration with JSTOR, the not-for-profit online digital archive, has been able to provide searchable access to the back issues of our journal *Yearbook for Traditional Music*. Since October 2003 the PDF versions of all past issues in the *Yearbook* has been available on JSTOR’s website for searching, browsing, viewing, and printing, from its first year published in 1949 until the most recent four years (currently through 2000). All back issues, including the *Yearbook’s* original inceptions as the *Journal of the International Folk Music Council* (1949-1968) and *Yearbook of the International Folk Music Council* (1969-1980) are included in the JSTOR archive. Users can access the back issues through institutions that participate in either JSTOR’s Music or Arts & Sciences III Collection. A list of currently participating institutions is available on JSTOR’s website at http://www.jstor.org/about/participants_na.html. To learn more about participating in JSTOR, please visit http://www.jstor.org/about/participation.html or contact JSTOR’s Library Relations Department at participation@jstor.org. We are proud that more than fifty years of historic content from our society is easily accessible to researchers, students, faculty, and specialists in the field of ethnomusicology.

In addition, anyone can access the Table of Contents of any back issues of the *Journal of the International Folk Music Council* (1949-1968), the *Yearbook of the International Folk Music Council* (1969-1980), or the *Yearbook for Traditional Music* from the ICTM website, and to those accessing the ICTM website from a JSTOR participating institution, the entire contents of the volumes can be viewed, printed or downloaded.

JSTOR has been able to provide this service through their own mission and history. The archive was founded in 1995 as an independent not-for-profit organization with a mission to help the scholarly community take advantage of advances in information technology. Building on this mission, JSTOR has created
a reliable and comprehensive archive of scholarly journals with the goal of both lowering the long-term costs associated with the storage of journal collections and dramatically increasing access to these journals. Over ten years since its inception, JSTOR has grown dramatically as a result of the widespread support from libraries, publishers, and the academic community at large. Currently, more than 330 publishers contribute 670 journals, 515 of which are online today. With twelve collections available - Arts & Sciences I, II, III, IV, and Complement; Biological Sciences; Business; Ecology & Botany; General Science; Language & Literature; Mathematics & Statistics; and Music—the archive features over 18 million pages of historic research. These collections span 42 diverse disciplines ranging from archaeology to law to zoology. Nearly 2500 institutions currently participate in JSTOR, comprised of academic libraries, governmental agencies, non-profits and research organizations, from 87 countries around the world.

Over the past several years, JSTOR has begun expanding their international focus. As part of their outreach to the international community, they recently provided a discounted fee model for institutions in developing countries. All participating institutions in these nations, regardless of their size, will be able to gain access to all current JSTOR collections with a single Archive Capital Fee (ACF) of $5,000 and an Annual Access Fee (AAF) of $2,000. The savings with this new model are significant, and the chances of long-term sustainability of the archive for these institutions may be greatly improved. JSTOR has also collaborated with several foundations to offer grants for access to JSTOR in South Asian countries (currently India, Nepal, and Sri Lanka).

JSTOR has also been focusing its efforts to expand international content. Today, there are 28 journals in the archive based outside of North America and the U.K. The first journals made available were *Population: An English Selection* (France) and *Monumenta Nipponica* (Japan) in the Arts & Sciences I Collection. All foreign-language journals are available for viewing in their original language on the JSTOR website. JSTOR is continuing to sign new journals and make that a primary goal for their future collection development.

The *Yearbook for Traditional Music* (including its previous titles) has been available in the JSTOR archive since October 2003, through JSTOR’s Music and Arts & Sciences III Collections. The stand-alone Music Collection contains the complete back runs of 32 JSTOR titles dedicated to scholarly music research and theory. This collection is a far more international selection of titles than any previous JSTOR collection, and includes journals published in the Netherlands, Croatia, Hungary, Germany and France. Every title in the Music Collection is also available through the Arts & Sciences III Collection, which features more than 120 titles in the fields of language and literature, music, cultural studies, film, folklore, performing arts, and religion. Today, the *Yearbook* is accessible to 893 institutions (612 domestic and 281 internationally), with more gaining access everyday. Currently, there are 3597 articles (9557 pages) of the *Yearbook* available online. Out of that, 2188 articles have been viewed (61% of total) and
1595 articles have been printed (44% of total). Overall, 792 sites accessed the *Yearbook* since its release, and 30.4% of them were based outside of the U.S.

**Meeting of the Study Group on Historical Sources of Traditional Music**  
March 8 -12, 2006 in Berlin-Dahlem, Germany

The Study Group on Historical Sources of Traditional Music will hold their next meeting from 8 - 12 March, 2006. The meeting will take place at the Ethnological Museum in Berlin-Dahlem and will be hosted by the department "Ethnomusicology, Media-Techniques, and Berlin Phonogramm-Archiv", headed by PD Dr. Lars-Christian Koch. The Berlin Phonogramm-Archiv, founded in 1900, will provide excellent facilities for historical studies. Historical sources can be studied here in a broad spectrum, and especially provide insight into the history of sound recordings from all over the world.

The meeting will focus on the following topics:

I. Preventing the "loss" of tradition: In continuation of the meeting held in Seggau 2004 the role of archives as a source for reconstruction and revitalisation of traditional music will be discussed. Examples of regional musical styles based on the publication or re-interpretation of historical sources will also be presented.

II. Repertoires and their characteristics in the early 20th century: This topic offers the chance to discuss interchange and influences between traditional music and the record industry in respect to the repertoire. Did one affect the other and how? Or did some repertoires remain untouched by the record industry? The papers to be expected will focus either on presenting one repertory in a historical perspective or describing the characteristics of the local repertoire of a specific region.

We have no more capacities for funding, but would like to encourage interested colleagues to participate in this meeting and kindly ask to announce their participation before the end of November, 2005.

Contact Chairs: Dr. Susanne Ziegler (s.ziegler@smb.spk-berlin.de) and Prof. Bjørn Aksdal (bjoern.aksdal@hf.ntnu.no)

**Meeting and Publication of the Study Group on Folk Musical Instruments**  
April 5 - 8, 2006 in Vilnius, Lithuania

The Study Group on Folk Musical Instruments will hold its next meeting on 5-8 April 2006 in Vilnius, Lithuania. Local arranger will be the Institute of Lithuanian Literature and Folklore (see www.lltij.lt).

The meeting will have following topics: 1. “Classical” instruments in folk music and folk musical instruments in “classical” music; 2. Folk musical instruments as symbols; 3. Folk musical instruments around the Baltic Sea
A Call For Papers is available on the Study Group’s website: http://www.studia-instrumentorum.de/popularis.htm

For more information, please contact Dr. Rūta Žarskienė, The Institute of Lithuanian Literature and Folklore, Antakalnio str. 6, LT-10308 Vilnius-55, Lithuania, email: ruta@llti.lt

“Studia Instrumentorum Musicae Popularis” has published the proceedings of this Study Group since its first meeting in 1962. Volume No. 15 presents the contributions to the meeting in Falun, Sweden that was held in 2002. It is dedicated to the memory of Prof. Dr Erich Stockmann, who was the chairman of the Study Group for 28 years. Editors are Dan Lundberg and Gunnar Ternhag.

The book, which costs SEK 150 (ca $ 22) plus shipping, is available from Svenskt visarkiv, Box 16326, SE-103 26 Stockholm, Sweden. fax: +46-8 31 47 56; email: info@visarkiv.se

The volume includes:


24th Symposium of the Study Group on Ethnochoreology
July 10 - 16, 2006 at Tranzit House, Centre for Contemporary Art and Culture in Cluj, Romania

We are pleased to announce the 24th Symposium of the ICTM Study Group on Ethnochoreology and invite proposals to be submitted by 30 September 2005. Please note that in accordance with our aims and objectives as a Study Group of the ICTM this bi-annual event is not a general conference on dance but a
symposium dedicated to two selected themes which will form the focus of our presentations and discussions.

The topics for the Study Group’s 24th symposium are: 1. From Field to Text: Translations and Representations; 2. Dance and Space

For more information contact the Study Group Chair: Ms Anca Giurchescu <giurchescu@dbmail.dk> or refer to the Study Group website: http://www.ethnomusic.ucla.edu/ictm

Program Committee: Theresa Buckland <t.buckland@talk21.com>, László Felföldi <laszlof@zti.hu>, Anca Giurchescu <giurchescu@dbmail.dk>, Corina Iosif <corinaiosif@yahoo.com>, Csilla Könczei <kcsilla2003@yahoo.com> and Colin Quigley <cquigley@earthlink.net>.

Organizing Committee: Helene Eriksen <mail@helene-eriksen.de>, Hajnalka Harbula <office@tranzithouse.ro>, Corina Iosif <corinaiosif@yahoo.com>, Csilla Könczei <kcsilla2003@yahoo.com> Csongor Könczei <csongor@tranzithouse.ro> and Silvestru Petac <silvestrupetac@yahoo.com>. The Organizing Committee will initiate the constitution of a Publishing Committee as well.

4th Meeting of the Study Group on Music and Minorities
August 25 - September 1, 2006 in Varna, Bulgaria

Colleagues are warmly invited to join the meeting and present papers. Please submit abstracts, not to exceed one double-spaced printed or typewritten page, by December 15, 2005.

Themes:
1. “Hybridity as a musical concept” is the theme suggested by the local organizer. The hybridity debate in cultural studies is also influential in ethnomusicology, particularly in its effects on the music and musical identity of minorities.

2. Minority-minority-relations in music and dance
In studies of music and minorities we very often stress the minority-majority interrelation. Special attention should also be paid to the influence of different minority groups on one another.

3. “Music education of minority children” is seen as a most important factor for the transmission of musical traditions, formally as well as informally. Among the important variables that need to be considered are the political and social environments in which minority groups live.

4. Race, Class, Gender: Factors in the Creation of Minorities
Discrimination, prejudice and inequality do have historical, cultural and institutional roots. In what way music making is involved in these mechanisms should be explored.

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 are welcome, as well. Students, who feel that they are not yet in the position to present a full-length paper, are welcome to give short presentations (10 minutes) of their project, in order to get feedback.

Local organizer: Rosmary Statelova, Institute of Art Studies at the Bulgarian Academy of Science.
Program committee: Ursula Hemetek, Svanibor Pettan, Adelaida Reyes, Rosmary Statelova
Language: English
Location: Hotel Horizont, at Golden Sands, Varna/Bulgaria
Costs: There is no registration fee but costs of travelling and accommodation will have to be covered by participants.
Accommodation: At the Horizont-Hotel/Golden Sands, including all meals. Single room: approximately 30 Euro/day; Double room: approximately 20 Euro/day/person

Travelling: Varna can be reached by plane as well as by train. There are buses from the airport as well as from the train station to the Golden Sands area. The hotel is located in that area, within 15 minutes walking distance from the beach. If you prefer to fly to Sofia, there are buses to Varna from the Central Bus Station Sofia.
Participants will be informed by the local organizer on all details. Questions concerning the local arrangements please direct to Ivanka Vlaeva: ivanka_vlaeva@yahoo.com

Abstracts (by December 15, 2005) should be sent to: 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

A New Project in Laos
ICTM member Dr. Bouentheng Souksavatd has recently started "The Music and Arts Demonstration Theater Project" through the Institute for Cultural Research (IRC) in Vientiane, Laos. This internationally supported venture provides comprehensive resources about the traditional musics and instruments of Laos. With over 117 instruments currently collected, The Music and Arts Demonstration Theater Project showcases a diverse representation of Laos' musical and cultural traditions. The project provides historical and technical information as well as displays and demonstrations that are open to the public. As Deputy Director
General of IRC, Dr. Souksavatd plans to continually expand the services and collection of resources that the project encompasses. For more information please contact the Institute for Cultural Research, Khouviang Rd., Simeuang Area, Vientiane Municipality, PO Box: 5246, Home Number 2574, Lao PDR; telephone & fax: (00856.21)212498; email: bountheng@hotmail.com.

ICTM Colloquium
May 13 - 16, 2006 at Wesleyan University, Middletown, CT, USA
"Emerging Musical Identities: A Euroamerican Conference" will bring together a group of European and North American ethnomusicologists to consider common themes of minority/ethnicity/diaspora/identity in music today.
Organised by Mark Slobin (mslobin@wesleyan) and Su Zheng (szheng@wesleyan.edu)

REPORTS
National Committee - Australia
It is with great sadness that the Australian National Committee of the ICTM writes to inform the membership of the ICTM of the death of one of its most distinguished and long standing members, Dr Alice Marshall Moyle. Alice Moyle, who was one of only two Honorary Members of the ICTM, was one of the earliest supporters of the International Folk Music Council and assisted in the formation of the Australian National Committee. She was also influential in the formation of the Musicological Society of Australia, which is the host body for the ICTM in Australia, and served as its president in 1982-83. Alice Moyle was also a foundation member of the Australian Institute of Aboriginal Studies (AIAS), now the Australian Institute of Aboriginal and Torres Strait Islander Studies (AIATSIS). From the very beginning she stressed the importance of the study of Australian Aboriginal music as one of the directions for the new organisation and was instrumental in the setting up of the Sound Archive at the new Institute.
Various described by her academic colleagues as “the Grand Lady of Australian music research” and “the standard bearer of Aboriginal musicology”, Alice passed away in Sydney in April at the age of 96. This report has been prepared from material generously provided by Dr Jill Stubington, Alice Moyle’s former student and life-long friend.

Alice Moyle was first inspired to undertake research in Australian Aboriginal music by a talk by A.P. Elkin, then Professor of Anthropology at the University of Sydney, during which he played some sound recordings of Aboriginal music. This prompted her to undertake a musicological study of these recordings, for which she was awarded the Master of Arts (Honours) in 1957. She undertook her first field trip to the Northern Territory in 1959, recording Aboriginal songs at Darwin, Ayers Rock and Alice Springs. From the early 1960s, her field trips were sponsored by the AIAS and her major recording trips were undertaken in that decade. In 1962, 1963 and 1964 she went to Arnhem Land, visiting Aboriginal
settlements at Darwin, Delissaville, Oenpelli, Milingimbi, Elcho Island Yirrkala, Rose River, Roper River, Beswick, and Angurugu and Umbacumba (on Groote Eylandt). In 1966 she went to North Queensland, recording at Cairns, Yarrabah, Aurukun, Weipa, Wrotham Park, Mitchell River, Doomagee, Mornington Island, Borroloola, and again at Groote Eylandt. In 1967 Moyle recorded at Yur endure and Alice Springs and 1968 she went to Arnhem Land and Western Australia, recording at Mandorah, Delissaville, Bagot, Bamyili, Lombadina, Broome, La Grange, Beagle Bay, Derby, Mowanjam, Halls Creek, Fitzroy Crossing, Kununurra and Wyndham. In 1969 she organized for a film crew to visit Groote Eylandt to record simultaneous film and sound recordings of Anindilyaugwa and Nunggubuyu performances of music and dance. Dance notations were produced by the Australian choreologist Elphine Allen. During the 1970s her trips were mostly to Groote Eylandt, where she was working on a joint publication with the linguist Judith Stokes. This publication remained unfinished at her retirement.

Among the hundreds of musicians she recorded was the late Dinnie McVinnie, a ceremonial song man from Borroloola. His tribal brother, John Moriarty, born in Borroloola and now a member of the Federal Government’s Indigenous Land Council, visited Alice Moyle before she passed away. Speaking at her funeral service John expressed the view that it may be some years before the real significance of her work is widely recognized and fully appreciated. In 2000, Stephen Wild from the Australian Institute of Aboriginal and Torres Strait Islander Studies told the ABC’s Radio Eye programme that he believed that “her recordings in fact did a great service to the cause of understanding Aboriginal culture, Aboriginal people, and as we would put it to-day, the cause of reconciliation”. To this I would add my own observation that throughout northern Australia today, Alice Moyle’s recordings are treasured by local Aboriginal communities as a record of the musical achievements of an older generations who have now passed on.

One of the early threads of her publication record follows her interest in historical material. In the early 1960s she wrote to all the museums in Australia and to all known collectors of sound recordings enquiring about their holdings of recordings of Aboriginal music. She listened to as many of these as she could, documented them and published the list in her 1966 volume called A Handlist of Field Collections of Recorded Music in Australia and Torres Strait. This was the first attempt to assemble an account of all the recordings of Aboriginal music so far made. At museums in Melbourne and Tasmania she convinced museum staff that recordings made on wax cylinders should be transferred to a more modern medium so that they might be heard on contemporary playback machines. She published articles about Baldwin Spencer’s recordings from central and north Australia, made in 1901 and 1912, and Horace Watson’s of Mrs. Fanny Cochrane Smith, a Tasmanian Aboriginal, made at Hobart in 1903. (She would have been delighted by the recent revival of interest in these Tasmanian recordings. At the recent National Folk Festival in Canberra, 2005, Horace Watson’s great-grandson and Fanny Cochrane Smith’s great-grandson together sang together Bruce Watson’s song called “The Man and the Woman and the Edison Phonograph”
Other publications of the 1960s include the first of her LPs: the highly influential five-disc set “Songs of the Northern Territory” and its extended Companion Booklet (1964, 1974). The 1970s saw four more LPs, “Songs from Yarrabah” (1970), “Songs from the Kimberleys” (1977), “Songs from North Queensland” (1977), “Aboriginal Sound Instruments” (1978), all published by the AIAS. “Songs by Young Aborigines” (1973) was published by Ure Smith and The Australian Society for Education Through The Arts as part of a kit entitled The Australian Aboriginal Heritage, and “Aboriginal Music from Australia” was a UNESCO publication. With her usual modesty, Alice Moyle considered that what she wrote about Aboriginal music might well be superseded by later scholarship, but that her recordings would become more precious and more significant as time passes. These published recordings, the accompanying documentation and the articles from the 1960s and 1970s demonstrate the clarity and originality of her work and her thinking. The care and precision with which she tackled this work and wrote about her results are exemplary.

Her summation of this work is found in her so far unpublished PhD thesis, “North Australian Music: A Taxonomic Approach to the Study of Aboriginal Song Performances”, presented to Monash University in 1974. A massive three volume work Alice Moyle here draws together her results to that date. Volume I contains the text of the thesis; Volume 2, the maps, music notations and song texts; and Volume 3, the six appendices, song texts notated and translated by linguists, bibliography, supporting papers, and tape recorded examples. She distinguishes northerly and central styles in north Australian Aboriginal music, defining styles in terms of the instrumental accompaniments and the textual and melodic characteristics. The separation is a considerable achievement, since there has been an historical spreading of styles which blurs geographical distinctions. She concludes that her recordings show that the proportion of true northerly song styles diminishes in a line from north to south. She suggests that the northerly styles heard in the centre have spread from the north fairly recently and that central styles heard in the north probably reached there with the great cults which spread from the south over a much more extended period. This work, and her conclusions, have not been challenged.

Alice Moyle also had a keen interest in new technology. The AIAS lent up-to-date sound recording equipment for her field trips and she was always conscious of the advantages of each new machine. In the 1960s she was experimenting with computer generated indexes. Her “Computerised Index of Australian Aboriginal Songs Words”, not published, but deposited in the AIAS Library dates from 1973 and there are later publications with Grace Koch: “Computerised Cataloguing of Field-Recorded Music” and the “Computerised Index of Aboriginal Songs: Cape York Area”. Her use of Charles Seeger’s melograph in 1972 is a further example. Her interest in preservation and arrangement and description of sound recordings led her to become an active member of the International Association of Sound Archives, participating in the Cataloguing Committee and presenting papers in
Moyle’s concern with the level of ignorance about Australian Aboriginal people and their music led to her working constantly at the dissemination of information. She prepared an educational kit to be used in primary schools which included books, sound recordings and videos. An abbreviated, but still enormously useful, version was eventually published by Monash University Education Faculty. Her many published general accounts of Aboriginal music and her constantly up-dated bibliographies attest to this determination to make material available. Still an influential summary are her articles for the 1980 edition of “The New Grove Dictionary of Music and Musicians” in which she gives a general account of Aboriginal music in the north of Australia.

For a complete listing of her publications held by the AIATSIS Library see Mura® online catalogue and for all her audiovisual material contact Audiovisual Archives. The AIAS, now the Australian Institute of Aboriginal and Torres Strait Island Studies has recently included on the website a list of the contents of the MS3501 Alice Moyle Collection. A website for her is also planned.

Allan Marett

National Committee Report - Austria

From March 11-13, 2005 in Vienna, the symposium “European Voices – Multipart singing on the Balkans and in the Mediterranean” took place. The symposium was organised by the Institut for Folk Music Research and Ethnomusicology, University of Music and Performing Arts, Vienna, and the Austrian National Committee of ICTM. Seventeen colleagues from the western areas (Portugal, Spain, mainland France, Corsica, Sardinia, Sicily, mainland Italy) and the eastern regions (Croatia, Bosnia-Herzegovina, Serbia-Montenegro, Bulgaria, Macedonia, Albania, Greece, Aromanian areas) discussed the topic for 3 days. Three concerts with groups from Liguria, Corsica, Sardinia, Sicily, Serbia, Macedonia and Albania completed the program. The symposium was part of a research project at the Institute of Folk Music Research and Ethnomusicology, carried out by Ardian Ahmedaja, supported by Austrian Science Fund (FWF) and connected with the implementation of a Research Centre of European Multipart Music. Multipart music represents one of the most fascinating phenomena in European folk music. Therefore, it has been a favoured object of research particularly in the national framework for a long time. Regional studies, which extend outside of the political boundaries are, however, rare and sporadic. Since, as a rule, the regional and the political boundaries in Europe do not coincide, there exists an almost untouched area for research in European folk music. Therefore, due to the search for specific characteristics of European identity at this time, the establishment of a “Research Centre of European Multipart Music” as an international network of specialists, seems to have become more than necessary. For further information: www.mdw.ac.at/I121/html/emm.

Gerlinde Haid
NOTE: A new website and listserv have been set up by Heather Sparling (QueensUniversity). The website is at: http://www.yorku.ca/cstm.

The CSTM/SCTM’s next AGM and conference will be held at Douglas College in New Westminster, British Columbia, November 4-6, 2005. Information can be found on the CSTM web site, http://www.yorku.ca/cstm. The last meeting was held in October 2004 at York University, Toronto, presided by CSTM/SCTM President Norman Stanfield. The society continues to incorporate and promote collaboration between academic members and “folk”-oriented members, and strives to maintain a balance at all levels between use of Canada’s two official languages, English and French.

CSTM/SCTM President, Norman Stanfield, has been participating in the Canadian Commission for UNESCO, on behalf of the CSTM, along with CSTM member Gerald Pocius of Memorial University. He reports that he Convention for Tangible Cultural Heritages resulted in the recognition of several sites in Canada, and that they have been working on the Convention for Intangible Cultural Heritages. The Convention on Cultural Diversity is scheduled to be signed this year, and could lead to creating Living National Treasures in Canada.

Several CSTM/SCTM members participated as speakers or session Chairs at the 2005 ICTM Meeting: Leslie Hall (CST Past President), Paula Conlon, Louise Wrazen, Michael Frischkopf, Kati Szego, Andriy Nahachewsky, Irene Markoff, Gage Averill, and Judith Cohen.

Beverley Diamond and Kati Szego report that MUN (Memorial University of Newfoundland) now has M.A. and Ph.D. programmes in Ethnomusicology. Professor Diamond reports recent developments in the Research Centre for Music, Media, and Place (MMAP), an interface between the university and the community. These activities include lecture series open to the public, meetings, discussions, workshops, international conferences, visiting faculty; research and salvage projects, and a host of other interactive projects functioning or in planning stages. Other activities include website development, copies for families, facilitating artist-research collaboration including making recording technology available and holding technological workshops; and collaborative projects with aboriginal peoples. They have attracted funding from Canada Research Chairs program, Canadian Foundation for Innovation, ACOA, Department of Innovation, Trade, and Rural Development, Social Sciences and Humanities Research Council of Canada, Canada Council – Aboriginal Music program, AV Preservation Trust (funded by Canadian Heritage). She writes, “My overarching aim is to explore how media reshapes the meaning of the “local” in broader contexts. That is to say, my research will spearhead a range of projects on issues faced by musicians, technicians, producers, marketers and listeners when they “translate” music that is deeply invested with place-related and community-based meaning – that is, music that is often labeled “traditional”– for circulation via transnational media and

Phil Thomas’ classic “Songs of the Pacific Northwest” (1979) is appearing in a new, enlarged edition, and he will be the invited speaker for the 2005 meeting. Long-time CSTM member Sheldon Posen is Curator of Folklife at the Canadian Museum of Civilization, and was the guest speaker at the 2004 meeting.

Among the many new and ongoing research projects of CSTM members are the following. Leslie Hall (Ryerson University, Toronto) has published studies of Latin American traditions in the Toronto area, and has been carrying out research together with nursing professors, work on the effects of music on people with chronic obstructive pulmonary disease. Louise Wrazen (York University) has been working on Polish Tatra traditions, especially in the diaspora, examining issues of memory, identity and gender. Judith R Cohen (York University) is the General Editor of the Alan Lomax Spanish Recordings, has been working on research projects about the Crypto-Jews of Portugal and music in the creation of neo-Sephardic identities in Spain; she has recently recorded a second CD of Sephardic music for the Pneuma label (Madrid.)

Canadian Society for Traditional Music/Société canadienne pour les traditions musicales - Board members 2005-2006:
President: Norman Stanfield; Vice-présidents: Lorne Brown, Sandra Bouliane Secretary: John Leeder; Treasurer: James Prescott; Past President: Leslie Hall Directors: Mike Ballantyne, Jon Bartlett, Maureen Chafe, Judith R Cohen, Dave Foster, David Gregory, Rosaleen Gregory, Sherry Johnson, Rika Ruebsaat, Gordon Smith, Heather Sparling, Kati Szego, Louise Wrazen, Honorary President: Phil Thomas.

Judith R. Cohen

National Committee Report - Cyprus

First of all we would like to express our regret for the loss of Professor Tullia Magrini. Some months ago she visited Nicosia, Cyprus as a guest of the Cyprus Musicological Society and she presented a fine paper during the 3rd International Conference of the Cyprus Musicological Society.

Some very important developments in the area of Ethnomusicology and Music in general have been occurred since our last report. First of all the Department of Social and Political Science (University of Cyprus, at Nicosia) offers for the very first time two new courses; one is “Sociology of Music” and the other is “Introduction to Ethnomusicology and to the Anthropology of Music”. It has been more than 12 years since the ICTM World Conference in Hong Kong, when the ICTM general Assembly sent a letter to the new, at that time, University of Cyprus congratulating and encouraging the administrative committee of the University to start courses in the area of Music. Despite this development, the idea of founding a
Music Department at the University of Cyprus is not very concrete yet. However, two private colleges (the Intercollege and the Cyprus College) in Nicosia have already announced the establishment of musical studies in the area of Music Education and Music Performance. We consider this development as a very important step. On the other hand, since the Ethnomusicology Research Program (http://www.ucy.ac.cy/research/ethno) announced its results in 2000, the research results have been spread around the island of Cyprus through the recently formed “Cyprus Music Network” (http://www.cmn.intercollege.ac.cy) and its sub-project “Uniting through Traditional Music” (http://www.uttm.org). The aim of the “Cyprus Music Network” is to give free access to Cyprus music resources to researchers and students around the world.

As an important forthcoming development we hope to announce the establishment of a Euro-Mediterranean Music Research Center (a non profit organization) by the end of 2005.

In the area of publications, the first of five books published by the University of Cyprus Press “Mesogios” was released in 2005. This ethnomusicology book by Panikos Giorgoudes is entitled: “Ethnomusicology; Methodology and Application” and includes an audio CD with many examples of songs and music of the island of Cyprus (in Greek). Finally, the Cyprus Musicological Society has also published the proceedings of the 1st International Conference under the main subject “Musical Practice and Aesthetics” (in English and Greek).

Panikos Giorgoudes

National Committee Report - Germany


The subject of a Roundtable, organized and chaired by Gisa Jaehnichen, was “Sound - Body - Instrument” (“Klang - Körper - Instrument”) during which short
The president opened the General Assembly with apologies for absence and the report of the activities of the National Committee. She announced that volume 13 of the proceedings of the Annual Meetings (Berichte aus dem ICTM-Nationalkomitee Deutschland, vol. XIII) had just been published. This volume contains the results of the meeting held at the University of Lueneburg February 2003, and has a CD attached with the musical examples belonging to the articles of the authors. The president thanked all the members who actively contributed to the work of the National Committee during the last twelve years and also all members associated with institutions that had invited the NC for its annual meetings.

The report of the president was followed by the election of new officers. The members of the German National Committee re-elected Prof. Dr. Marianne Broecker as president and Dr. Gisa Jaehnichen, Berlin and Dr. Ulrich Morgenstern, Hamburg as vice-presidents.

The next Annual Meeting of the German National Committee took place in Weimar, February 25-26, 2005 by invitation of Prof. Dr. Detlef Altenburg, Institute for Musicology at the University of Jena/Weimar. The main subject of the accompanying scientific conference was “Voice and Instrument in regional music cultures today” (“Stimme und Instrument in musikalischen Regionalkulturen der Gegenwart”). At the beginning of the conference two key papers were given by the musicologist Juergen Arndt, Paderborn (“Dialoge zwischen Historischer Musikwissenschaft und Ethnomusikologie”) and by the ethnomusicologist Ralf Martin Jaeger, Muenster (“Standpunkte und Perspektiven – Annäherungen an die Musik als Wissenschaft”). Papers concerning the main subject of the meeting were read by Norbert Beyer, Hamburg (“Über die Notwendigkeit des Zupfens oder: Die Erfindung des Prof. Viswesweran. Vokalinspirierte neue Spieltechniken der Karnatischen Vina”), Tomas Ogger, Berlin (“Prioritätensetzung von Stimme und Instrument in der persischen Musik heute”), Rudolf Maria Brandl, Goettingen (“Vokal-instrumentaler Stilvergleich in den Regionen Zagori und Pogoni/Epiros, Griechenland”), Ivana Dragila, Paderborn (“Istrische Gegenwartsbewältigung: Tamara Obrovac”), Wolfgang Bender, Mainz (“Der Äthiopier Tessema Eshete und seine Odeon-Aufnahmen aus dem ersten Jahrzehnt des 20. Jahrhunderts”), Kendra Stepputat, Halle (“Der balinesische Tanz kecak”) and Egon Ludwig, Rostock (“15 Jahre Reisen quer durch Lateinamerika – Folkloristische Streiflichter aus Süd- und Mittelamerika sowie der Karibik”). Part of the program was a small concert given by Nancy Thym, a singer and harp player with ballads and songs of
the wandering Bohemian harp girls during the 19th and 20th century ("Historische Harfenlieder").

The subjects of these two meetings, the first focussing on musical processes of globalization (Hildesheim 2004) and the second one considering the influence on regional cultures from outside or abroad (Weimar 2005), produced animated and lively discussions which were essentially supported by the good atmosphere created by Prof. Dr. Ulrich Wegner in Hildesheim and Prof. Dr. Detlef Altenburg in Weimar. I would like to express my gratitude to the organizers, to all the members who contributed to these meetings, and especially to the students in both universities who fulfilled whatever our desires were, including home made cakes.

The next meeting and General Assembly in 2006 will take place in Mayence by invitation of Prof. Dr. Wolfgang Bender. In the press is volume 14 of the proceedings (containing the results of the last two meetings). The content of volume 1 to 13 can be seen from the abstracts given in German and English on the website of the German National Committee: www.ictm-germany.de

Marianne Broecker

National Committee Report - Norway

Norsk folkemusikklag (NFL) is the Norwegian National Committee of the (ICTM). In February 2005, at the general assembly, the board elected:
Chair: Mrs. Bodil Haug, Fagernes; email: bodihaug@start.no
Vice-chairman and editor of the NFL yearbook: Mr. Hans-Hinrich Thedens, Oslo; email: h.h.thedens@inv.uio.no
Board members:
Mrs. Astrid Nora Ressem, Oslo; email: astrid@visearkivet.no
Mrs. Wigdis Espeland, Bergen; email: wigdis.espeeland@ikk.uib.no
Mr. Olav Sæta, Furnes; email: olav.sata@inv.uio.no

As of 2005, Norsk folkemusikklag has 140 members. Every year Norsk folkemusikklag arranges a conference in connection with the general assembly. Topics range from studies of single local traditions to epistemology and questions of folk music dissemination and strengthening the position of traditional music in contemporary society. This years conference was arranged at the Ole Bull Academy in Voss (in the western part of Norway). The topic for the conference was authenticity and the idea of local music. The conference was clearly connected to the conference in 2004 which also focused on folk music and dance revivals. The board has now started to work on the conference for 2006 where the aim is to shed light on the consequences of the modern institutionalization of traditional music and dance.

Norsk folkemusikklag publishes a yearbook, Norsk Folkemusikklags Skrifter, which contains papers held at the seminars, articles, and reprints of important articles which are not readily available elsewhere. Some masters theses have also been published in the yearbook. Norsk folkemusikklag also tries to encourage
contacts with the ICTM and to inform the folk music community about current
issues discussed at its conferences and meetings. This year a group of 11
Norwegians were participated in the ICTM’s 38th World Conference in Sheffield,
U.K.

Bodil Haug

National Committee Report - Poland

In 2004/2005 Polish ethnomusicology celebrated a centenary of folk music
recordings. In 1904 Roman Zawilinski, a linguist and ethnographer, recorded
wedding orations by Jan Sabala Jr., a son of Jan Sabala-Krzeptowski, a legendary
fiddler and story-teller from the Tatra mountains. Two wax cylinders from these
recordings have been preserved today in the Phonogram Archive of the Institute of
Arts in Warsaw. Ten years later, Juliusz Zborowski, a director of the
Ethnographic Museum in Zakopane, recorded folk music of the same region, but
the initiative did not grow due to the lack of institutional support. During the
World War I Zborowski’s recordings were destroyed.

In the inter-war period two newly founded phonogram archives undertook the task
of collecting folk music. The so-called Regional Phonogram Archive (RAF) was
established in 1930 by Lucjan Kamienski, a professor of musicology at the Poznan
(Posen) University, educated in Berlin and co-operating with the Berlin
Phonogrammarchiv. His students - among them Jadwiga and Marian Sobieski,
prominent ethnomusicologists after the WW II - were doing intensive fieldwork.
The collection, which reached the number of some 4020 recordings, was destroyed
at the beginning of the war. Fortunately, thanks to the academic co-operation with
the Phonogrammarchiv, some copies were stored in Berlin where 23 cylinders
were found in 1999.

The Central Phonogram Archive in Warsaw was established in 1934 by Julian
Pulikowski at the Polish National Library. In the period of 1935-39 ca., 20,000
items were registered on 4850 Edison cylinders. However, in September 1944
Pulikowski was killed in the Warsaw Uprising and the archive was burnt by
German troops. After the war (1945), Marian Sobieski and Tadeusz Wrotkowski
established the Western Phonogram Archive in Poznan, modestly financed by the
Ministry of Culture. Due to the lack of money, Sobieski assembled a machine to
record on decelith plates. Using this equipment of poor quality, and travelling
mostly on bicycles, they started the documentation anew, recording 471 plates in
two years.

In 1947 the Ministry of Culture founded the State Institute of Folklore, which was
absorbed in 1949 by the newly created State Institute of Arts (today it is the
Institute of Arts of the Polish Academy of Sciences). The same year at the Folk
Music Festival in Warsaw, Sobieski made an appeal for collecting folklore on a
large scale. With the permission of the state authorities, a so-called Folklore
Collecting Campaign took place in 1950-1954. More than 300 documentalists,
divided into regional teams, made 46 thousand recordings. This collection became
the base of the Phonogram Archive of the Institute of Arts of the Polish Academy of Sciences in Warsaw - the oldest and the largest collection of Polish folk music.

To celebrate the centenary, a session was organized in the Institute of Arts in March 2005. The invited speakers were:

- Dietrich Schüller, (Phonogrammarchiv, Vienna), *Entering The Second Century Of Audiovisual Sources, Strategies To Keep What We Have Got, And To Organize What Will Be Produced*
- Mieczysław Kominek (Warsaw University), *Beginnings of Phonography in Poland*
- Lars-Christian Koch (Phonogrammarchiv, Berlin), *Archives Outside Archives And Their Role In Contemporary Ethnomusicological Fieldwork*
- Gerda Lechleitner (Phonogrammarchiv, Vienna), *Reflections On Sound Archiving*
- Susanne Ziegler (Phonogrammarchiv, Berlin), *Wax Cylinder Recordings In The Berlin Phonogramm-Archiv: A Report On The Present State*
- Piotr Dahlig (Institute of Arts, Warsaw), *Audio-Visual Documents As a Source In Folk Music Research*
- Ewa Dahlig-Turek and Jacek Jackowski (Institute of Arts, Warsaw), *Sound Archive Of The Institute Of Arts: History - Technical Problems - Prospects.*

In March 2005 Professor Roderyk Lange, a distinguished Polish choreologist and dance anthropologist, a founder and director of the Institute of Choreology in Poznan, was awarded the title “Chevalier de l’Ordre des Arts et des Lettres” by the Ministry of Culture and Communication of the French Republic.

Ewa Dahlig-Turek

**National Committee Report - Slovenia**

The previous report on Slovenia, published in the Bulletin of April 2000, summarized the situation of ethnomusicology in this tiny central European country, the westernmost republic of what until 1991 was Yugoslavia, up to the year 1999. This report covers the period between 2000 and 2005. An introductory insight into Slovenia’s ethnomusicological “infrastructure” is followed by chronological presentation of the major events (one selected event per year), activities of Slovene scholars at home and abroad, professional visits of foreign colleagues to Slovenia, and Slovenia’s relations with the ICTM. In the final part of the report, selected bibliography and discography are provided.

*Infrastructure:* Ethnomusicological activities in Slovenia can be presented within several realms that are to varied extents mutually related. These are the realms of universities, research institutes, museums, professional associations and applied work, all the way to diverse activities of “freelance ethnomusicologists”. Scholars within the university realm are majors in acoustics (Bruno Ravnikar), ethnology and cultural anthropology (Katarina Jušančič, Rajko Muršič), ethnomusicology (Svanibor Pettan) and music education (Inge Breznik, Ivan Lešnik, Albincə Pesek, Barbara Sicherl-Kafol). They are affiliated with the University of Ljubljana's Faculty of Arts (dept. of ethnomusicology and cultural anthropology, dept. of...
musicology). Faculty of Education and Music Academy; to the University of Maribor's Faculty of Education and to the University of Primorska's Faculty of Education in Koper. The university systems have their own research institutes.

The research institute realm encompasses the employees of the Glasbenonarodopisni inštitut (Institute of Ethnomusicology) of the Scientific Research Center of the Slovene Academy of Science and Arts. The institute has four departments: textology (Marjetka Golež Kaučič, Marija Klobčar, Marjeta Pisk, Marko Terseglav), ethnomusicology (Maša Komavec Marty, Mojca Kovačič, Ursa Šivic, Robert Vrčon), ethnochoreology (Rebeka Kunej) and the archives with studio (Drago Kunej). A group of recently retired, but still active colleagues should be added to this list (Zmaga Kumer, Mirko Ramovš, Julijan Strajnar). The Scientific Research Center recently established a graduate program in Slovene studies at the Polytechnic in the city of Nova Gorica.

The museum realm is related primarily to the Slovene Ethnographic Museum in Ljubljana, the largest and most representative institution of its kind in Slovenia. Music in this context is the domain of ethnomusicologist Igor Cvetko.

The realm of scholarly associations includes the Slovene Ethnomusicological Study Group (S. Pettan), Cultural Society Folk Slovenia (Katarina Šetinc), Slovene Ethnological Society (Breda Čebulj Šajko) and Slovene Musicological Society (Matjaž Barbo). These associations, often in close cooperation with some of the previously presented institutions, considerably contribute to the ever increasing presence of ethnomusicology in Slovene academic and public life.

Activities within the applied realm are related primarily to the institutions such as Jeunesse musicale (Roman Ravnič, Kaja Šivic), the Public Fund for Cultural Activities (Bojan Knific), the Čankarjev dom concert venue (Bogdan Benigar) and the media. One should emphasize in particular radio programs and public recording sessions at the national Radio Slovenia (Jasna Vidakovič, Jane Weber) and Radio Študent (David Verbuč).

The “free lance” realm encompasses those individuals, who are not affiliated with institutions, but are nevertheless involved in creative projects related to the field of ethnomusicology such as lectures, workshops and music making (Marino Kranjac, Peter Kus, Dario Marušič, Mira Omerzel Mirit, Tomaž Rauch) or publishing (Alma Bejtullahu).

Besides the valuable archives of Slovene folk music at the Institute of Ethnomusicology and the Radio Slovenia, one should mention the newly established Slovene Music Information Center (SIGIC) that is expected to provide an all-encompassing data base for general use.

*Events:* The year 2000 was marked by the first scholarly meeting of the ICTM’s study group *Music and Minorities*, hosted by the Institute of Ethnomusicology and organized by Ursula Hemetek and Svanibor Pettan. The event, attended by about
thirty scholars, took place at the Slovene Academy of Sciences and Arts in the capital town of Ljubljana. The proceedings was published in 2002 (please see the bibliography section).

The year 2001 was marked by another important international scholarly gathering in Ljubljana, the conference United Europe – United Music? Diversity and Social Dimensions in Central and Southeastern Europe, organized through joint efforts of German scholars led by Bruno Reuer and Slovene ethnomusicologists. The event took place in the Slovene Ethnographic Museum a week after the September 11th events in the USA, so many of us recall special efforts to get the papers from Philip Bohlman and Donna Buchanan, which in the end were published in the 2004 proceedings.

The year 2002 was marked by the 90th birth anniversary of the versatile Slovene ethnomusicologist Valens Vodušek (1912-1989), who was also a choir conductor, director of the Opera house and director of the Institute of Ethnomusicology for 27 years. His articles and other writings on theory and method of folk music research, Slovene folk poetry and music, analytical aspects of melody, radio programs and memories of his contemporaries were collected and published by M. Terseglav and R. Vrčon.

The year 2003 was marked by the two major conference presentations of Slovene ethnomusicology: the panel National Issues in Ethnomusicology: The Slovenian Case took place at the annual meeting of the SEM in Miami, while the panel Ethnomusicology in Slovenia took place at the 37th ICTM’s world conference in Fuzhou, China, that was postponed to January 2004. The presenters included Mari Arko, A. Pesek, S. Pettan and U. Šivic.

The year 2004 was marked by the 70th anniversary of the Institute of Ethnomusicology, the oldest institute within the Scientific Research Centre of the Slovene Academy of Sciences and Arts. Founded in 1934 as the Folklore Institute, it became affiliated to the Academy in 1972, first as a section of the Institute of Slovene Ethnology and from 1994 on as an institute of its own. Besides various celebratory events, the Institute published - together with the Institute of Slovene Ethnology - the volume 33/2 of their shared journal Traditiones, entirely devoted to its 70th birthday.

The current year, 2005, is marked by the 100th anniversary of the OSNP (Committee for Collecting of Slovene Folk Songs). The establishment of this committee meant the start of active participation of the Slovenes in the project Das Volkslied in Österreich, which was aimed at folk song collecting in the entire territory comprised by what was then the Habsburg Empire. By the World War I, as many as 13.000 units have been collected. The highpoint of the celebration was the international symposium Ljudska pesem kot družbeni izziv/The Folk Song as a Social Challenge, organized by the Institute of Ethnomusicology (M. Klobcar).
Activities of Sloven Scholars at Home and Abroad: Listing some of the basic research projects may help in determining the varied general directions of institutional interests. For instance, the Institute of Ethnomusicology’s projects are “Slovene folk spiritual culture in the process of globalization”, “Folklore research of old Slovene folk sound traditional heritage” and “Multimedial representation of the Slovene cultural heritage”, while the Faculty of Arts Dept. of Ethnology and Cultural Anthropology conducts the projects “Ethnological analyses of representations and heritage”, “Ethnography of modernization”, “Slovene identities in the context of the European space” and “EU-wide monitoring methods and systems of surveillance for species and habitats of Community interest”. Individual scholars’ projects encompass a wide range from identity issues within Slovenia (I. Cvetko, M. Kovačič, J. Strajnar, M. Tesečlov), Slovenia’s border regions (M. Pisk) and their minorities (I. Breznik) to war music production in Kosovo (A. Bejtullahu) to folk music festivals in Scotland (K. Juvančič) and projects conducted outside of Europe, such as R. Muršič’s in Japan and S. Pettan’s in USA. The approaches include transcription (R. Vrčon), sonographic analysis (I. Lešnik), and various textological procedures (M. Golež Kaučič, M. Klobčar). Several scholars are interested in the intersections between folk and popular music domains (K. Juvančič, R. Muršič, K. Sanatova, U. Šivic).

Besides the already mentioned scholarly gatherings, Slovenia also hosted Popular Music and National Culture in 2000 (R. Muršič), Slovenska ljudska glasba in ples v lici evropskih povezovalnih procesov (Slovene folk music and dance in the light of European integration processes) in 2003 (S. Pettan) and Turbofolk med Slovenci (Turbofolk among the Slovenes) in 2005 (Gregor Tomc).

Slovene scholars are active within several international associations, such as the AFS (M. Ramšak), BFE (K. Juvančič), CIOFF (B. Ravnikar), EBU (J. Vidakovič), ESEM and SEM (S. Pettan), IASA (D. Kunej), IASPM, EASA and IU AES (R. Muršič), and SIEF (M. Golež Kaučič). University cooperation projects within Europe (CEEPUS, Erasmus/Socrates) and individually arranged guest lectures further contribute to the presence of Slovene ethnomusicologists in the international scholarly arena.

Professional Visits from Abroad: In the period 2000-2005 guest lecturers came to Slovenia from Australia (Gerald Florian Messner), Austria (Ursula Hemetek), Bulgaria (Daniela Ivanova), Croatia (Sanja Kalapoš Gašparac), Germany (Jochen Bonz), Hungary (Andrew Rous), Italy (Paola Barzan, Ignazio Macchiarella), Japan (Kenichi Tsukada), Norway (Kjell Skyllstad, Daniel Winfree Papuga), South African Republic (Aleksandar Bošković), Sweden (Mats Eden), U.K. (Valentina Bold, Katherine Campbell, Howie Firth, Irene Kertesz-Wilkinson), USA (Donna Buchanan, David Evans, Sandra Graham, Luisa Del Guidice, Joe Moreno, Andrew Kaye, Anthony Seeger, Mark Slobin). Their presentations were for the most part included in the thematic annual cycles of lectures in which Slovene presenters such as Jani Guna, Bogdana Herman, Miha Kozorog, Drago Kunej, Jože Prezelj and Janez Kožar, Julijan Strajnar, and Katarina Šetinc also took an active part.
Such a characteristic cycle in 2004, named Perspectives of Ethnomusicology in the United Europe, looks as follows:

1. Daniel Winfree Papuga (Norway): lecture Impression and Expression: How Do We Interpret Culture and workshop Irish Folk Dance
2. Jože Prezelj and Janez Kožar (Slovenia): lecture demonstration Didjeridoo among the Slovenes
3. Mats Eden (Sweden): lectures Folk Music Revival in Sweden and How Do We Teach Swedish Students in Folk Music, workshop Swedish Instrumental Folk Music and Dance and concert of Swedish revival music.

Relations with ICTM: Slovenia was represented in the ICTM since 1998 by a liaison officer. In 2005 the Slovene Ethnomusicological Study Group was officially recognized by the Executive Board as Slovenia's National Committee.

Slovene scholars regularly participate in the world conferences. The conference in Brazil was actively attended by three, and those in China and England by four Slovene ethnomusicologists each (A. Bejtullahu, K. Juvančič, M. Komavec, I. Lešnik, A. Pesek, S. Pettan, B. Sicherl-Kafol, U. Šivic).

Activities linked to the study groups are focussed primarily on Folk Musical Instruments (I. Cvetko, D. Kunej, J. Strajnar), Ethnochoreology (R. Kunej), Anthropology of Music in Mediterranean Cultures (S. Pettan) and Music and Minorities (A. Bejtullah, M. Komavec Marty, I. Lešnik, S. Pettan, J. Strajnar), occasionally also to Historical Sources and Music and Gender.

Slovene ethnomusicology has also been represented by one participant in the ICTM colloquium Music in Conflict that took place in Limerick, Ireland.

Selected Bibliography:
Note: each title of a publication is Slovene is followed by English translation in parentheses, while the titles of bi-lingual publications are divided by a slash.

Juvančič, Katarina. 2003. »Ko akustika odklene kamrco ljudskega. Razvoj akustične in folk scene od 60. do 80. let na Slovenskem« (When acoustics unlocks folk scene from 60. to 80. on Slovenia).

Klobčar, Marija. 2003. «Ljudske pesmi v meščanskem okolju – pričevanje ljudskega v meščanskem ali meščanskega v ljudskem?» (Folk songs in urban settings – testimonies of folk in urban or of urban in folk?). *Traditiones* 32/2: 51-70.


To these one may add the thematic volume of the Slovene journal of music education *Glasba v šoli* 2/3 from 2004, entirely focussed on Slovene folk music.
Selected Degree Theses:
Šivic, Urša. 2002. Muzikološki vidiki preobražanja umetne pesmi v ponarodelo v 2. polovici 19. stoletja (Musicological aspects of the transformation of folk songs into folklorized ones in the second half of the 19th century). M.A.

Selected Discography:
Various performers. 2002. Take ljubezni na svetu ni, kot sva jo imela jaz in ti (Traditional songs and tunes from Luče, Slovenia; 2 CDs with booklet). Luče: Občina (J. Vidakovič).

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Conferences, Symposia & International courses recently held and forthcoming:

Global and Digital: New settings for the mass media and the Industry of music. A symposium of both Anglo-Irish and Spanish sections from IASPM was held at the University of Valladolid from 6th to 8th November 2003. It was dedicated to the consideration of the space in which technology, industry and communication are linked to each other, and where debates among musicians, listeners, and traders take part. Dave Laing gave the opening lecture. In the first session – practice and aesthetic- assertions based on models of reception and political discourse of Cuban music in the 90s (Jan Fairley), youth and mass media (Ignacio Mejías), and *timba* (Rubén López Cano), were made. During the session devoted to conflict and utopia of global music, the relations between subversion and conflict in the hip-hop music (Antonio Méndez Rubio) and between substance and technology in dance music (Amparo Lasén) were taken up. In relation to the subject “old channels, new strategies” Hector Fouce talked about the implication of the musical Spanish industry in the program Operación Triunfo, and Rob Strachan showed the relationships between musical criticism, aesthetics and canon. Andrew Whelam (tans-local social environment in a community peer-to-peer), Gustavo Buquet (struggles of multinationals for the control of the on-line music market) and Ana María Sedeño Valdellós (flamenco on Internet) lectured on the opportunities and alternatives of the digital music.

The VI Congress of the Spanish Society of musicology and the First Meeting of Young musicologists took place in Oviedo between the 1st and the 29th of November 2004. The sessions focused on the following subjects: Musical analysis, Recent directions of musicology, Cinema’s music and mass media, Doctoral thesis, and Themes of ethnomusicology and musical anthropology. The latter began with a survey of Spanish ethnomusicology by the chairman (Jose Antonio Gómez), and included different communications on several subjects: popularity of the bass *guárdame las vacas* on traditional music nowadays (Miguel Angel Berlanga), dialectics between identity and change in some musical repertoires of Soria (Enrique Cámara), dances from Cangas del Morrazo (Rosa Maria Pena), the concept of Celt music in the culture of Asturias (Ana Pozo), traditions like the _campanilla de las ánimas_ (Antonio Vallejo- Celia Maria Vallejo) and the *corderada* in Castroponce (Elena Vázquez), music bands from Murcia and Cartagena (Esperanza Clares), revitalizing the Andalusian carnival (Francisco José García), music from León (Hector Suarez-Pérez), dance and ritual from Extremadura (Pilar Barrios), methodology for the study of the revival (Susana Moreno), issues of gender in the Spanish folk music studies during the *Segunda Republica* period (Dolores González), changes in children’s oral music (Mª Jesús Martín), and musical migrations between Spain and Uruguay (Marita Fornaro). In the session devoted to musical analysis, Iván Iglesias lectured on the hybridization of flamenco and jazz in Spain.

The VIII Conference of the SIBE (Spanish Ethnomusicological society) was held in Zaragoza from the 25th to the 28th of March 2004. It was preceded by a lecture
on writing and text analysis (Ramón Pelinski) and launched by a talk on Mediterranean music in Italy (Godofredo Plastino). During the sessions on traditional music, papers were presented on the folia in the Canary islands (Roberto Diaz), the danza de los enanos (Fátima Bethencourt), the bagpipe of Zamora (Julia Andrés), The auroras songs in Villar de los Navarros (José Antonio Roncalés and Juan Carlos Binaburo), sevillanas corraleras (Rosa M. Domínguez) songs from the region of Andujar (Ilia Serrano), stick dances in Segovia (by Raquel Lázaro- Fuencisla Alvarez), and voice, alcohol and throat in the Mexican song Cardenche (by Montserrat Palacios).

As it always happens in the SbE conferences, a session was dedicated to the relationships between ethnomusicology and musical education through texts by Juan Carlos Montoya (influences of the educational discourse) and Enrique Câmara (teaching ethnomusicology today), besides two proposals on secondary school education (Susana Flores and Josefa Montero about popular and traditional music, respectively) and the conclusions of a study group (Ruth Gil, Rebeca Pina, Irene San Martin and Beatriz Pérez) about students of the Conservatory of Aragón.

The issue of popular music (genres and practices) was treated by Eduardo Sahún (jazz in Spain), Luis dos Santos (pimba in Portugal), Marina Sayfoullina (folk jazz in Russia), Alicia Peñalba (a model of enactive cognition) and Marita Fornaro (radio and record industry in Uruguay). The musical heritage was analysed in papers on conservation (José Antonio González, Gianni Ginesi, and the peruvians Renato Neyra and Camilo Pajuelo talked about the Himno de Riego, Can Quintana and IEMPSA, respectively), didactics (Ana Zaldívar), half-professional musicians in the Rif (Julio García), the transmission of tradition in Extremadura (Victoria Eli-Martita Fornaro-Antonio Díaz), the changes of context in wich txalaparta is played (Maigua Suso), archeological method for the Recovery of the vihuela (Javier Martínez), performance as and identitarian tool (Oliva García), the bariba griots (Carlos Herrera), and a group study (Jaume Ayats, Francesc Vicens, Antònia Sureda) on record as a tool in the dialogue with singers of Mallorca about aesthetics and performance.

The theme “Musical appropriations, re-appropriations and expropriations” was tackled in the followings papers: Appropriations in timba (Iñigo Sánchez) and in the rabel (Susana Moreno), membership (Ana Calle-Sebastián Díaz), reification (José M. Latorre), eclecticism (Marta García), and various tales related with hybridization (Rubén López Cano, Silvia Matínez, Héctor Fouce). On technologies and institutions in the world of globalization presentations were made by Antonio Gómez (virtual communities), Juan Cavi (Internet), Fernando Delgado (dichronics issues), and a group -Carlo Nardi-Enrico Pavese, Eduardo Arteaga- about intellectual property (royalties, and institutions of administration). Three participants focused on the dialectics between traditions and modernity (Javier González, Ana Sedeño, and Francisco Bethencourt on defensive systems, video clips, and typologies, respectively). Two round tables approached the relationship between music and heritage (from the international to the local scenes), and the culture of copy (facts, limits, and potentialities). The meetings of
the SibE and Spanish branch of IASPM Study groups also took place during those days.

The Ist. Simposium on Ethnomusicology. Traditional Music, Culture and Ethnological heritage was held in Villafranca (Huelva) on August 2004. Contributions have been made on “Processes of change in the music and festivities of Carnival” (Francisco José García Gallardo), “Identity in the ritual dances of Huelva” (Aniceto Delgado Méndez), “Stick dances” (Manuel Matías Lorenzo), “Musical repertoire in the festivities of Zalamea la Real” (Juan Francisco Pérez Romero.), and “Traditional music in locus & modus (José Díaz Diego).

Brief notices.
The Ist Simposium on Musical Heritage in Andalucía and it relationship with the Iberian context, organized by the Study Group on “Andalusian Musical Heritage” (University of Granada), was held in La Zubia (Granada).

During the 2004/2005 academic course, Francisco García coordinated at the University of Huelva, the V Seminar on Musics of the World, which consisted of seminars and concerts on Cuban music (Ruben Esquivel), flamenco guitar (Francisco Cruzado), fandango (Herminia Arredondo), children’s choir (Aída Azores), and other similar tales and activities.

A Conference on music and memory was held in Santiago de Compostela (17th and 18th February 2005) and focused on the musical life of Galician migrants. Contributions were made on rootedness and uprooting and the construction of identity through music (Susana Asensio), ethnicity and aesthetics in Latin music of the United States (Deborah Pacini), the use of the bagpipe by Galician migrants in Lisboa for re-articulate their identity (Juan-Gil López), the musical initiatives carried out by the associations of galician migrants in La Habana (Javier Garbayo), the functions of music in the organization of collective memories by migrants from Galicia in Argentina (Pablo Cirio), and the musical life of the Galician composer Andrés Gaos in Buenos Aires (Andrés Gaos Guillochon, son of the musician). Two round-tables (the chairman were Luis Costa and Joan Trillo, respectively) focused on “the process of hybridization and acculturation of migrant music”, and “written and sound sources of migrated people, Galician heritage?”.

In 2004/2005, a new postgraduate program was launched entitled “Especialist in India” organized by the University of Valladolid and the Casa de la India (official House of India in Spain), headed by Guillermo Rodríguez Martín. The course is directed by Enrique Gavilán (professor of History at the University of Valladolid). The main subjects of the course are: history, civilization, and geography; economics, society, and contemporary politics; philosophy and religion; hindi language; aesthetics and literature; art and culture (which includes music). More information about next year’s program: www.casadelaindia.org/educacion/cursoespecialistaUVA) and informacion@funge.uva.es
From November 22nd to December 11th 2004, an Indian Festival was organized by the House of India in Spain, the University of Valladolid, and the City Council of Valladolid. This festival included the following activities: Intercultural encounters of the Indian and flamenco music (Sargam group of India, flamenco group Pa Gente con Alma from Valladolid, and the Spanish musicians Luis Delgado, Javier Coble y Patxi Pascual); Festival of Bollywood cinema (Asoka -Santosh Sivan, 2001-, Maachis -Gulzar, 1996-, Saathiya -Shaad Ali , 2003-, and Dil Chatha Hai -Farhan Akhtar , 2001); Performances of Indian theatre and music, which included kathakali theatre (Kalamandalam Ratheesan), sitar recital (Bhaskar Chandavarkar), exhibition of pava kathakali (puppet of Kathakali by Natana Kairali Company from Kerala), exhibition of tola bommalata (shadows puppets by Chaya Nataka Brindam Company from Andhra Pradesh), recital of hindostanic music (Johar Ali Khan), carnatic flute recital (G.S. Rajan) and bharata natyam (Rama Vaidyanathan); Four workshops: kathakali, bharata natyam, carnatic singing, and mridangam (chaired by Kalamandalam Ratheesan, Rama Vaidyanathan, Vidya Srinivasan y Lalguji R. Sriganesh, respectively); a series of lectures: Indian myth, art, and thinking in the XXI Century; Introductory Seminar on Indian culture and society; and Presentation of the India school for children). Doctor Bhaskar Chandavarkar was the visiting professor.

The Third edition of Observando Culturas (Film festival on musical cultures) organized by the Centro Buendia of the University of Valladolid, was held on November 2004 (Director: Leonardo D’Amico). The program included: Muddy Waters: can’t be satisfied (Morgan Neville & Robert Gordon, 2002), Strange fruit (Joel Katz, 2002), Wild women don’t have the blues (Christine Dall, 1989) and Hellhounds on my trail: the afterlife of Robert Johnson (Robert Mugge, 1999)

Forthcoming.

In the 10th Conference on Anthropology of the FAAEE -“Cultural identities, power, and the market”- to be held in Seville on September 2005, there will be a session on musical research (Chairman: Josep Martí). The preliminary program will include: “Popular music as an object of sociological research in the XXI Century” (Gerhard Steingress), “Contradictions and problems of the musical industry in the management of the intertextuality” (Héctor Fouce), “Gender, identity, and power in flamenco music of Huelva” (Herminia Arredondo), “Gitana and paya identities in the flamenco voices afillá and laína” (Enric Folch González), “The Spanish guitar aflamencada, “Thoughts on the discursive trajectory of an emblematic instrument” (Rolf Bäcker), “Tumba, temba, and timba: discourses on identity and market context in the Cuban timba” (Rubén López), “Musical practices and Cuban identities in the diaspora” (Inígo Sánchez), “Music and identity: the Salsa case” (M. Álba González), “Mitote songs of the coras (náyeri) in western Mexico. Atomization and concentration of the ritual identity” (Margarita Valdovinos), “Convergences between popular religiosity, urban music, and record market” (Victoria Eli), “Innbooks of Jeovah: historical approach” (M. Ángel Plaza), “Liturgical orthodox songs in Barcelona: national or religious identity?” (Josefina Roma), “¿A musical market Christian-gypsy?: the Church of


The I International award of Ethnographic research “Ángel Carril” has been won by Alberto del Campo Tejedor for his work: “Trovadores de repente. An ethnography of the Burlesque tradition of the improvisers of the Alpujarra region”.

On March 25th and 26th, Bruno Nettl will give a course in the University of Alcalá de Henares entitled “The field of Ethnomusicology; Principles, approaches, history and methods”. A critical survey of Vergleichende Musikwissenschaft and Ethnomusicology will be developed with four main themes: general principles followed by the ethnomusicalogical research; methodology, history, and specific problems of the fieldwork in ethnomusicology, transcription and analysis of music orally transmitted; the ethnomusicological approaches to the study of change in music and musical interaction between different societies. For more information: www.musicalcalca.com

Enrique Cámara de Landa
Liaison Officer Report: Greece

Since 1990, music and dance research in Greece is in a state of development.
Before the 1990s, few music and dance books were published compared with
books on theater and fine arts. Nevertheless, there were several books and articles
published every year, which were written primarily for the purpose of upgrading
dance teachers’ academic positions. Some of these writings reflected many
problems, such as the subjective biases of the authors, disregard for the
acknowledgement of original sources, or incomplete research on the chosen
topics. These problems mainly resulted from lack of training in research
methodology. One important issue was that knowledge of Greek music/dance was
primarily passed on from the teacher to the student through oral and kinesthetic
instruction in the studio and on the theatrical scenes. Little serious music/dance
scholarship was accomplished. Till now, music/dance studies tend to separate
artistic studies and research studies. Music conservatories and dance schools,
mainly in Athens, but in other towns of Greece, prepare students for artistic or
educational work, while the universities offer primarily academic studies.

With this report I have aimed at providing a kind of survey of the wide spectrum
of activities on ethnomusicological and ethnochoreological issues that have been
accomplished in Greece during the period of 1990 - 2005. More specifically, I
have focused on the activities of some major institutions, related in one way or
another to the Greek ICTM members, without claiming to cover the entirety of
relevant activities. The report also includes a unified bibliography of the Greek
ICTM members’ publications since 1990.

Conferences:
In 1992, the 17th Symposium of the Study Group on Ethnochoreology was
organized in Nafplion between 2 - 10 July and hosted by the Peloponnesian
Folklore Foundation (organizer Irene Loutzaki). The two official themes were: a)
“Dance in its socio-political aspect” and b) “Dance and Costume”. (see ICTM
of the Study Group on Ethnochoreology Proceedings 1992. I. Dance and its Socio-
Political Aspects, II. Dance and Costume have been published by the
Peloponnesian Folklore Foundation, compiled by Irene Loutzaki.

The Sub-Study Group on Dance Structural Analysis (secretary Adrienne L.
Kaeppler) of the STG on Ethnochoreology held two meeting in Greece: a) Chania,
Crete, July 1995 and b) Rhodes, August 1997, organized by Irene Loutzaki. After
a number of meetings, the group has worked out a plan for a book titled: “Dance
Structures: Perspectives on the Analysis of Dance”, to be edited by Adrienne L.
Kaeppler, which hopefully will be ready by the end of this year.

In May 2003, a one-day conference on “Theoretical and methodological
perspectives in the research and the study of music culture in Greece” was
organized by the Department of Music Science and Art, University of Macedonia,
this being the first conference of its kind, i.e. concentrating on epistemological 
issues about the study of music culture in Greece (organizer Daphne Tragaki).

In summer 2003, The Balkan Studies Seminars in Olympia was organized by the 
University of Patras and the University of Macedonia, supported by the Kokkalis 
Foundation, and contained two programmes, the one of which had a cultural focus. 
Titled “Contemporary ethnomusicological and anthropological issues in 
perspective: Ethnographic reflexivity and the study of music cultures in the Balkan 
and Eastern Mediterranean region”, this programme was not to be considered as 
an area studies activity, but rather as an experiment in dialogue and reflexivity, 
based on the juxtaposition of ethnomusicological and anthropological, theory and 
thrngography. The faculty included distinguished scholars and academics, with a 
thoretical and ethnographic expertise in the topic of the seminar as well as a 
mixed educational and cultural background. Pavlos Kavouras and Daphne Tragaki 
were the Greek discussants and panellists who hosted and collaborated with 
Donna Buchanan, Svanibor Pettan and Sonia Seeman, visiting professors.

In October 2004, the 3rd Cultural Heritage Congress was organized by the 
Department of Physical Education and Sport Sciences at Serres in collaboration 
with the Aristotle University of Thessaloniki, the municipality of Serres, the 
Ministry of Macedonia-Thrace and the Ministry of Culture (organizer Kalliopi 
Panopoulou). The topic of the Congress was Dance and Cultural Identities in the 
Balkans and a wide range of researchers and academics that participated expressed 
miscellaneous perspectives in research. In most cases the papers revealed issues 
on dance and the social construction of identity with contemporary examples, as 
well as dance in various border-areas of the Balkans from an analytical 
perspective. The articles of the Greek ICTM members may be found in the final 
bibliography of this report. Among the participants were: Anca Guirchescu, Jane 
Cowan, Tvrtko Zebek, Magda Zografou, Ioannis Manos, Christos Papakostas 
Marika Rombou-Levidi, and Irene Loutzaki.

1999 1st Pan-hellenic Conference on Folk Culture. Diachronic Development of 
the Traditional dance in Greece. Proceedings. Serres: Dimos Serron, 
DEPKA Serron, Aristotelieio Univeristiy –Physical Education dpdr. 

Institutions:

The Centre for Asia Minor Studies (founded in 1930 by Melpo Merlie) is an 
independent non-profit organisation working on the history and demography of 
the Greek communities of Asia Minor at the end of the Ottoman era, the Greek 
refugees from Turkey during the first decades of this century, nationalism, identity 
and interethnic relations.

The present head of MFA, Marcos Dragoumis, aided by Thanassis Moraitis and a 
select group of collaborators, is devoted to enriching the Musical Folklore 
Archives with fresh musical-ethnographic material. The Archive, one of the oldest 
in Greece, possesses rare unpublished material (manuscripts, old editions,
newspaper cuttings, etc.). In 1993, the complete archives of Greek-American musicologist and dance researcher Ted Petrides (1928-1988), were donated to MFA by his son, Ron, who lives in the USA. They consist of Petrides' entire impressive book and sound library, his notes, comments and remarks on Greek dances, his correspondence, papers by his students and his unpublished treatise on the dances of Attica.

The Music Folklore Archive has published a series of eight volumes with Greek songs of various origins and produced eleven long-play discs (LPs) derived from the Merlie recordings of 1930-1. More recently the Music Folklore Archive completed a series of field trips and made recordings of Greek music from the countryside. Additional productions of the Archive include recordings made in Athens, which feature the music of Greek refugees from the Imvros island, Minor Asia, or from Greek provincial areas. The Library of the Archive includes a great variety of subjects that is open to the public. The book and CDs’ titles may be found at the website: http://www.mla.gr

The "Dora Stratou" Theatre (Athens) is an institution, with varied activities all centred on Greek dance, that has been regularly organizing both workshops and conferences, for dancers, folk dance teachers, choreographers, researchers, practitioners, enthusiasts and organizers. The Theatre is a non-profit organization subsidized by the Ministry of Culture and the National Tourist Organization.

Since 1987, eighteen World Congresses on Dance have been jointly organized by the International Organization of Folk Art (IOFA) in collaboration with the International Dance Council CID-UNESCO and the Dance Theatre "Dora Stratou", in various towns of Greece. These annual meetings include presentation of reports, lecture-demonstrations, exhibitions, video projections, dance performances and classes, all forms of dance being represented.

Past Congresses’ topics:

The 19th World Congress on Dance Research will be held in Larnaca, Cyprus, 9-13 November 2005: “Much more than movement”.
Info: http://www.grdance.org

Research Programmes – Archives – Databases:
Placed among the Friends of Music Society’s activities, the research programme “Thrace” on the “Recording, study and promotion of the Thracian heritage in
music and dance” was conducted by a team of ethnologists, anthropologists, ethnomusicologists, and other collaborators, between 1995 and 2000. During this period, a total of 38 research missions were made to 65 towns and villages of Thrace and the Thracian diaspora, such as the communities of Thracians in Macedonia, as well as in Czernopolie of the Ukraine. Recordings were made of over 2,500 songs, instrumental tunes and speech samples on 116 digital films, of 130 hours duration and 1000 analogue sound tapes with interviews. In addition, visual material was collected on video of approximately 400 hours duration, and 12,000 photographs and transparencies. This material has been indexed, processed and classified in separate archives.

A large part of the raw material has been processed and is presented in the Database, which forms part of the Music Library of Greece of the “The Friends of Music Society”, housed in the Athens Concert Hall. This database is aimed at scientists, musicians, teachers, students or music-lovers who wish to examine systematically a precious archive or wish to explore and be inspired by the Greek musical heritage. More information about the research programme “Thrake” and free access to the database (after registering as a new user and logging in) may be found online at the webpage http://epth.sfm.gr/

The Archive of Musical Iconography was created in the Department of Music Studies of the Aristotle University of Thessaloniki in 1996. It has been transferred to an electronic database and contains about 5000 entries covering mainly Greek antiquity. In recent years material of the Byzantine period, mostly little known works from Macedonia, is also being collected. The collaborators of the Archive project (responsible Prof. Alexandra Goulaki-Voutira) are graduate students, while undergraduate students participate in the collection of material. The Archive of Musical Iconography supported the exhibition “Gifts of the Muses” (concerning ancient Greek music and dance), which was presented in Brussels, Berlin and Athens in 2003/4. It also forms the basis for the musicological research and the organisation of the Museum of Musical Instruments of the Cultural Organisation of the Piraeus Bank. Particularly important was its collaboration with other similar archives in six European countries in a project funded by the Culture 2000 programme, resulting in three virtual exhibitions in seven European languages, which successfully circulated both over the internet and on CD. One of these exhibitions was prepared by the Archive of Musical Iconography of Thessaloniki (“Rhythm in Music and Dance”). Seminars and PhD theses in the Department of Music Studies of the Aristotle University of Thessaloniki are being supported by the Archive. Papers relating to Musical Iconography were presented by its collaborators in international congresses in Lisbon (May 2003), Venice (2004) and Athens (2004).

Relevant Departments in Universities and Educational Institutes:
Vocational dance education is one part of the government-approved development programme for professional training in the arts. As a result of this recognition by the state, dance was, for the first time, accorded equal status with the other arts. Today, Greece has four vocational dance programs. One of these programs
focuses on training dancers and the other three emphasize the training of dance teachers. The newest program also includes the training of folk dance teachers (physical education dept.) and ballroom dance teachers (private sector). Dance research as an independent academic discipline is not yet fully established in Greece, although several university programs are working toward such a direction. On music, the vocational-level music teacher training is held in music conservatories (private sector). However, a number of music university departments include courses on music performance of the Western as well as the Greek traditional and Byzantine music.

- **Music Studies departments:**
  - National and Kapodistrian University of Athens (ethnomusicology /anthropology of Dance)
  - Aristotle University of Thessaloniki (ethnomusicology)
  - Ionian University
  - University of Macedonia (Department of Music Science and Art)

- **Departments of Physical Education and Sport Science:**
  - National and Kapodistrian University of Athens (ethnochoreology)
  - Aristotle University of Thessaloniki
  - University of Thrace (ethnochoreology)
  - University of Thessaly (ethnochoreology)

- **Hellenic Open University:**
  - Department of Hellenic Civilization (music and dance studies)

- **Technological Educational Institutes (TEI):**
  - Department of Music Technology and Acoustics (Crete)
  - Department of Sound Technology and Musical Instruments (Cephalonia)
  - Department of Folk and Traditional Music (Epirus)
    (Ethnochoreology)

Ethnomusicology courses are also offered in:

- Department of Social Anthropology and History, Aegean University, Lesvos
- Department of Social Anthropology, Panteion University, Athens

**BIBLIOGRAPHY - DISCOGRAPHY**


Dionyssiou, Zoe (forthcoming) “Musika scholia kai laiki musiki: skepseis kai protaseis gia tin anelixi tis didaskalias tis laikis musikis stin ekpaidefsi” [“Music Schools and Folk music: Thoughts and Proposals for the improvement of the teaching of folk music in education”]. Colloquium:


**CDs**


Yvonne Hunt (1996) Traditional Dance in Greek Culture, 1996


I.F. Kostopoulos


Markos Dragoumis *Greek Traditional Music*. A collection of articles concerning former and contemporary musicologists devoted to the research of Greek folk songs and Byzantine music. Vol. 1, April 2003

**CDs** (Production, publishing and booklet editors of all cds: Markos Dragoumis and Thanassis Moraitis)

*Nanourismata* [Lullabies], recordings of the years 1930-1998; published in (2004).

*Pontic songs* of 1930 recorded by the MFA; a double cd published in (2003)

*Songs from Cappadocia*. 15 songs recorded by the MFA in 1930 and 12 recent interpretations arranged by Socratis Sinopoulos and performed by Domna Samiou, Lydia Konioroud, Katerina Papadopoulou and Rodi Tomurcukglu; published in (2002).


Katamesios sti thalassa [In the middle of the sea], Athens (2002)


Gianniotika tou 1930 me tin kompania tou Nikou Tzara [Songs from Yiannina] with the Nicos Tzaras group; historic 78-rpm records from the Melpo Merlier MFA collection; issued as a CD in 1995 (2000).


And let us sing in praise, byzantine hymns recorded in 1930 by Melpo Merlier; issued as a CD in 2000, prodused by the Friends of the Musical Folklore Archives and the record company EDO, Athens (2000).

Sifnios [Songs of Sifnios], unpublished recordings 1930-1998.


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istoria ke anthropologia [Narration, history and anthropology], pp. 40-163.
Mitilini, Greece: University of Aegean.


Dance and Cultural identities in the Balkans. Dept. of P.E. and Sport Science, Aristotle University of Thessaloniki, Ministry of Macedonia-Thrace, Ministry of Culture, DEPKA, Serres, 15-17/10/2004


(forthcoming) “Understanding Style in Monastiri Dance, Greece”. In Adrienne L. Kaeppler (ed) Dance Structure. ICTM


Loutzaki, Irene and Maria Tsoutsoura (1999) Gia tin Polixeni Matei [Polixeni Matei]. Athens: Kratiki Scholi Orxhistrikis technis


___________ (1992a) “In favour of an Anthropology of Dance”.

___________ (1992b) “Greek dances. A critical review of books relating to the traditional dances”. Ethnographica (The Peloponnesian Folklore Foundation) 8: 145-149.


“‘To dance or not to dance’: dancing dilemmas in a border region in northern Greece” European Journal of Anthropology 41: 209-213.


“The Past as Symbolic Capital in the Present: Practicing “Politics of dance tradition” in the Florina region, North-Western Greek Macedonia”. Paper presented at the Socrates Kokkalis Graduate Student Workshop on Southeastern Europe, at Harvard University, USA.


“Gia mia diepistihmoniki prossegissi tis epikoionias ton synaithimatov, ton aisthiseon kai ton aisthitikon kritirion. To paradigma tis Andalousias” [Towards an interdisciplinary approach of the
communication process between sentiments, senses, and aesthetic criteria.


__________ (2004b) “Switching identities through various dance events incorporated in a wedding in Goumenissa (northern Greece)”. Paper presented at the 23rd Symposium of ICTM – Study group on Ethnochoreology, Monghidoro, Italy


and Methodological Approaches in the Study and Research of Music in Greece”. University of Macedonia, Music Dept., Greece


(Forthcoming) In Dawe, Kevin and David Cooper (eds), M. Stokes and P. Bohlman (general eds) The Mediterranean in Music: Critical Perspectives, Common Concerns, Cultural Differences. NY: Scarecrow Press.


Volumes and journals dedicated to the study of music / dance:

- The journal Ethnografika (1992): “The dance in Greece” (vol. 8)
- Horeftika Eteroklita [Dancing Miscellaneous], edited by I. Loutzaki, Ev. Avdikos and Chr. Papakostas, published in 2004: a volume which accumulate articles from most of the dance researchers in Greece today and epitomizes the variety of topics and perspectives concerning the study of dance in Greece.
The documentation, preservation, study and publications of orally-transmitted music traditions have always been one of the main foci of musicological research in Israel. Ethnomusicology is taught today in two universities: Bar-Ilan University in Ramat Gan near Tel Aviv (www.biu.ac.il) and Hebrew University in Jerusalem (www.huji.ac.il). Courses on world music are also taught in other universities and colleges around the country. Research is being carried out by individuals, research teams and institutions. Worth mentioning are the Ethnomusicology Laboratory of the Hebrew University founded by Daliah Cohen and Ruth Katz in the late 1960s which developed one of the earliest melographs and the Jewish Music Research Centre of the Hebrew University founded in 1965 (www.jewish-music.huji.ac.il).

The vast majority of the field recordings carried out by Israeli scholars in Israel (and sometimes abroad) are deposited at the National Sound Archives located at the Department of Music of the Jewish National and University Library in Jerusalem (www.jnul.ac.il). The NSA includes many historical collections of recordings, such as the Robert Lachmann collection, as well as substantial portions of the Israeli Radio archives. An Ethnomusicology Workshop is held every spring as a basic fieldwork training experience for young students. This workshop is organized jointly by Bar-Ilan University, The Hebrew University, the National Sound Archives and Renanot, Institute for Jewish Music.

The Israel Musicological Society is the national organization of Israeli musicologists. The IMS convenes once a year during the summer in a different university for an annual conference and general assembly (last meeting was held
at Tel Aviv University on June 23, 2005). In addition the IMS meets during the academic year for special events, primarily focusing on the major publications by its members. IMS publishes Israel Studies in Musicology which now appears online as MinAd – Israel Studies in Musicology Online (www.biu.ac.il/hu/mu/ims/Min-ad/). Other scholarly music publications include Orbis Musicae, published by Tel Aviv University and the Yuval series of publications of the Jewish Music Research Centre.

In the past decade and a half a new generation of Israeli and non-Israeli students and scholars studying in this country have been generating innovative research in various fields such as the Jewish liturgy, Israeli folksongs and popular music. Moreover, work is being carried out by Israeli researchers and graduate students in diverse areas of music of the world, such as Latin America, Africa, Indonesia and India.

Edwin Seroussi

Liaison Officer Report: Singapore

This is the first report from Singapore and I hope to give you a short overview of the music scene in Singapore in relation to traditional musics. At the same time, I will also concentrate this first report on a major publication within the region that was sponsored by the Association of South East Asian Nations (ASEAN) and crafted and implemented by Singapore. In subsequent reports I will elaborate on the Singapore overview.

If you notice I use the plural “musics” – and I must state that, that seems to be the view about music in general within this region – Southeast East Asia – that the fundamental bases of music are so different between the pre-dominance of the Western musical system and traditional musics, that we have to accept the notion of plural in musics. Otherwise, no amount of conservation or preservation techniques will help in the current suicidal bull-rush of traditional musics towards the cliff of oblivion – and by all means this is a mindless rush not to commit suicide, but simply not knowing the right direction. I must also observe, as I write, that the MS Word dictionary is refusing to acknowledge that there is such a word as “musics”. I hope ICTM will get Bill Gates to change that some day!

In 1995 I wrote about the music in Singapore being a “tapestry” against the rich cultural backdrop of Asia, in a book which was entitled “The Musics of ASEAN” – I believe it was the first instance of the use of the plural “musics” in a book title.

Singapore has much traditional musics but it does not have an ethnomusicology centre (as the profession knows it) because there is no degree-based course in ethnomusicology. However, spread out among the three universities (National University of Singapore, Nanyang Technological University and the Singapore Management University), and the many polytechnics and private music schools, there are ethnomusicology-based courses that serve as addendums to degrees and diplomas in music education and other allied music disciplines. There are also
scores of organizations that sustain traditional music forms among the major ethnic communities – Chinese, Malays and Indians. Various individuals based in the different universities and some private institutes have been doing research and publishing in ethnomusicology at a professional level, although their work may not directly have credence to their professions or have some limited impact on the courses that they teach. This latter area should be of great interest to ICTM, because it is rather unusual. I will cover this and the other areas I mentioned in future reports.

In 2004 Singapore (again under ASEAN) published a mammoth book (with 10 compact disks) entitled “Sonic Orders in ASEAN Musics: A Field and Laboratory Study of Musical Cultures and Systems in Southeast Asia. The project began in 1998 with a huge budget of US$370,000.00 – it is a surprise that it went unnoticed by ICTM. Research teams were set-up in Brunei Darussalam, Indonesia, Laos, Malaysia, Myanmar, Philippines, Thailand, Vietnam and Singapore, and editorial meetings were held in Singapore as well as via tele-conferencing to establish the framework for this huge regional undertaking. It was literally ethnomusicology going back to the field since the grand days of Kunst and Maceda.

This book contains an overview of the regions musical systems – that which makes the plural “musics” an imperative for world wide acceptance and usage. Sonic Orders was a term first used in the project proposal that was tabled by Singapore in 1986 at the ASEAN Committee on Culture and Information to get funding for this project. If you are calculating, you are right – it took twelve years for the project to be approved. The term sonic orders was what kept it on the discussion table. It was a neutral sounding term – a term that could be used in place of scales, pitches, harmony and the other musical elements which most musicians in Asia learnt about, only through their association with Western music. Since then, a Ph.D thesis and a music course based on sonic orders have materialized in Singapore.

Sonic Orders is explained in the book as “systems which describe the qualities and structural elements that make any genre of music recognizable”. There are two volumes, 900 illustrations, photographs and musical scores, 180 music tracks, 17 Music study tracks (music where a running commentary appears) and many new developmental ideas, theories and proposal for future research. It is a rich and exciting resource for music researchers, educators, arts managers, acoustic scientists, as well as the adventurous music listener. I can only describe this effort as ASEAN’s first step to ensure that the world gets to know its musics.

The big question is, how do you get a copy if you want one? Only 1000 copies were made all of which were paid for and distributed through the different ASEAN countries. For those who want a copy you could write (126 Jalan Chempaka Kuning, Singapore 489155) or email me (sonicasa@pacific.net.sg).

In my next report I will give you an overview of music courses at the different Singapore educational institutions. One of the latest is the Singapore Management
University that has moved into its brand new city campus recently. Here there is a
dedicated music laboratory that allows current technology (recording, radio and
computing) to be used in new and exciting ways. It may even be the only
laboratory in the world where students work with multi-track technology to learn
and experience music through a method of deconstruction and reconstruction. Till
the next report then!

Joe Peters

**Liaison Officer Report - Ukraine**

Directions of ethnomusical activities in Ukraine are conditioned by rash and
definitive extinction of rural authentic culture that had taken shape in pre-Christian
period. The images of this culture are still alive in the memory of local old
residents. The informants that were born in the 1920s – 40s and earlier, can
reproduce musical samples of ritual repertoire, dance movements ornamentation,
terms of traditional culture, and present information on ancient customs and
traditions with highly reliable authenticity. What is more, in woodlands and
marshlands of northern and north-western parts of Ukraine (Polissia, Volyn’,
mainly agrarian), the hearths of spring/summer rituals still existed up until the
1980s – 90s. They included the so-called “water-nymphs seeing-off” at Kyiv
Polissia, mass funeral mourning at graveyards, and “leading the Bush” (on the
border with Bielorus) on the Whitsunday when a procession, headed by the
“Bush”, attends each homestead (a “Bush” being a young girl covered all over
with maple leaves). Up to nowadays a traditional wedding ritual, though
essentially distorted, was also very popular.

Instrumental culture of the Carpathians, being kept and supported by generations
of hereditary musicians, is of great interest as a living musical tradition. After a
long-term ban that had been imposed by Communists on all kinds the Christian
rituals and traditions, especially those connected with winter holidays – Christmas
and New Year, these traditions are now being revived and regenerated. But this
renaissance of cultural traditions, initiated by youth movements in the cities, and
by local activists in rural areas, cannot be considered authentic. Still, it makes
possible the restoration of the almost lost repertoire of ancient **koliadky** and
**shchedrivky**.

All the above reasons caused ethnomusicologists to launch extremely intensive
prospecting works. The slogan “We must hurry!” clearly expresses the key
position of researchers of Ukrainian folk music. Currently the work of field
recordings and processing of the materials collected by expeditions is mainly
conducted by students of musical educational institutions of the cities of Kyiv
(Ukrainian National Tchaikovsky Academy of Music), Lviv, Rivne, Kharkiv, and
Donetsk. Student’s summer kayak expeditions along the rivers of Ukraine align
with historical data on initial settling along big and small rivers. There is a State
project of the study of the material and spiritual culture of residents of the
Chernobyl zone (Kyiv Polissia), who had to leave their homes as a consequence of
the Chernobyl nuclear accident in 1986. Field activities have partially covered the
steppe zone. After the nomad forays, this area was finally inhabited only in the 17th – 18th centuries, and the culture that developed here at that time is regarded as the one of late formation.

So, field researches cover a rather large part of Ukraine, though the hope to fully investigate the whole territory of Ukraine has died: in the new centenary the work of collecting becomes progressively less and less fruitful. All above-mentioned explains why Ukrainian researchers focus mainly on native ethnomusical developments. Regional and local integrated investigations of Ukrainian areas, particularly those where up to present days the archaic music has prevailed.

The whole collection of field materials and observations determined the two directions (two spheres of interests) – theoretical and practical/scientific and creative/artistic. The fields of scientific research being most elaborated nowadays are structural-typological studies of ritual tunes and musical archeology. Identifying new areas of spreading of typical scales, rhythmic and structural modi in correlation with prevalent genre types allows approaches to determining the borders of musical dialects. Thus, in a sense, ethnomusicology works as an auxiliary historical discipline that defines more exactly the data of such sciences as ethnography and linguistics on settling ethnographic groups of Ukrainians. Musical anthropology is another direction of theoretical studies, which researches the oral musical culture in its connection with mythological notions, particularly of life mode, emotional and psychological manner of ethnos.

The methods of bringing up and teaching youth on the basis of the integral and complete experience of folk culture are separate thematic branch, though somewhat fading out today. These methods find an application in preparing vocal and vocal-instrumental ensembles performing folk music. The subjects connected with later cultural formations and layers, influences of other national cultures, retrogressive phenomena in traditional musical culture are also being developed. The problem of a kitsch in oral tradition is of special interest. One more tendency is the observance over the folk music sound field, particularly, specific sound extraction, phonetic structure of song lyrics, etc., in striving for the most exact reproduction of a local manner of performance in reconstruction of vocal and instrumental traditions for the secondary ensembles.

Special scientific editions that reflect current cultural problems and their studies are given below:

• The journal “Narodna tvorchist’ ta ehnographia” (Folk Art and Ethnography), published by Ryl’sky Institute of Art History, Folklore and Ethnology of the National Academy of Science of Ukraine. Editor-in-chief – Hanna Sckrypnyk. Published 6 times a year. Founded in 1925.
• Regional collection “Etnokul’turna spadshchyna Rivnens’kogo
Polissia” (Ethnocultural Heritage of Rivne Polissia). Compiled and edited by Victor Koval’chuk, Rivne. Five editions from 2001 to 2004. The collection is devoted to various aspects of traditional spiritual and material culture of Polissia residents who live in nuclear polluted zone. Local ethnographic material, song tunes and instrumental music note publications are widely presented in this edition.

To give the reader the clearer idea of the directions of scientific work (spectrum of scientific interests) of Ukrainian ethnomusicologists, the headlines of some articles from two editions of The problems of ethnomusicology are given below. It should be noted that in the authors’ colloquial language the term “folklore” is used as a synonym of an “oral traditional music”, and “study of folklore” is identical to “ethnomusicology”.

Separate scientific editions:
• Musical folklore of Donbass: wedding songs. Compilation and introductory article by O.Tiurikova. – Donetsk, 2005

Olena Muzina
Study Group on Computer Aided Research
September 2004, Vilnius, Bulgaria

In September 2004 the Study Group met in Vilnius, by the invitation of Prof. Rimantas Astrauskas from the Lithuanian Music Academy. The meeting was devoted to two main subjects:
(1) Technical problems of sound archives

Presentations and discussions of this part of the conference concentrated on technical problems of sound archives. In many East European countries music archives suffer from underfinancing, which results in the poor state of collections. Most advanced technology is unavailable, therefore participants discussed more realistic solutions (equipment for digitalization, types of mass-storage, database
systems) that could help prevent further damage of recordings and improve access to information.

(2) Computer-aided research

In this section discussions went into a cognitive direction. Participants discussed problems of a computer-aided segmentation of music (Halperin, Ahlbäck), evaluation of music similarity (Müllensiefen and Frieler) and scale-perception (Ambrazevicius). Daniel Mülensiefen and Klaus Frieler presented a software package SIMILE, a tool using a special format of data, but also able to read data from the EsAC (Essener Assoziativ Code), in which thousands of tunes have already been encoded. The authors use EsAC-data as a material to experiment. Sven Ahlbäck came up with a computerized method of analysis of melodic surface structure which results in a hierarchical segmentation of monophonic melodies including a classification of the segments based on melodic similarity and syntactical relationships. The software uses Standard MIDI files.

Ewa Dahlig-Turek

Ethnochoreology Sub-Study Group on Fieldwork Theory and Methods
5th Fieldwork experiment - May 2005, Turkey

The Sub-Study Group on Field Research Theory and Methods organized a field research experiemnt that took place May 3 - 10, 2005 in Turkey, in the town of Izmir and the surrounding areas. Dr. Mehmet Ocal Özbilgin was the local organizer. Nine researchers from Belgium, Denmark, USA-Germany, USA-Greece, Hungary and Norway, as well as Turkish researchers and faculty members of the Folk Dance Department of the Izmir Ege University State Turkish Music Conservatory were involved with the project.

This fifth fieldwork experiment of the Sub-Study Group had three main working themes:
1. The ethnography of Hıdırellez (St. George ritual) enacted by the Gypsies of an İzmir mahalle (quarter) and the Alevi Muslims religious ceremony with dance (semah) in the village Güzeltepe Tahtacı. These occasions offered the possibility of experimenting modalities for collecting relevant information by eliciting comments from the onlookers during the development of the events, and for constructing visual texts (film, photos) that could capture the transient reality and re-present it in the most illustrative way.

2. Recording and analysis ‘on the spot’ of the dance repertoire performed in the context of a re-enacted wedding in the village Çomakdag-Dibekdere, and especially the study of the men-dace Zeybek - the main dance type of this region -
in different individual interpretations and in different places (Kızılagac and Bodrum).

3. The third theme was dedicated to information and documentation concerning the content and the methods of academic education and of the scientific research (including fieldwork collection, archive systematisation, studies and publications) carried out at the Turkish Folk Dance Department of the Ege University State Turkish Music Conservatory of Izmir. On the occasion of the 50th anniversary of the Ege University all the participants at the fieldwork experiment were invited to take part in a panel with the theme: “Folk Dancing and Folk Dance Research Around the World”.

This dense program was introduced by a comprehensive presentation with fieldwork video-recordings and explanations offering the participants a comprehensive view and understanding of the traditional dance culture in the Izmir region, including ethnic and religious minority groups. Being prepared in all details by our hosts, the fieldwork experiment had primarily a presentational and informative character. Therefore, our role in the field was rather that of attentive, interested and inquiring recorders of a great amount of information filtered through the knowledge and expertise of the Turkish scholars. This new situation taught us about the collaborative work between scholars situated in the position of insider or outsider in relation to a given culture, and about mutual help and understanding.

In this spirit we acknowledge the local organiser Dr. Mehmet Öcal Özbilgin for the efficient work carried out with great energy and competence. We also thank the Turkish Folk Dance Department at the Ege University State Turkish Music Conservatory of Izmir for making possible to realize in practice and in best conditions the complex program set up for this project. We particularly appreciate the inspiring scholarly collaboration with our Turkish colleagues especially Prof. Abdurrahim Karademir, Ömer Barbaros Ünlü and Emir Cenk Aydin. Last, but not least, we thank our Turkish interpreters for sharing with us their knowledge and for making possible communication across language barrier.

The fieldwork experiment in Turkey resulted in tens of hours of visual and sound recordings, hundreds of photos, ‘direct-observation’ notes, information, dance descriptions and analysis, personal comments, diaries, and finally, systematic catalogues of the collected materials. The participants at the fieldwork experiment intend to present the tangible and theoretical results of their research activity in the form of a panel under the theme “From Field to Text” at the forthcoming 24th Symposium of the ICTM Study Group on Ethnochoreology to be held in Cluj (Romania), July 2006.

Anca Giurchescu
ICTM MEETING CALENDAR

2006

March
Study Group on Historical Sources of Traditional Music
Berlin-Dahlem, Germany
8 -12 Contact Chairs Dr. Susanne Ziegler (s.ziegler@smb.spk-berlin.de) and Prof. Björn Aksdal (bjoern.aksdal@hf.ntnu.no) (please see page 22 in this bulletin for details)

2006

April
Study Group on Folk Musical Instruments
Vilnius, Lithuania
5 – 8 Contact Dr. Rūta Žarskienė, The Institute of Lithuanian Literature and Folklore (ruta@llti.lt) (please see page 22 of this bulletin for details)

2006

May
ICTM Colloquium
Wesleyan University, Middletown, CT, USA
13 - 16 Organised by Mark Slobin (mslobin@wesleyan) and Su Zheng (szheng@wesleyan.edu) (please see page 26 of this bulletin for details)

2006

July
Study Group on Ethnochoreology
Cluj, Romania
10 - 16 Contact the Chair Ms Anca Giurchescu (giurchescu@dbmail.dk) (please see page 23 of this bulletin for details)

2006

August
Study Group on Music and Minorities
Varna, Bulgaria
25 - September 1 Contact Ursula Hemetek (hemetek@mdw.ac.at) (please see page 24 of this bulletin for details)

2007

39th World Conference of the ICTM
Vienna, Austria
4 - 11 Contact Chairs (please see page 16 of this bulletin for details)

MEETINGS OF RELATED ORGANIZATIONS

CID General Assembly and 19th World Congress on Dance Research
“Much more than movement”
9 - 13 November, 2005, Larnaca, Cyprus
http://www.cid-unesco.org

The 50th Annual Conference of the Society for Ethnomusicology (SEM)
16 – 20 November, 2005, Atlanta, Georgia, USA
http://ethnomusicology.org
MEMBERSHIP INFORMATION

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

Modes of Payment
In addition to Mastercard, Visa, money orders and checks in U.S. Dollars, we are now able to accept payment by checks in Euros, U.K. Pounds, Australian and Canadian Dollars. We accept UNESCO COUPONS where applicable. If coupons are used, please add 4% to the total amount of your payment. If payment is transmitted electronically through a BANK transfer, all charges are the responsibility of the remitter. Due to the high fees associated with bank transfers, the ICTM discourages the use of bank transfer unless no other form of payment is available to the sender, or if the payment is greater than $100 USD. If you are sending a payment by bank transfer you must also send the Secretariat an email to confirm the transfer. Please keep in mind that the bank in Los Angeles charges ICTM an additional $15 for every bank transfer it receives.

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

Address Changes
Please notify the Secretariat immediately of changes or inaccuracies in your address as currently listed in the Directory. Address changes must be received by September 1 for inclusion in the printed Directory (odd years only). You should check the information we have for you either online or in the most recent printed version. You can update your directory listing by filling out the “update directory form” online and submitting it to the Secretariat, or send us corrected information by mail or email. Please note that we can only list one address for each member, and that this is the address that we use for mailing your publications. Please do not fill in the name of your institution in the institution field and the name of your department in the department field unless you are also going to use your institution's address as your mailing address. In other words, if you are using your home address and you wish to have your institution listed, please submit the name of the institution in the affiliation field.
Corporate Membership
Corporate Memberships are available to organizations and companies for $150 per year. Unlike Institutional Subscriptions, Corporate Members are entitled to vote on ICTM matters and they receive copies of the Yearbook, Bulletins and the Directory. In addition to the publications sent to the organization or company, they are entitled to receive up to 3 additional copies of ICTM publications that may be directed to 3 individuals at the organization or company.

Supporting Membership
Members who are able to sponsor one (or more) individual(s)/institution(s) in a soft currency country are urged do so by paying an additional fee of US$20.00 for each sponsored membership/subscription. Name and address of the supported member/institution should be sent with the remittance. If the recipient is not named, ICTM will award the supported membership to one (or more) individual(s)/institution(s) in such country.

Joint Membership (Life & Ordinary Members)
This category is available for husband/wife, and/or partners who both wish to join. They will receive one copy of the Yearbook and the Bulletin, but otherwise enjoy all privileges of Ordinary Members.

Student Membership
Members may take advantage of Student Membership rates for a maximum of five years. Please send proof of student status together with your payment.

Institutional Subscriptions
For an annual payment of $45, Institutional Subscribers receive the Yearbook for Traditional Music each year. The ICTM also sends them the Bulletins, twice a year, at no extra cost. Institutional Subscribers wishing to purchase the Directory must send an additional payment of $20 plus shipping and handling (proforma) to receive the printed Directory every other year. Institutional Subscribers are not eligible to vote on ICTM matters.

ICTM Directory Online
The new log-in process involves typing in your email address and a password. You can set up your password the first time you use the directory. You will need to use the email address that we have on file and you will need to have access to this email address to complete the password set up process. After typing in your email address and selecting your password, you will receive an email to which you must respond for the password to be implemented. If you have a problem trying to set up your password it means that either you are not using the email address that we have on file (in which case you need to notify us so that we can update our files), or that your membership is not in good-standing (in which case we ask that you please send us your membership dues). If you need assistance, contact Kelly Salloum at ictm@arts.ucla.edu
ICTM MEMBERSHIP APPLICATION
Please check/fill in the appropriate items and mail/fax with your address and payment to:
ICTM, Dept. of Ethnomusicology, UCLA, 2539 Schoenberg Music Bldg.,
Box 957178, Los Angeles, CA. 90095-7178 USA
fax: +310.206.4738

PLEASE NOTE THAT any payments or membership applications to the above
address must be received in Los Angeles by December 15th 2005!

Any payments sent after December 15th 2005 must be directed to the new
Secretariat in Australia:
ICTM, School of Music, Building 100,
Australian National University, Canberra, A.C.T. 0200, Australia
Fax: +61-2-6125 9775 Telephone: +61-2-6125 5700.

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only). Student membership rates are offered for a maximum of 5 years. Proof of
student status must accompany payment.
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SOUTH AFRICA
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* new appointments

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Janice Millington-Robertson
Elena Maratovna-Gorokhovik
Maja Baralic-Materne
Maria Elisabeth Lucas
Rosemary Statelova
Naila Ceribasic
Victoria Eli Rodriguez
Lubomir Tyllner
Gihad Daoud
Irene Louatzi
Shubha Chaudhuri
Endo Suanda
Hooman Asadi
Edwin Seroussi
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Martin Boiko
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Richard Moyle
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Howard Charles
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José Buenconsejo
Alexander Romodin
Nice Fracile
Joseph Peters
Flora M. Ntsihiile
Hildegard Kiel
Bussakorn Sumrongthong
Olena Murzina
Alexander Djumaev
Raymond Ammann
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*new appointments

BULLETIN of the INTERNATIONAL COUNCIL for TRADITIONAL MUSIC

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With First Notice – Austria 2007 Conference

INTERNATIONAL COUNCIL FOR TRADITIONAL MUSIC
DEPARTMENT OF ETHNOMUSICOLOGY, UCLA
http://www.ethnomusic.ucla.edu/icmt