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for

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With
Second Notice – Austria 2007 Conference

INTERNATIONAL COUNCIL FOR TRADITIONAL MUSIC
SCHOOL OF MUSIC, ANU COLLEGE OF ARTS AND SOCIAL SCIENCES
THE AUSTRALIAN NATIONAL UNIVERSITY
http://www.ictmusic.org

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

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FROM THE ICTM SECRETARIAT, CANBERRA, AUSTRALIA

THE ICTM SECRETARIAT HAS NOW MOVED TO AUSTRALIA!
Please note that on January 1st, 2006, Stephen Wild became the new ICTM Secretary General and the Secretariat offices moved to The Australian National University in Canberra, Australia.

Please now direct all correspondences, membership applications, membership and subscription payments to the new Secretariat in Australia.

NEW SECRETARIAT CONTACT INFORMATION:

ICTM, Secretary General – Dr Stephen Wild
Executive Assistant - Lee Anne Proberts
School of Music, Building 100,
ANU College of Arts and Social Sciences,
Australian National University,
Canberra, A.C.T. 0200, Australia

fax: +61-2-6125 9775
telephone: +61-2-6125 1449
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website: http://www.ictmusic.org

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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 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 Prof. 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.

ICTM SEEKS FILM/VIDEO REVIEWS EDITOR FOR THE *YEARBOOK FOR TRADITIONAL MUSIC*

The *Yearbook for Traditional Music* requires a Film/Video Reviews Editor. This person would be responsible for soliciting and coordinating up to five reviews of film or video publications for each *Yearbook.* Edited reviews would then be sent on to the General Editor by the specified deadline.

The Film/Video Reviews Editor should have a demonstrated interest and involvement with ethnomusicological films and videos. Experience in editing would also be an advantage, and institutional support is important for possible postal, fax, and telephone expenses.

Any ICTM member interested in undertaking this important service to the membership should contact the General Editor, Don Niles, at ipngs@global.net.pg

MEMBERSHIP INVOICES

Invoices for 2006 Membership Renewals will be sent during April . If you have recently moved, please provide us with your current email address. From this year credit card payments will be accepted online at the ICTM website www.ictmusic.org Renewals will be sent once this facility becomes available.

ICTM WEBSITE

The ICTM website is being redesigned for your convenience and benefit.
As mentioned above credit card payments for membership dues will soon be accepted on the website.

SUBMISSIONS FOR THE BULLETIN OF THE ICTM

(Editor: Lee Anne Proberts) 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.

ICTM DIRECTORY OF TRADITIONAL MUSIC 2005 - Last Printing!
Please note the Directory 2005 was the last printed edition of the Directory. After all stock of the 2005 edition has been exhausted, the Directory will only be available online. Special arrangements will be made for ICTM members who do not have internet access. Please advise the ICTM secretariat at secretariat@ictmusic.org if you are unable to access the online directory.

FROM THE ICTM SECRETARY GENERAL, Dr Stephen Wild:

The Secretariat has now moved to The Australian National University! The office at UCLA closed finally on 28 February. The formal process began on 2 January (but much before that less intensively), and included a visit by Kelly Salloum, former Membership and Publications Coordinator, for a week from Monday 30 January. Kelly spent most of the week working with Lee Anne Proberts, the new Executive Assistant, on setting up the system, opening boxes of papers and publications sent from Los Angeles, and meeting with people who will be involved in running the ICTM for the next 3 years. After returning to Los Angeles, one of Kelly's last jobs for ICTM was to send the records of the Council's activities from 1947 onwards to the National Library of Australia where they will be permanently archived (more about that in the next Bulletin).

The University's hosting of the Secretariat was officially launched by the Vice Chancellor on 3 February, the last day of Kelly's visit to the University. About 60 people attended the launch which was celebrated by performances of Australian Indigenous music, Australian folk music and a Chinese duo of erhu and zheng. The occasion attracted considerable media attention with coverage by the local morning newspaper (*The Canberra Times*), a national newspaper (*The Australian*), a local TV news program, a local community radio station (*ArtSound FM*), and the national government radio broadcaster *The Australian Broadcasting Corporation* (both local and national coverage). Your S-G was kept busy doing interviews and posing for newspaper photographs. In summary, the new Secretariat was launched with considerable fanfare. The day after the launch we had a celebratory party at the Secretary-General's house – I wish you could all have been there, but my house is not big enough!

I want to take this opportunity to thank Kelly Salloum and Tony Seeger for their hard work and patience in smoothing the transition from UCLA to ANU. It's a lot harder job than most people can imagine, but Kelly and Tony made it a lot easier for us at ANU than it would have been without their determination and enthusiasm. There are more people to thank at ANU than you the readers would put up with my naming them. From the Vice Chancellor to the Dean of Arts to the Head of School of Music and so on down to the people who set up the platform and chairs for the launch were all very supportive and I thank them whole-heartedly. ICTM is being well served by all sectors of the University, including IT, financial, legal, administrative and academic. Finally, thanks to Lee Anne as the new Executive Assistant who has worked hard over the last few months to establish the Secretariat at ANU. Tony Seeger told me that the secret of being a successful Secretary-General is having a good administrative assistant. I think I'm lucky in that respect.

Lee Anne and I look forward to serving you faithfully and well over the next several years and to coming to know you all better.
Respectfully,

Stephen Wild

SECOND NOTICE - 39TH WORLD CONFERENCE OF THE ICTM VIENNA, AUSTRIA, 4 - 11 JULY, 2007

You are invited to attend the 39th World Conference of the ICTM, which will be held from 4-11 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.

For further information, please see the conference website:
http://www.ICTM2007.at

LOCAL ARRANGEMENTS COMMITTEE

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

Inquiries concerning the local arrangements should be directed to:
Institut für Volksmusikforschung und Ethnomusikologie
Anton-von-Webern-Platz 1
1030 Wien
telephone: +43 (1) 71155 – 4207
Fax: + 43 (1) 71155 – 4299
Email: ictm@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 distinctly 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 musicology, 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 ethical practices in the different traditions.

3. Popular music and dance and new 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 technology 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.

PROPOSALS FOR CONFERENCE PRESENTATIONS

Members who wish to make a presentation are asked to send their proposal as soon as possible, but before the deadline of **1 November, 2006**.

EARLY ACCEPTANCE OF PROPOSALS

To facilitate the travel planning of prospective conference participants, and especially the coordination of panels, the Program Committee will consider, upon request, proposals for "early acceptance" which fit clearly into the scheme of the

conference. Submissions for which "early acceptance" is required must be made by email. In such cases, we will attempt to reach a decision within four weeks after receipt of the proposal.

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

Other forms of presentation are not discouraged, however. Members may propose individual 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 organized in such way that there is much opportunity for discussion.

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

LANGUAGES
English 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.

PROPOSAL FORMAT
Please send your proposal by email. If you are unable to send your proposal by email, you may send a hard copy plus computer diskette after July 1, 2006. Proposals must include the title of the presentation and an abstract of its contents. If you are proposing a session, make sure to include an abstract of the session and the abstracts of the individual presentations. Please indicate the types(s) of illustration to be used. The proposal should be written in English and should not exceed 350 words (one typewritten page). It is expected that all papers and panels will present new insights. Proposals of presentations that were previously given or have appeared in print, or otherwise, will be rejected. The Program Committee reserves the right to

accept those proposals that, in their opinion, fit best into the scheme of the conference.

Members may use the Proposal Form included in this Bulletin for mail or fax submissions, or copy the form from the ICTM website (link to the conference website: http://www.ICTM2007.at) and paste it into an email message for submission.

WHERE TO SEND PROPOSALS FOR PRESENTATIONS
Proposals should be sent 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 2007 conference: **W.van.Zanten@umail.leidenuniv.nl**

MEMBERSHIP
Please note that the Program Committee will only consider proposals whose authors are members of the ICTM in good standing for 2006. New members may join and submit a proposal at the same time. Proposals from students are encouraged. Membership applications are available at the ICTM website (http://www.ictmusic.org). For membership questions, contact the ICTM Secretariat at secretariat@ictmusic.org or write to: ICTM Secretariat, School of Music, Australian National University, ANU College of Arts and Social Sciences Building 100, Canberra, A.C.T. 0200, Australia.

AUDIOVISUAL PRESENTATIONS
Members are invited to present, with short commentary, video recordings of music and dance. Austria uses the PAL system for video, and the conference will provide VHS/SVHS PAL & NTSC (no longplay) in each conference room. Speakers from areas using other systems are encouraged to dub their videos to these systems before attending the conference. Each conference room will be equipped with a PC and data projector for power point as well as an overhead projector, CD player and audiocassette player. Attendees planning to use DVD are advised to bring their own laptop and connection leads (cables) for MACs to circumvent blocks on the conference PCs that would prevent the playing back of DVDs produced in other zones. Updates will be provided on the ICTM website.

SPECIAL SESSIONS / WORKSHOPS
We also invite contributions that do not fall into the set of themes given above, and we shall consider "Special Sessions" and panels on other themes if suitable submissions are made. We encourage special sessions and panels to be organized in such a way that there is much opportunity for discussion.

EXHIBITS
The conference organizers are planning to prepare an exhibition of ethnomusicological books, audio and audio-visual, and other materials that will be on display and also for sale. The October 2006 Bulletin will carry information about exhibiting your books and other materials.

GENERAL ASSEMBLY
The 38th General Assembly of the ICTM will be held during the conference at a date to be announced in the October 2006 Bulletin.

CONFERENCE REGISTRATION
Registration forms with all the necessary information will be included in the October 2006 Bulletin, and will be available on the conference website: http://www.ICTM2007.at

ACCOMMODATION
A wide range of hotels and student accommodation is available. Booking is your responsibility, so please make sure to arrange the accommodation of your choice in time. Details of the locations are to be found on the conference website http://www.ICTM2007.at. This information will be regularly updated.

ENTERTAINMENT
The organizers are planning a variety of concerts, informal music sessions, special events, exhibitions and sightseeing tours in conjunction with the conference. Tours in the surrounding areas of Vienna to the mountains and to the Burgenland are being prepared. Details will be available on the conference website.

VIENNA, AUSTRIA
Vienna is the capital of Austria with a population of 1.6 million. It has often been called "the city of music", and this will be seen and heard also during the conference, in events and leisure programs. Vienna is a truly multicultural city, formed by immigration like other Western European capitals, with a strong reference to the south-eastern parts of Europe. Vienna is situated 3 hours from Salzburg, 1 hour from the Alpine region, 1 hour from Bratislava, 3 hours from Budapest. The University of Music and Performing Arts Vienna, venue of the World Conference, is one of the largest and oldest universities of music and dramatic arts in the world. At present more than 800 teachers instruct approximately 3500 students from almost all countries in the world.
The Vienna Airport is situated approximately 16 km (12 miles) from the centre of Vienna. The Vienna Airport Services busses link the airport to the Vienna City Air Terminal three times per hour. The bus ride to Vienna takes approximately 20 minutes. The City Airport Train (CAT) takes you in about 16 min two times per hour from Vienna Airport to the city. From the Vienna Air Terminal, taxis and public transport (U3, U4) are easily available.

PLEASE NOTE: The conference website and the ICTM website will carry frequent updates on conference information. Additional information will also appear in the Bulletins of the ICTM in October 2006 and April 2007.

PROPOSALS FOR THE 39th WORLD CONFERENCE OF THE ICTM
VIENNA, AUSTRIA, 4 – 11 July, 2007

Name of person submitting:

Mailing Address:

Email address:

Fax number:

Equipment you definitely need for the session:

Projectors: overhead projector, slide projector (please specify)
_____

Video: (PAL system only)_____

PC: (for power point)_____

Audio: cassette, CD (please specify)_____

Type of session: individual presentation, session/panel, other (please describe):
_____

Are you a current member of the ICTM? Only abstracts from paid–up members will be considered.
_____

Proposal for Individual Presentation: Please summarize the contents in an abstract of 250 - 350 words.
***Proposal for a Session*:** Please summarize the theme of the 90-minute session in 250 - 350 words, and give the name, addresses, and contact numbers (e-mail or fax) of all participants. If they are giving individual papers as part of the session, please include their individual paper abstracts in addition to the session abstract.

ABSTRACT TEXT:

ANNOUNCEMENTS

Barbara Barnard Smith Travel Award

A fund has been established to provide an award to a person whose participation in an ICTM World Conference would contribute significantly to both the conference program and to the recipient's professional career but who, for financial reasons, would otherwise be unable to participate. The Award is intended to provide funds for transportation to a World Conference site and lodging and food during the conference. In addition, ICTM will pay the registration fee for the Conference.

An applicant for the Award may be:

(a) An emerging scholar (advanced graduate student or young scholar with recently awarded doctorate);
(b) A practicing musician without advanced scholarly credentials from a country without an appropriate institution of higher education for such study or without resources for such study in a foreign country;
(c) A senior scholar whose institution does not support conference participation or a retiree who continues to contribute actively to the field.

Applicants for the 2007 World Conference should include with their Paper Proposals a brief written statement indicating why they wish to be considered for the Award. A practicing musician who is not a member of ICTM may be nominated by a member who should also send a supporting statement, including mention of the nominee's potential contribution to the Conference. The Award will be made by the Program Committee in consultation with the President.

NOTE: This Award has been made possible by a substantial donation. The original donor has agreed that the Board may invite members to contribute to the fund to ensure its continuation in the future. Donations should be made to the "Barbara Barnard Smith Travel Award Fund" and sent to the Secretariat.

UNESCO NEWS

UNESCO celebrated its 60th anniversary on 16 November 2005.

Masterpieces included in the Representative list of intangible cultural heritage
Through its members the ICTM has been actively involved in the process of evaluating the applications for the Masterpieces programme. On 25 November 2005 UNESCO has proclaimed 43 "Masterpieces of the Oral and Intangible Heritage of Humanity" from all regions of the world. After the proclamations in 2001 and 2003, the total number on the list is now 90. Twenty-seven of them have already benefited from UNESCO support for the implementation of action plans for their safeguarding. A video of the third proclamation may be found on the website of UNESCO (www.unesco.org). This video also contains 1-minute presentations of each of the 43 last Masterpieces. Elsewhere on the UNESCO site you may find short written descriptions of each of the Masterpieces.

As thirty States have now ratified the Convention for the Safeguarding of the Intangible Heritage, adopted in October 2003, it will enter into force on 20 April 2006.

The Convention stipulates the establishment of two lists: (1) the Representative List of the Intangible Cultural Heritage of Humanity, and the (2) List of Intangible Cultural Heritage in Need of Urgent Safeguarding. It also foresees the creation of a Fund for the Safeguarding of the Intangible Cultural Heritage, which will be financed by contributions from States Parties and other sources.
The Masterpieces of the Oral and Intangible Heritage of Humanity will be included in the Representative List of the Intangible Cultural Heritage of Humanity of the convention.

Cultural Diversity
On 20 October 2005, the Convention on the Protection and Promotion of the Diversity of Cultural Expressions was approved. In article 4 of the convention the following definition of "cultural diversity" is given:

> "'Cultural diversity' refers to the manifold ways in which the cultures of groups and societies find expression. These expressions are passed on within and among groups and societies. Cultural diversity is made manifest not only through the varied ways in which the cultural heritage of humanity is expressed, augmented and transmitted through the variety of cultural expressions, but also through diverse modes of artistic creation, production, dissemination, distribution and enjoyment, whatever the means and technologies used."

The convention will enter into force after 30 state parties have ratified it. The organisation of this convention is very similar to the convention for the safeguarding of intangible cultural heritage and it foresees the creation of a Fund. The full text of this convention may also be found on the UNESCO site.

(Wim van Zanten)

Meeting of the Study Group for Musical Iconography

Colleagues Saurabh Goswami and Selina Thielemann in India are preparing an international meeting of the Study Group for Musical Iconography on the representation of music in Asian -- in particular South-Asian -- art. The meeting is planned for spring 2007 in India. Details will be posted on the ICTM Website, as soon as they become available.

Tilman Seebass, Chairman STG

REPORTS

ICTM National Committee – Poland

Good news for Polish folk music documentation: The sound archive of the Institute of Arts of the Polish Academy of Sciences and Humanities (Warsaw), the main descendant of 100-year old tradition of folk music recordings in Poland (celebrated in 2005, as reported in ICTM Bulletin Oct. 2005) has been totally reorganized. This unique collection of Polish folk music, the largest and oldest one in Poland, was underfinanced for years and therefore endangered by improper conditions of storing the recordings. Some parts of the collection were even made unavailable for the public. Energetic and desperate efforts of Polish ethnomusicologists supported by international experts (Dr. Dietrich Schüller, the director of the Phonogrammarchiv in Vienna is the person whom we will never stop thanking) proved to be successful and finally in February 2006 the collection was moved to a safer place with modern archive equipment. This forms a good basis for further improvement and modernization, like digitization of recordings.

Taking advantage of Polish membership in the European Union, the archive participates in international projects on traditional music documentation and archiving. In 2005 a joint Austrian-Italian-Polish project "Connecting Memories: Sound Documents as Acoustic Images of the Own and the Other" (as part of the Socrates-Grundtvig program) has been completed. Recently the archive became one of the partners in a project co-coordinated by German Radio (still in the phase of application). International co-operation opens new perspectives for initiatives that do not find financing on a local level and are a good chance for collections (and research institutions) from the former Eastern block.

Polish ethnochoreology can proudly announce a great achievement of Dr. Grażyna Dąbrowska, a Polish ethnochoreologist working in the Institute of Arts until her retirement, and an active member of the ICTM Study Group on Ethnochoreology. After many years of team work, Dr. Dąbrowska has prepared a huge lexicon of Polish traditional dance (Leksykon. Taniec w polskiej tradycji - *Lexicon. Dance in the Polish tradition*. Warsaw 2005/2006. MUZA SA, pp. 430). It is the first time that Polish folk dance is approached in such an extensive way.

The basic part is a lexicon, that is, a survey of dances in alphabetical order, including also choreotechnical terms. Many entries are illustrated by photos, also in colour, and/or music examples (scores). The book is accompanied by a DVD with a video survey of Polish folk dance of different regions, mostly from Dr. Dąbrowska's own field research. This makes this publication attractive also for researchers who do not read Polish. The appendix contains explanations of ethnochoreological terms used in the lexicon, often with help of sketches of dance figures etc. The reader will also find examples of kinetograms and selected iconography of Polish traditional dance.

This publication has no equivalent in anything that has been published on Polish dance until now. As such, it is of immense value for researchers, teachers, folk dance ensembles and so on. This personal success of Grażyna Dąbrowska, who supervised and co-coordinated the whole process of writing and editing the Lexicon, was supported, among others, by experts in the field of ethnomusicology and ethnochoreology of three generations, including Polish ICTM NC members and therefore it can be regarded a success of our whole milieu.

Ewa Dahlig-Turek

ICTM National Committee– Korea ROK

Activities of ICTM Korean National Committee in 2005

Since its foundation the ICTM Korea Committee has co-existed with the Korean Musicological Society. The ICTM Korean National Committee decided to become an independent organization in 2005 in order to enhance the international scholarly exchange effectively. The chairperson of the ICTM Korea Committee is Dr. Kwon Oh-Sung of Hanyang University. The ICTM Korean National Committee plans to have some colloquia by eminent musicologists and to have annual conferences addressing topics that will contribute to the development of world musicological society.

The ICTM Korean National Committee held the first colloquium by Dr. Kwon Oh-Sung with the topic of "Asian Musicology and the Search for New Method of Korean Musicology in the 21st Century" in January 2006.

Major International Musicological Activities

Conference and Festival of Sanjo (solo instrumental music). Co-hosted by musicologists and musicians from South and North Korea in Shiyang, China. August, 2005.
The 1st Conference on temperament in East Asian Music Research. Co-hosted with Korean Musicological Society in Seoul, Korea. Musicologists from Korea, China, and Japan discussed about the musical mode in East Asia.
The 3rd Conference of Korea-China Buddhist Music Research Association. Co-hosted by musicologists from Korea and China in Xiamen, China. The 4th Conference will be held in Masan, Korea, by the ICTM Korea Committee. We will expand this Association including Japanese, Taiwanese, and other Asian scholars whose major interests are Buddhist music. The 10th International Conference of Asia-Pacific Society for Ethnomusicology (APSE) Hosted by APSE in Wuishan, China. The 11th Conference will be held Dun Huang, China. The 9th Conference was held in Cambodia, the 8th Conference in Korea (Music from Silkroad), and the 7th Conference in the Philippines (A Search in Asia for a New Theory of Music).

Major Publications by the Members of ICTM Korea Committee in 2005

- Yi Hye-gu (Lee Hye-ku) and Im Mi-sun, Han'guk Ŭmakhak Iron (Theory in Korean Musicology), Minsogwon, 2005.
- Dr. Yi (the 1st Chairperson of the ICTM Korea Committee) published this book at the age of 97.
- Hwang Jun-yeon, Han'guk Ŭmak ŭi Akcho (Musical Mode in Korean Music), Seoul National University Press, 2005.
- Kim Hye-jeong, Yŏsŏng Minyo ŭi Chonjae Yangsang kwa Chŏsŭng Wŏlli (The Patterns and Principles of Women's Folk Songs), Minsogwon, 2005.
- Pak So-hyun, Sin ŭl Pŭrŭnŭn Norae, Mongol ŭi Tool (Song for Gods, Mogolical Taal), Minsogwon, 2005.
- Yi Yong-sik (Lee Yong-Shik) Hwanghae-do Kut ŭi Ŭmak Illyuhak (Musical Anthropology of Korean Shamanism), Jimoondang, 2005.
- Korean Musicological Society, The Music and Culture of the Silk Road, 2005. (In English).

Kwon Oh-Sung

ICTM Liaison Officer– Belarus

From the 1970s the field-work of the ethnomusicological department of the Belarusian State Academy of Music progressed in several directions. One of them is connected with the topics of the diploma and dissertation works, it is implemented as a part of an individual field-work plan for the students at graduate and post-graduate levels. The dissertations thematically are focused on the calendar ritual rounds (tours) and turning singing (instrumental) practice of Belarusians (works of Tatsiana Konstantinova and Mikhail Kozlovitch), Shrovetide singing ritual traditions of the Upper Dnepr region (Vasilina Pribylova), calendar and family ritual forms of the

singing folklore of Dnepr-Drutzk-Beresina interfluve (Katerina Krivosheitzeva), and are investigated in the context of ethnomusicological, archeological, ethnographical, ethnolinguistical data. As well as discovering the ethnomusicological and cultural universalia, (the important subjects of these investigations) there are problems of typology, areology and regionalistics.
One more, but not less important, direction of the field studies is represented by expeditions, which are realized within the framework of a students practice.

In the 1970s territories of southern, eastern and western regions of Belarus were investigated with equal intensity, but its northern and central parts were investigated more thoroughly. Three expeditions to Gomel'shchina (Gomel region), four to Brestchina (Brest region), five to Grodnenshchina (Grodno region), six to Mogilevcshchina (Mogilyev region), eleven to Vitebshchina (Vityebsk region) and thirteen to Minshchina (Minsk region) have been undertaken.

The 1980s are noted for the greatest number of expeditions to Gomel'shchina (6). And in the previous decade, the greatest number of trips was carried out to the northern and central areas of Belarus (in comparison: 5 to Brestchina, 3 to Grodnenshchina, 3 to Mogilevshchina, 9 to Vitebshchina, 13 to Minshchina).

In the 1990s Vityebsk, Brest, Mogilyev regions (respectively 12, 12 and 9 expeditions) take the leading positions on number of visits.

During the period 1970-2003 the territories of Minsk, Vityebsk and Ogilyev regions were investigated most intensively.

The territory of Central Belarus coincides with the area of the Minsk region. It's of a special interest for ethnomusicologists because of its special place on the border and the crossing of various style areas of Belarusian traditional music.

The base for scientific research of musical traditions of the Northern Belarusian area (Belarusian Poozerye) is the expedition materials of the 17 districts of the Vityebsk region. The majority of districts were investigated repeatedly. The research work in the central area of Poozerye was more intensive (Dokshitsy, Polotsk, Chashniki, Lepel', Ushachi, Glubokoye, Shumilin, Beshenkovichi districts).

Field research in Mogilyev part of Belarusian Podneprovye were actively begun by ethnomusicologists of the Belarusian State Academy of Music in the 1970s and continued (with several trips to selected regions) in the period from 1990 -2000.

The right-bank territory of Dnepr basin (the Dnepr-Sozh area) is represented quite well in archives. The survey of this territory passed in the administrative borders of Gorki, Dribin, Mstislavl', Chausy, Slavgorod, Krichev, Klimovichi, Kostiukovichi, Khotimsk district. The left bank of Dnepr (Dnepr-Drutzk-Beresina interfleuve area) was examined during expeditions to Krugloye district. Song traditions of south-western part of Mogilyevshchina are presented by recordings made in Glusk district.

Among the 16 districts of the Mogilyev region noted in the register of ethnomusic archive of the BSAM the following were repeatedly investigated at the end of the 1990s: Klimovichi district (village Stariy Dedin, inv. by L. Kostyukovetz and L. Shamsutdinova), Belynichi district (1998, under the direction of L. Kostyukovetz and V Vakhula), Bykhov and Kirovst districts (2000, 2001, by Krivosheitzeva), Krichev and Shumyachi districts (2002, L. Kostyukovetz). For the first time Gorki, Dribin, Khotimsk, Glusk districts were investigated in the 1990's, each of which outlines adjoining territories (northern, eastern and southeastern respectively) of Mogilyev part of the Belarusian Podneprovye.

Among the 17 modern administrative districts of the Grodno region, territory which is part of regional tract of the Belarusian Ponemonye, expeditions of BSAM worked in the 14 ones: Oshmiany, Voronov, Grodno, Diatlovo, Zel'ven, Iv'e, Korelichi, Lida, Mosty, Novogrudok, Svisloch', Slonim, Smorgon', Shchuchin districts. Expeditions to Grodnenshchina were held in 1969-1992.

The musical culture of the Belarusian Polesye is presented by archival records of the BSAM, made on the territory of the Brest and Gomel regions of Belarus for the first time. Though the quantity of the districts enclosed in the borders of each region by the expeditions of various collectors coincides, the periodicity of repeated trips shows, however, greater intensity of field researches in the western area of the Belarusian Polesye.

Among the 16 modern districts of the Brest region, 9 ones (Bereza, Gantsevichi, Drodichin, Ivanovo, Liakhovichi, Luninets, Malorita, Pinsk, Stolin, Ivatsevichi) were visited 18 times by expeditions in 1971-2004. Expeditions of the BSAM worked in 9 districts of Gomel region, among the 21 ones. In total, 12 tours were organized to Gomelshchina during the period from 1978 until 2000.

From 2000 until 2005 ethnomusicological department of the BGAM undertook 16 expeditions to 13 administrative districts of Belarus, among them – Vileika, Liuban', Beresino districts of Minsk region, Ivatsevichi of Brest region, Petrikov, Oktyabr'skiy, Vetka of Gomel region, Polotsk, Braslav, Dubrovno of Vityebsk region, Bykhov, Kirovsk, Krichev of Mogilyev region. The basic track of the collected information is stored as phonorecords on digital and analog carriers (143 units of storage).

Dr. Tatsiana Berkovitch and Dr. Elena Gorokhovik
(*http://gorokhovik.at.tut.by*),
Belarusian State Academy of Music
(http://www.bgam.edu.by).

ICTM Liaison Officer– Bulgaria

The Ethnomusicology Section, a subdivision of the Institute of Research of the Arts has inherited a long-standing tradition of scholarly research. The Institute of Research of the Arts, a branch of The Bulgarian Academy of Sciences, was founded

in the 1980s. It had two division, one of them the former Institute of Music (founded 1948). The IM itself had in it's time two departments, one dedicated to scholarly studies in theory and history, and the other dedicated to the research of Bulgarian Folk music.

The Department of Ethnomusicology at The Institute of Arts Research is the continuation of the latter and builds upon its strong scholarly and research legacy. In the years after 1948, the Dept. of Ethnomusicology inherited the Musical Archive of the National Museum of Ethnography and absorbed the scholars of Folk Music who previously worked there.

In 1951, the Department was renamed "Musical Folklore" whose Chair became the renowned Bulgarian scholar Raina Katzarova. Throughout the 1960s, the Department of Musical Folklore increased its prominence. In addition to Raina Katzarova, the faculty includes noted Bulgarian ethnomusicologists such as Elena Stoin, Ivan Kachulev, Acad. Nikolai Kaufman, Todor Todorov, Anna Ilieva, Vergilii Atanasov, Liuben Botusharov, Dimitrina Kaufman, and Tzena Jordanova. The late 1960s witnessed an active development of the other Departments of the Institute of Music as well. During the 1960s, the principal activity of the Department of Musical Folklore was collection, archiving and scholarly studies of musical and dance folklore from the entire country of Bulgaria. The results are numerous articles and books, as well as the establishment of a tremendously rich and comprehensive archive, thus solidifying the leading and unique position of the Department of Musical Folklore.

Presently, the Folk Music Archive of The Institute of Research of the Arts houses:

- Written Artifacts Section - about 250,000 archival items (fully notated folk songs and folk music).
- Phono Archive - over 3000 tapes (magnetic tapes as well as cassette tapes) containing various songs and instrumental music.
- Video Archive - over 800 film and videotapes also containing various number of recorded music.

During the 1990s, the Department of Musical Folklore further subdivided into two sections. One section; "Scholarly Documents" archives and studies the artifacts. Their database entitled "Multimedia Database with Information about Bulgarian Folklore" contains over 17,000 entries.

Simultaneously, the other section "Ethnomusicology", while involved in contributing to and studying the archive, is primarily focused on scholarly studies and research of the music in its broader cultural context. The methodology used in this research includes various methods used in Culture theory, Semiotics, Anthropology, Social and Cultural Critique.

The "Ethnomusicology" Section provides an opportunity to its scholars to pursue various scholarly interests and to employ various methodologies in their research.

Such studies include research of folk instruments, theory and critique of popular music and culture, music of minorities and under-represented ethnicities, in addition to more traditional studies of Bulgarian traditional culture and folk music. Thus, the scholars remain current and their research resonates with similar trends in "Ethnomusicology" in universities around the globe. Recently, scholars have shown a renewed interest in the research of US ethnomusicologists while building upon the solid traditions of European and Russian ethnomusicology.

The current director of the "Ethnomusicology" Section is Prof. Dr. Rosemary Statelova, a veteran scholar of popular music. Among her noted works are her monograph "The Inverted Pyramid" (Sofia, 1993) which proposes an original theoretical model for the phenomenon of popular music. Her book "the Bulgarian Experience: Rock, Pop, Folk from 1990-1994" (Sofia, 1995) features field studies and examines changes in the practices of pop music during the early 90s (after the collapse of communism). Additionally, her articles include "Essays on Pop Music" (Varna, 1999) intended for college and graduate students. Her recent study titled "The Seven Sins of Chalga: Toward Anthropology of Ethno-pop music" (Sofia, 2003) is a critical examination of examples of the local and regional pop music. Most recently, Prof. Statelova has focused her research on the musical and cultural traditions of Lusatian Serbs living in Germany (an autonomous Slavic nationality residing in the region of Lusatia).

Senior Scholar Dr. Ventzislav Dimov is well-known for his interests in three subjects: Traditional Bulgarian Music in our modern times (modernization, record industry, music industry, media), ethno-pop music (popular music pertinent to a particular locale) and musical traditions of the minorities (Roma and Turkish). Among his important studies are the monograph "The Boom of Ethno-pop" (Sofia, 2001), "The Traditions of Zurna Performance in South-Western Bulgaria" (Sofia, 2002 - book published in both Bulgarian and English languages and co-written with Dr. Lozanka Peicheva), as well as various other articles and essays.

Dr. Gergana Panova has specialized in studying traditional practices of dance. She researches the folk dance as well as its modern continuation as a non-verbal cross-cultural communication. Her research also examines dance as a form of communication between citizens of a postmodern society (German-speaking countries) and Bulgarian contemporary dancers (Panova-Tekath, G. Kommunikations-choreologische Forschungen im Neuen Europa: Ueber die Identitaet im Uebergang." In: Statelova, R. (Ed.), Cultural Spaces in Dialogue, Bulgarian Musicology 2005/3, 37-71).

Dr. Goritza Naidenova's studies examine the Bulgarian traditional (pre-modern) music practices. Through musical practices, she reconstructs a closed local tradition (located in the village of Kozichino, Burgas Region) that has remained unchanged by modernity. (Naidenova, G. "The Music Activities in the Second Half of the Individual Life Cycle in a Local Traditional Culture: Handing Down the Knowledge." In: Statelova, R. (Ed.) Cultural Spaces in Dialogue, Bulgarian Musicology 2005/3, 138-158).

Dr. Manuela Boncheva studies musical instruments: the contemporary usage of traditional instruments, innovation and modernization of their construction, their changing functions, etc.

All scholars from the Ethnomusicology Section regularly publish their articles and essays in the "Bulgarian Musicology" periodical. Presently, there are three doctoral candidates in the Ethnomusicology Section. Each doctoral candidate is allowed to select a topic for their dissertation that corresponds to their own interests and capabilities. This approach of the Section encourages the individual development of each candidate rather than their engagement with "fashionable" subject matters in the realm of ethnomusicology.

Institute for Folklore Studies – Bulgarian Academy of Sciences
Department of Bulgarian Folk Music and Dance

The Department of Bulgarian Folk Music and Dance at the Institute for Folklore Studies, a branch of the Bulgarian Academy of Sciences (BAS), was founded in 1988 by Dr. Todor Iv. Zhivkov, Ph.D. It is dedicated to the systematic recording, preservation, theory and critical studies of Bulgarian Folk Music. The ethnomusicology faculty examines historical, theoretical and cultural issues of the Bulgarian folk music. Their recent fields of studies include: songs performed during agrarian work, songs performed during women's domestic work (covering all geographic and ethnic territories of Bulgaria); songs used in rituals (such as dancing over hot ashes called Nestinarstvo); the folk music of ethnic minorities such as Roma (gypsies), Bulgarian Muslims, Russians practicing archaic Eastern Orthodox, etc.

Other studies are dedicated to Bulgarian emigrant communities outside of the country (in Slovakia and Hungary); the Balkan multipart-singing; performance practices on the instrument "zurna"; cultural anthropology issues associated with instrumental performance practices; acoustics and functioning of the contemporary folk instruments; stylistic features of Bulgarian folk songs and instrumental music; processes of globalization and modernization of Bulgarian traditional music; folk music and modern media.

For their studies of traditional dance, dance historians examine male and female ritual dances associated with specific time of the year (holidays); dance practices in particular regions, the contemporary state of traditional dance, etc. Dr. Anna Ilieva (D.F.A.) is the Chair of the Department of Bulgarian Folk Music and Dance.

The Department is comprised of six ethnomusicologists, three ethno-choreologists (dance historians), and one ethnomusicologist with emphasis on Theory of Folklore - Dr. Natalia Rashkova. Among the noted ethnomusicologists are Dr. Nikolai Kaufman, Dr. Anna Ilieva, Dr. Ruzha Neikova, Dr. Lozanka Peicheva. Their celebrated studies of recent years include the books "Bulgarian Folk Songs for

Agrarian Labor" (N. Kaufman); "The Soul Cries - A Song Is Born" (a study of Roma's - gypsies' music in Bulgaria by L. Peicheva); "Traditions of Zurna Performance in South-West Bulgaria (co-authored by L. Peicheva); "Fire and Music" (a study of music used for the ritual of dancing over hot ashes called Nestinarstvo), co-authored by R. Neikova); Anthology of "1500 Old-City Songs" (a vernacular music of 20th century before the birth and dominance of "pop music" by N, Kaufman), etc.

Since 1972, The Institute for Folklore Studies - BAS has organized an international scholarly Conference for studies of folklore. The proceedings of this conference are published in the 9-volume series "Studies of Bulgarian Folklore". The official scholarly publication of The Institute is titled "The Bulgarian Folklore", a periodical for studies in folklore, ethnomusicology and cultural anthropology -- a forum where the faculty of the Institute can publish their research articles and materials. The Institute for Folklore Studies has established active collaborative contacts with similar Departments of Ethnomusicology and Cultural Anthropology in over 15 countries. Faculty exchange information and work together on critical and scholarly studies as well as joint projects.

Particularly valuable is the Institute's Archive called The National Center for Collection and Preservation of Bulgarian Folklore. It contains over 6000 entries - sounds and video recordings, photography, as well as artifacts in all printed media. Chief of The National Center is Dr. Vania Mateeva. The staff includes five researchers and two people whose duties are conservation and preservation of the archival materials.

Most of the materials have been used in the unique project "Nomenclature of Cultural Activities and Artistic Practices," an initiative sponsored by UNESCO and titled "Living Treasures of Humanity." Similarly, the resources of the archive have been used for Bulgaria's presentation at the international Convention of the Non-material Cultural Heritage. Presently, 4 full-time and 1 part-time Doctoral candidates pursue work toward their degrees in various subjects (excluding the subject of Ethnomusicology). The most recent Doctoral dissertation in Ethnomusicology was defended in 2000 and was titled "The Folk Music of the Bulgarian Muslims from the Teteven Region."

The primary focus of the Department of Bulgarian Folk Music and Dance is research, and scholarly and critical studies; the faculty is currently researching both ancient folk musical practices as well as examining in depth contemporary musical practices in the context of globalization and multiculturalism.

Studies of Bulgarian Folk Music for music education majors
Veliko Turnovo University "St. Cyril and Methodius"

Bachelor of Arts degree
Required Subjects:
Bulgarian Folk Music - Part 1

credit units: 30 lecture + 30 lab
To be taken in the 1st Term (1st semester)

Bulgarian Folk Music - Part 2
Credit units: 30 lecture + 30 lab
2nd Term
The course examines types and genres of Bulgarian Folk Music and their characteristics, specific features as well as the variety and distinctions of rhythm and meter of each geographical region. The students will be introduced to examples of musical folklore, and how these materials are recorded and archived. The course will also survey works of contemporary composers and specifically, how they incorporate folk music in their works. The ultimate goal of this course is to equip the students with a comprehensive overview and knowledge about the Bulgarian Folk Music.

Elective Subjects:
Folk Music Choir and Orchestra
Credit units: 150 labs
From 2nd to 7th Semester
The orchestra will introduce students to the repertoire of each Folk Music region as well as the style, catalogue of various composers' work and issues of interpretation. The class assignments will include: sight-reading and interpretation of orchestral parts, accompaniment of soloists, development of interpretation skills (dynamic nuances, tempo, and rhythmic synchronization of the performance). Students' participation in the orchestra cultivates all necessary skills for ensemble and orchestral performance (such as precision, sensitivity, ensemble feeling).

Chamber Ensembles: Folk Music Ensembles
Credit units: 150 lab
From 2nd to 7th Semester
This course aims at comprehensive development of the musical talents and musicianship of the students. They learn the skills of playing other instruments (in addition to their principal instrument) as well as voice and vocal techniques. The established chamber ensembles inspire the student to cultivate the best interpretation and ensemble performance skills: sensitivity, balance, ability to critically assess one's performance. These skills lay the foundations of the future music educators. The suggested repertoire features a wide choice of various works and allows the student to select their material based upon level of proficiency on their instrument, and according to the needs of their specific ensemble. The instructor selects pieces chosen among various styles, genres and forms. Students perform works by composers from various nationalities which broadens their cultural, aesthetic and artistic scope. Additionally, they study works including piano and accordion (since theses instruments are widely used in folk, jazz, pop and dance music) which allows the students to master interpretation skills on these instruments as well.

Additional Free Elective Subjects:

Ethnology (Cultural Anthropology)
credit units: 30 lecture
3rd semester
Choreography of Folk Dance
Credit units: 15 lecture + 30 lab, 5th semester
The subject of Choreography as a discipline is the dance practice (genres, styles, characteristics). The class has 2 parts: (1) theory and (2) dance practices. The First (theoretical) part examines the history and theory of dance (choreography). Students will acquire knowledge about the historical development of Dance practices in Bulgaria and the evolution of these practices (divertissement dance, dance suite, dance based upon subject matter and story-telling dance). Students will also learn how to adapt such dances for children and how to teach dance to children. In the second (practical) part, the students will learn various Bulgarian dances and movement games for children, as well as the suitability of dances for various social events and circumstances (ritual dances, etc.).

Field Work with Musical Folklore
Credit units: 45 lab, 6th semester
The students acquire practical skills in collection, cataloguing, archiving, and preservation of Bulgarian Musical Folklore. Theoretical knowledge, historical survey as well as methods, practice and procedures are taught either before or during the Field Work. The field work involves seeking Subjects for Music Folklore preservations, techniques, methods (and media) for documentation, and proper use of the archived material. The course aims at preserving the Bulgarian Musical Folklore, a most valuable asset for our culture as well as for the European and World culture and anthropology. The course also prepares students for their future research, and more specifically teaches them skills in cataloguing, systematizing and preservation of the Folk Music materials before such materials are published or disseminated.

Leading Children's Folk Ensembles
Credit units: 30 lab, 8th Semester
Students acquire conductor's skills and habits, and more importantly, practical skills how to create children's vocal group for folk music. This process includes careful selection of candidates, assessment of their vocal aptitude, musicianship, stage charisma, comfort with performing on stage, ability to communicate, and responsible behavior. The next step is selection of repertoire for the Vocal group which includes songs from the group's own region as well as neighboring regions and national repertoire, followed by learning and practice of the songs with instrumental accompaniment. The entire process culminates with public concert performances.

Master's Degree
Required Subject: Ethnomusicology of Bulgarian Folk Music
Credit units: 20 hours lectures
In Shumen University "Konstantin Preslavski" Ethnomusicology has been studied as "Bulgarian Folk Music" class since 1995. Today it is a required subject for Music

Education major. Since 1990 the faculty has included Prof. Manol Todorov and Prof. Maria Samokovlieva, joined by Associate professor Lozanka Peycheva, PhD, in 2001.

Between 1990 and 1995, the focus of teaching has been the structure of the traditional Bulgarian folk music; in the last decade there is more emphasis upon the content. The traditional folk music is examined from the perspective of its structure, social function and its evolution in time. Additionally, the class includes history of the studies of Bulgarian traditional folk music, and studies of the principal methods in ethnomusicology.

Since year of 2001, the graduate students in Ethnomusicology are required to conduct field studies related to the subject of their Master's thesis.

Rosemary Statelova

ICTM Liaison Officer– Kazakhstan

In the last years scientific and cultural, (especially musical), life in Kazakhstan was full of different events. International and republican scientific conferences, seminars, colloquiums and music festivals were held. Most of them were devoted to the problems of studying traditional and modern music in Kazakhstan and other Central Asian republics.

Below is the information about the most interesting projects held and their facilitators and sponsors.

Conferences

2001 –

- International scientific conference, devoted to 100 Years anniversary of Kambar Medetov (1901-42), famous folk musician. Organized by Kazakh Kurmangazy National Conservatory. Almaty, April.
- Spiritual Development of the Society: Music and Science. International scientific conference, devoted to 10 years of independence of the Kazakhstan Republic. Organized by Kazakh National Academy of Music. Astana, October.
- International Colloquium "The art of the nomads. Time and space, sounds and forms", organized IFIAC and Aga-Khan fund. Almaty, June.
- Two seminars for composers and musicologists – "Musical vanguard and Traditional music culture», with invitation of famous scholar from Saint-Petersburg Prof. Ihor Macievsky (Russian Institute of Art History, Organology Department). Composers' Union of Kazakhstan, music school "Kokil". Sponsored by Soros-Kazakhstan Foundation. Almaty, March, June.

2002 –

- Performing art: history and problems of the development at the contemporary stage Organized by Kazakh Kurmangazy National Conservatory. Almaty, May.
- The heritage of Bolat Sarybaev (1927-84) and modern ethnoorganology. International scientific and practical conference, devoted to 75-years of

B.Sarybaev, Kazakh scholar, ethnoorganologist. Organized by Degdar" Fund and Kazakh National Conservatory. Almaty, December.

2003 –

- Traditional and modern art of Kazakhstan and Central Asia. International scientific conference. Organized by Institute of Literature and Art, Kazakh National Conservatory and Kazakh National Academy of Arts. Almaty, October.
- Republic scientific and practical conference, devoted to 75 Years of Asija Baigaskina (1928-99), famous scholar of Kazakh vocal music. Organized by Kazakh National Conservatory. Almaty, November.

2004 –

- Actual problems of musical science and musical education. International scientific and practical conference, devoted to 60 Years of Kazakh Kurmangazy National Conservatory. Almaty, December.

2005 –

- Alexander Zataevich in Kazakhstani culture. Seminar, organized by Embassy of Poland. With the participation of "Daik-Press" publishing center and Kazakh Kurmangazy National Conservatory. Almaty, February.
- Round Table "*Akasakal* [Elder] of Kazakh music", devoted to 100 Years of Evgeny Brusilovsky (1905-81), great composer, National artist of Kazakhstan, Soviet Union and Kazakhstan State Prize Winner. Kazakh National Conservatory, Almaty, November.

At many forums researchers from different countries, (first of all from Central Asia and Russia) took part. The conference was devoted to the 60th Anniversary of Kazakh Kurmangazy National conservatory (2004) and was quite representative in terms of participation – Abdullin R.K. (Kazan State Conservatory, Russia), Nan Khee Kim (Keim Yung University, South Korea), well-known scientists from Russia (Kholopova V.N., Tsenova V.S., Moscow), Demeshko G.A., Karpychev, M.G.,Goncharenko S.S., Novosibirk, Trembovelskyi E.B., Voronezh), Uzbekistan (Gafurbekov T.B., Rasultayev Zh.K., Muradova D.A., Tashkent), Kyrgyzstan (Dyushaliyev K.Sh, Luzanova E.S., Bishkek) and representatives from other universities of Kazakhstan.

Scientific Publications

Among publications which appeared in recent years, there are books, researches, monographs, collected articles, republished works of famous scholars, collected songs and *kyuis* [instrumental compositions for traditional music instruments] for *dombra* and *kyl-kobyz* [two- stringed plucked and bow chordophones] in notes.

Usually, collected articles include materials from conferences that have been conducted. However, publications of famous works, in this case is not simply republishing. They are supplemented with new materials, or sometimes, corrected and restored in the original way.

A list of some publications is provided below:

a) *Books and researches*

- Saida Elemanova. *Kazakh Traditional Song Art. Genesis and Semantic*. Almaty, 2000, p.186.[In Russian with Kazakh and English summary] [Author examines some genres of ceremonial and non-ceremonial Kazakh folk music as well as folk professional songs from Arka and Mangystau regions of Kazakhstan].
- Asija Mukhambetova. *Kazakh kyui (Essays of History, Theory and Aesthetic)*. [In Russian] Almaty, 2002, p. 208. [Kazakh *dombra kyui* is researched in the context of material and spiritual culture of people. Author is previous articles included.]
- Raushan Nesipbai. *Kyui-tokpe in the System of Kazakh Traditional Attitudes towards World (The problems of theme, form and kyuis composition)*. [In Russian]. Almaty, 2002. [Author examines *dombra kyuis* from West region of Kazakhstan].
- Gul'nar Abdrakhman. *Creation of Modern song by Amateur performers in Kazakh Musical culture*.[In Russian] Almaty: Soros-Kazakhstan Foundation, 2002, p. 175. [Author demonstrates the variety of approaches towards studying of modern amateur song and its connections with Kazakh traditional musical culture].
- Saida Daukeeva. *The Philosophy of Music by Abu Nasr Mukhammad al-Farabi*. [In Russian with English summary] Almaty: Soros-Kazakhstan Foundation, 2002, p, 352. [Author analyses Al-Farabi theoretical concepts set out in his "Great book of Music", including author's translations and comments of some Al-Farabi book fragments].
- Shakhym Gullyev. *Turkmen Music (Heritage)*.[In Russian with English summary]. Almaty: Soros-Kazakhstan Foundation, 2003, p. 208. [Basic stages of Turkmen traditional music evolution, folk musical instruments and genres of musical folklore and professional music of the oral tradition are illustrated in the book].

- *Republishing works*
- Asija Baigaskina. *Rhythmic of Kazakh Traditional Song*.[In Russian].Almaty, 2003, p.207
- Victor Uspensky & Victor Beljaev. *Turkmen Music*. In 2 volumes. (Editor Sh.Gullyev). [In Russian]. Almaty: Soros-Kazakhstan Foundation, 2003, p. 832.
- Alexander Zataevich. *500 songs and kyuis of Kazakh people* (Editor I.Kozhabekov) [In Russian]. Almaty, 2002, p. 358.
- Alexander Zataevich. *1000 songs of Kazakh people* (Editor I.Kozhabekov) [In Russian]. Almaty, 2005.

c) *Collections of articles*

- Ethnocultural Tradition in Music. Materials of International conference, devoted to memory of Taliga Bekkhozhina (1919-95) [In Russian] Almaty: Soros-Kazakhstab Foundation, 2000, p. 325.

- Music of Kazakhstan: composer, composition and performer [In Russian]. Astana: Eurasian National University. 2001, p. 143.
- Priorities of Kazakhstan's Culture and Art development at the contemporary stage [In Russian and Kazakh]. Almaty: Kazakh Scientific Research Institute of Culture and Fine Arts. 2001, p. 358.
- History and Culture of Aral and Kaspii regions. Vol 1. [In Russian]. Almaty, 2001, p. 227.
- The Trends of Art development in modern Kazakhstan. [In Russian and Kazakh]. Almaty: Kazakh Scientific Research Institute of Culture and Fine Arts. 2002, p, 347.
- Melodies of Centuries. Materials of International scientific conference, devoted to 100 Years of Kambar Medetov (1901-1942) [In Russian and Kazakh] Almaty: Soros–Kazakhstan Foundation, 2002, p. 327.
- Performing art: history and problems of development at the contemporary stage. Almaty: Kazakh Nat'l conservatory. 2002, p. 300.
- Spiritual development of the society: music and science. [In Russian and Kazakh] Almaty: Kazakh National Academy of Music. 2002, p. 244.
- Bagdaulet Amanov & Asija Mukhambetova. Kazakh Traditional Music and XX century [In Russian]. Almaty, 2002.
- Music of Central Asia: Traditions and Reality [In Russian]. Moscow, 2003, p. 96.
- Erich Hornbostel. Notes about Kirgiz [Kazakh] musical instruments and melodies. Translation from German, edition and commentaries by A.Samarkin. Ural'sk, 2003, p. 42.
- Traditional and Modern art of Kazakhstan and Central Asia. [In Russian and Kazakh]. Almaty, 2004, p. 688.
- Musical Art: Science and Education [In Russian and Kazakh]. Astana: Kazakh National Academy of Music. 2004, p.303.

d) Collections of Kazakh songs and kyuis

- Karshyga Akhmed'yarov. *Shynar*. Almaty:Daik-Press, 1999, p.179. [*Kyuis* for *dombra* by K.Akhmed'yarov, famous composer/performer of *dombra* music] [In Kazakh]
- Karshyga Akhmed'yarov. *Tabynu* Almaty: Daik-Press 2000, p.264. [New compositions and *kyuis* from the repertoire of musician].[In Kazakh, Russian with English summary]
- Aitzhan Toktagan. *Atyraudyn 62 Akzheleni* [62 *Akzhelen* of Atyrau] Almaty, 2000, p.159 [In Kazakh].[Author for the first time collected and wrote with the notes 62 *kyuis*, devoted to women images. The cycles from 62 pieces functioned in past in West Kazakhstan *dombra* tradition]
- Bazarkhan Kosbasarov. *Kobyz oneri. Oku kuraly* [Kobyz Art]. Almaty, 2001, 219 p. [In Kazakh] [Long-term experience of author as a wonderful *kobyzshy* and leading teacher used in this book. It is as a "school" of play on *kyl-kobyz*. The playing technique of the right and left hands and the pieces from the repertoire for this old instrument are shown].

- Karima Sakharbaeva. *Atyrau – an-kyui mykhity* [Atyrau – ocean of songs and *kyuis*]. Almaty, 2001, p.784 [Atyrau is a homeland of *kyuis*. Author for the first time describes the local schools of *kyuishis,* names of performers and new *kyuis*, epic masterpieces and folk songs from Atyrau region].
- Tolepbergen Tokzhan. *Syrly saryn. Musical and ethnographical collection.*[In Kazakh] Almaty: Soros-Kazakhstan Foundation, 2002, p.264 [Some new *kyuis* for dombra from Aral region, *maqams* so-called 'melodies' of great epic narrators from Syr-dar'ya region and *zhyr-kyiler* - instrumental versions of epic songs, for the first time published in this book of a famous *dombra* player].
- Baglan Babizhan. *Kazaktyn zhuz kara oleni* [100 Kazakh folk songs so-called *kara olen*].Almaty: Soros-Kazakhstan Foundation, 2002, p.256. [Musical and ethnographical work includes two parts: research of this genre and author's note transcriptions of songs on the materials of Folklore Laboratory of Kazakh Nat'l conservatory and recorders of her own field works]
- Ersain Basykaraev & Edil Basykaraev. *Kazangaptyn Izimen. Kyuishi Bakhyt Basykaraev (1926-2001).* [In Kazakh}Almaty, 2003, p.159. [This book is devoted to the memory of Bakhyt Basykaraev, famous follower of great Kazakngap, Kazakh kyuishi. The memoirs about musician and *dombra kyuis* from his repertoire included in this book]
- *Kurmangazy kyuiler* . Notes and two CDs (Compilers are A.Toktagan & M.Abugazy). Almaty, 2005, p.216. [This collection represents all popular *dombra kyuis* of great Kurmangazy, Some pieces were re-transcribed from recordings].

CDs

Many CDs with Kazakh folk music were recorded. The main task was to transfer old records kept in Kazakh National Conservatory Folklore laboratory, Kazakh radio and TV, Central State Archive to new informational facilities as CDs.

In 2001 with support of Soros Foundation – Kazakhstan collaborators of Kazakh Nat'l conservatory issued 4 CDs:

- Kazakh Folk Music
- Kazakh liric songs
- Kazakh Instrumental Music
- Kazakh Musical Epic

The CDs include recordings of the prominent traditional musicians of the past, like Dina Nurpeisova, Uakhap Kabigozhin, Kali Zhantleuov, and modern ones – Rysbai Gabdiev, Serzhan Shakratov, Almas Almatov, Emil Eldos, Bekbulat Tleukhan and etc.

Within "Asyl Mura" (Music heritage of Kazakhstan), 2002-2005, 12 CDs were realized by Ministry of Culture, Information and Sport, "Khabar" Agency, with participation of "Art- Center company and "Coca-cola CIS services Ltd" (producers D.Kaseinov & E.Kosubaev).

There are the best performers of traditional music, initiators and masters of Kazakhstani opera art: singers Garufulla Kurmangaliev,,Zhusupbek Elebekov, Kulyash Baiseitova; restorer of old Kazakh music instruments Bolat Sarybaev; prominent Kazakh *dombra* player – Kali Zhantleuov; two remarkable *kyl-kobyz* performers – Daulet Myktybaev and Zhappas Kalambaev.

State Program "Cultural Heritage"

Among the projects aimed at preservation and restoration of Kazakh material and spiritual heritage there is "Cultural Heritage" state program (2003-2006), approved by President of the Kazakhstan republic. Within the program it is to reissue in 5 volumes the best examples of Kazakh ceremonial, folk instrumental music, epics and lyrics. Auesov Institute of Literature and Art are responsible for the publication. At the present time the first volume [Kazakh music. Old Music Folklore. Anthology. Vol 1. Almaty, 2005, p.511. In Kazakh] had appeared, the others are under preparation.

In 2005 within the above mentioned project Anthology Of Kazakh Folk Instrumental Music "*Mangilik saryn*" 9 CDs were released. The edition includes *dombra* (folk and folk professional) Kazakh *kyuis* from Western, Central, Eastern, South-eastern and South regions of Kazakhstan. In the anthology, the materials from "Gold fund" of Kazakh Radio were used. The edition of CDs with recordings of *kyl-kobyz* and *sybyzgy* [open flute] *kyuis* and anthology of Kazakh songs has being planned.

Saule Utegalieva

ICTM Liaison Officer– Mexico

In the last report, (the first about Mexico in this the Bulletin), I offered an historical overview of ethnomusicology in the country approaching formative aspects of researchers and general ethnomusicological labor in governmental cultural institutions. On this occasion I will stress in other issues: recent scholar meetings, festivals, publications, contact information and forthcoming perspectives for the discipline in the country. Unfortunately, actual economical conditions and cultural politic directions in Mexico do not allow knowing with certainty what forthcoming activities the institutions and organisms are planning. Regularly, academic meetings and musical festivals maintain the same dates for activities on the year, but, a good advice is to get in contact with groups and organizations to confirm. The following notes are accompanied with some electronic addresses and web sites that may help.

Scholar meetings, conferences and courses recently held:

Mexican Ethnomusicology Diploma Course (Diplomado): organized by anthropologist Marina Alonso and National Institute of Anthropology and History took place between June and December 2005. Twenty five scholars from different disciplines read lectures focusing on ethnomusicological topics and Mexican music. A wide range of subjects were included: historical foundations of ethnomusicology (Aruro Chamorro), ethnomusicology and semiotics (Gonzalo Camacho), ethnography (Marina Alonso), dance studies (Maira Ramírez), organology

(Guillermo Contreras), northeast region studies (Miguel Olmos), musical transcription (Félix Rodríguez), phonographic recording and production (Julio Herrera), music and literature (Yvette Jiménez), Mexican musical archives (Benjamin Muratalla), US ethnomusicology influence on Mexico (Sergio Navarrete), prehispanic music (Felipe Flores), music in Mexico (Thomas Stanford), the Spanish-musical Caribbean (Antonio Garcia de León), southern corrido (Catherine Heau), Tarahumara region (Carlo Bonfiglioli), chants in indigenous languages (Fernando Nava), African influence on Mexican music (Rolando Pérez), huasteca region (Lizette Alegre), mayan music from Yucatan (Max Jardow-Pedersen), *artesa* music and dance from Guerrero and Oaxaca (Carlos Ruiz), diffusion of popular music (Aurora Oliva), indigenous music from Oaxaca (Xilonen Luna), traditional brass bands from Oaxaca (Sergio Navarrete). The course is intended to open a second edition tentatively forthcoming on 2006, for more information write to: capacitacion2@yahoo.com

International Forum on Traditional Music and Global Processes: organized by Benjamin Muratalla and National Institute of Anthropology and History held on September 15-17, 2005. Four master conferences, 30 papers and five music concerts took place in National Museum of Anthropology. Conferences concerning the main subject of the meeting were read by Daniel Sheehy (Tacos with *salsa* or ketchup? Perspectives and strategies for cultural continuity), Jesús Jáuregui (From local to global. Transformations of Mariachi Vargas de Tecalitlán during XX Century), José Antonio Robles (War of sones: global *mestizaje*. From *son barroco* to *son jarocho*) and Steven Loza (True histories and the globalize myth). Contributions from lecturers included miscellaneous perspectives and topics, among the participants were: Álvaro Vega (Bambuco in the golden years of yucateco song), Eduardo Contreras (Guty Cárdenas as performer. Exchange of genres and styles abroad frontiers), Dario Blanco (Music from west coast of Colombia in Mexico. Regiocolombianos: tranculturality and identifying processes), Raquel G. Paraíso (*Son calentano* as element of cultural identity in *Tierra caliente del Balsas*), Miriam Judith Gallegos (Flutes and drum music: historical element of identity among Yokot'an people from Tabasco), Alejandro Martínez (Remembering and continuity on *arpa grande* groups), Jessica Gottfried (The out of use of traditional categories in *son jarocho* performance from los Tuxtlas, Veracruz), Lizette Alegre (*Mirlitón* flute music and global processes), Víctor Hernández Vaca (From *guitarra túa* to industrial guitar. Mechanic and mass ways of guitar production in Paracho, Michoacán), Alberto Zárate (Traditional music and its diffusion in Mexico City), Ulises Fierro (Indigenous music and dance as cultural industry: the case of Cumbre Tajín), Carlos Ruiz (Traditional music and cultural heritage: Fonoteca del INAH and its recent directions), Carina Serrano (Overview of legal rights of traditional music in Mexico), María Eugenia Jurado (The researcher and the informant: building a reciprocity).

National Forum on Mexican Music (2nd edition): organized by Lorena Diaz and National Center for Music Research, Information and Documentation (CENIDIM), held in Antiguo Colegio Jesuita de Pátzcuaro, Michoacán on September 28-30, 2005. The main topic of the forum was the study of musical instruments. It is

important to say that, for second year, the Forum has maintained as criteria, the inclusion of ethnomusicological and historical musicology papers as well, avoiding traditional division kept in Mexico until recently. Five master lectures, thirty papers and three concerts from performers, composers, luthiers and researchers got together in this meeting.

Master conferences were read by: Abel García, (twelve guitars made of twelve Mexican woods), Luthtí Becker (Construction methods in stringed instruments history), Ana Leonor Rivera and Víctor Castaño (Mathemathics and musical creation), José Antonio Robles Cahero (Iconography of musical instruments in México) and Guillermo Contreras (The musical instrument and the sound object: imaginary in organology research and cataloguing). Among the plenty of perspectives of papers were: Miguel Zenker (Construction of historical musical instruments: principles and boundaries), Teresa Estrada (Musical instruments in Mexican rock:1956-2005)", Camilo Camacho (Harp among totonacos from Puebla: uses, functions and simbology in *costumbre* rituals", María Eugenia Jurado "Mhyths and dreams: sacred music among teenek from San Luis Potosí", Rodrigo de la Mora "*Xaweri* and *kanari* musical styles among wixáritaris from north Jalisco", Ruy Guerrero (Francisco García Ranz's Collection: description and inventory", Lizbeth Martínez (Musical instruments and virtual museums: a technological option), Pedro Pablo Martínez, (Musical instrument's role in narrative), Jessica Gottfried (Tellings about instruments: Don Juan Pólito Baxin from San Andrés Tuxtla, Ver.), Mireya Martí (The shell in *concheros* dance), Víctor Hernández Vaca, (*Sïrinchos*, *túas* and old guitars: old *guitarreros* of Paracho, Michoacán), Carlos Pallán (New tendencies for the study of ancient musical practices of Mesoamerica), Beatriz Zamorano (Solar music and *Zamfonía*. Imaginary musical instruments in the work of Remedios Varo), Luis Antono Gómez (Documentation of prehispanic musical iconography), Gonzalo Sánchez (Globular aerophones from Cuicatlán, Oaxaca), Pierluigi Ferrari y Violeta Carvajal (A proposal for organology in Mexico: Mexican catalogue of musical iconography), Gonzalo Camacho (Instrument as imaginary expression: harp and rabel from Huasteca region) and Arturo Chamorro (¿Historic-museographic organology or ethnomusicology of instrumental symbolism?: classic vs contemporary).

In the last session, Lorena Diaz, director of CENIDIM, announced the possibility of creating a Museum of musical instruments from Mexico. This intention has been a long time goal of different administrations and institutions but, for many reasons, it hasn't been possible to do. We hope this time this important task could be possible. For more information about forthcoming activities write to: subdir@correo.cnart.mx, or visit www.cenart.gob.mx/centros/cenidim.

First Colloquium of Postgraduate Program Students from National School of Music (National Autonomous University of Mexico) took place on October 7-8, 2005. Around 40 students from the program presented lectures about their research projects and dissertations. Topics included among others: music education and technology, historical studies on musical instruments, composers and performers, case studies and history of ethnomusicology in Mexico, music and cognition.

This year Jesús C. Romero Masterly Class sponsored by CENIDIM was assigned to Arturo Chamorro. The title of this edition (held on November 7-11, 2005) was "Ethnomusicology in Latin-America: a posthumous tribute to Isabel Aretz and Gerard Béhague". Professor Arturo Chamorro offered an overview of contributions from these known scholars and Luis Felipe Ramón y Rivera. Also there were personal methodological approaches and field experiences to ritual chants in Amazonian region and *wixárika* music from north Jalisco. A short seminary and a round table about regional studies completed the course.

Music festivals

A lot of regional festivals and musical meetings have occurred during 2005. These activities present a wide range of objectives, sources and perspectives and hardly one can trace all of them, nevertheless a few can be mentioned:

The Third Culture Festival from Tierra Caliente, organized by David Durán, Jorge Amós, Alan Islas and Música y Danza Tradicional A.C, took place on December 5-11, 2005. The Festival was held on three different state entities: Huétamo (Michoacan), Arcelia y Tlapehuala (Guerrero) and San Antonio del Rosario (Edo. de México). A hundred of traditional artists shared music and dance on workshops, concerts and fandangos. For more information about forthcoming activities write to: **música_y_baile_tradicional@yahoo.com.mx** .

Guillermo Velazquez, cultural promoter and musician, once again organized the annual Traditional Festival of Huapango Arribeño and Sierra Gorda Culture held in Xichú, Guanajuato on December 31. Known performers and groups met in this, the biggest traditional event of Sierra Gorda region. For more information about forthcoming activities write to: **eliazarv@yahoo.com.mx** .

The 10th Huasteca Festival took place in Jalpan de Serra, Querétaro, between September 22-25, 2005. With governmental and institutional support this huge festival celebrated another edition of activities, getting together: huapangos, local gastronomy, dance-music workshops, art expositions, lectures and concerts about hasteca culture. The festival is organized annually around this same dates. For more information visit: **www.conaculta.gob.mx/estados/ferias.html** .

In last decades, Jarocho music from Veracruz has got together a significant community of promoters, musicians and scholars. Perhaps, the most important event on the year is the Jaranero meeting celebrated annually in Tlacotalpan, Veracruz on January 31 and February 1-2, along with festivities dedicated to Candelaria Virgin. Jaranero meeting from Tlacotalpan has been a point of reunion for old musicians, dancers and singers with new generations of local and urban artists. For more information about forthcoming activities visit: www.comosuena.com , www.sonjarocho.org , www.anazarina.org

Publications

In the last five years there have been issued a lot of divulgation and academic materials directly or indirectly related with music and dance research. Just a few of them are listed below (with a brief thematic description in brackets).

Books

Chamorro, Arturo. 2000. *Mariachi antiguo, jarabe y son. Símbolos compartidos y tradición musical en las identidades jalisciences*, El Colegio de Jalisco, Zapopan, Jalisco. [Ethnomusicological approach to traditional mariachi music from Jalisco]

Jurado, María Eugenia. 2001. *Xantolo. El retorno de los muertos*, CONACULTA/FONCA-Jaiser Editores, México. [A study of death celebration and music among nahua people of Huasteca region]

García de León, Antonio. 2002. *El mar de los deseos. El caribe hispano musical. Historia y Contrapunto*, Siglo XXI Editores, México. [Historical perspective on the vast musical region of Caribe, from Andalucia and Canary Islands to Mexico, Cuba, Panama and Venezuela]

Herrera, Julio (coord.). 2002, *Cinco décadas de investigación sobre música y danza indígena, vol. 1*. Instituto Nacional Indigenista, México. [Compilation of articles about traditional music from Mexico published between 1974 and 1996]

Jiménez de Báez, Yvette (ed.). 2002. *Lenguajes de la Tradición Popular. Fiesta, música, canto y representación.* El Colegio de México, México. [Proceedings of the International Colloquy of Traditions: Fiesta, music, chant and representation]

Luna, Xilonen (comp.). 2002. *Arrullos y sentimientos de los Mazatecos, Chinantecos y Zapotecos de Oaxaca*, CONACULTA-FONCA, Oaxaca. [A study of traditional lullaby among three indigenous cultures of Oaxaca]

Ochoa, José Antonio and Claudia Linda Cortés. 2002. *Catálogo de Instrumentos Musicales y Objetos Sonoros del México Indígena*, FONCA-Grupo Luvina, México. [Vast catalogue about indigenous musical instruments from Mexico]

Olmos Aguilera, Miguel. 2002. *Les Représentations de l'art indigène dans le Nord-Ouest du Mexique: Esquisse de relations entre l'ethno-esthétique et léthnologie*, Presses Universitaires du Septentrión, Villeneuve dÁscq. [Published PhD Dissertation about yoreme cultures from north-west Mexico focusing on esthetic, meaning and music]

Rodríguez, Perla Olivia. 2002. *Memorias del Primer Seminario Internacional Los Archivos Sonoros y Visuales en América Latina*, CONACULTA-Radio Educación, México. [Proceedings of an international colloquy dealing with sound and audiovisual archives]

Torres, Violeta. 2002, *Rock-eros en concreto*, Instituto Nacional de Antropología e Historia, México. [Approach to mexican rock music in urban contexts]

Jáuregui, Jesús and Johannes Neurath (coords.). 2003. *Flechadores de Estrellas. Nuevas Aportaciones a la etnología de coras y huicholes*, INAH, México. [Compilation of ethnological studies of coras and huicholes. A couple of studies are dedicated to music]

Ramírez, Maira. 2003. *Estudio etnocoreográfico de la danza de conquista de Tlacoachistlahuaca, Guerrero*, INAH, México. [Choreographical approach to a traditonal dance from indigenous amuzgo community of Tlacoachistlahuaca]

Sevilla, Amparo. 2003. *Los templos del buen bailar*, CONACULTA-DGCPI, México. [Anthropological approach to classic urban dance halls from Mexico City]

Yurchenco, Henrietta. 2003. *La Vuelta al Mundo en 80 Años (Memorias)*, Comisión Nacional para el Desarrollo de los Pueblos Indígenas, México. [Anecdotic account of fieldwork and personal experiences of this known scholar]

Amos Martínez, Jorge (coord). 2004. *Una Bandolita de Oro, un bandolón de Cristal... Historia de la Música en Michoacán* (book with cd), Morevallado Editores, Gobierno del Estado de Michoacán-Secretaria de Desarrollo Social, Morelia. [Compilation of articles dedicated to traditional music from Michoacan]

Bonfiglioli, Carlo. 2004. *La epopeya de Cuauhtémoc en Tlacoachistlahuaca*, Universidad Autónoma Metropolitana, Cultura Universitaria / Serie Ensayo 78, México. [Anthropological approach to a *Danza de conquista* among amuzgo people from south Mexico proposing an ethnographic methodology and a sociocultural and symbolic analysis]

Dordelly, Hiram. 2004. *Cancionero del Cuarteto Coculense. Sones Abajeños* (book with cd), Selección, audiotranscripción y notas Hiram Dordelly Nuñez, CENIDIM / Instituto Nacional de Antropología e Historia - Gobierno de Jalisco, México. [Transcriptions of lyrics and music of 21 rare and old recordings from this legendary mariachi group]

Hijar, Fernando. 2004. *Compositores contemporáneos Mixes y Zapotecos*, libro de partituras (book with a digital version), bandas de viento vol. 1, CNCA-DGCPI-Instituto Oaxaqueño de las Culturas, Oaxaca. [Score book with recent mixe and zapoteca compositions for Traditional Brass Band]

Rivera, Rubén. 2004. *Maaso buiquim. Sones de Venado.* (book with cd), Dirección de Investigación y Fomento de Cultura Regional / PACMyC, Sinaloa. [Transcriptions and translations (to spanish) of lyrics from indigenous *deer dance* chants]

Simonett, Helena. 2004. *En Sinaloa nací. Historia de la Música de Banda*, Asociación de Gestores del Patrimonio Histórico y Cultural de Mazatlán A. C., Sinaloa. [Published PhD. Dissertation of Brass Bands in Sinaloa]

Jiménez de Báez, Yvette (ed.) and Socorro Perea (comp.). 2005. *Glosas en Décimas de San Luis Potosí: De Armadillo de los Infante a la Sierra Gorda*, El Colegio de México-Universidad Autónoma de San Luis Potosí, México. [Compilation of traditional *décimas* composed by prominent *trovadores* of *Huapango Arribeño* Tradition]

Ruiz Rodríguez, Carlos. 2005. *Versos, música y baile de artesa de la Costa Chica* (book with two cds), Seminario de Tradiciones Populares-CELL, El Colegio de México, México. [Divulgation book about a traditional dance from afromexican communities of Guerrero and Oaxaca]

Cds

Grupo Purépecha de Charápan. 2001. *Juchari Kuinchekuecha* (Nuestras Fiestas), vol. 1, PACMYC-CONACULTA, México. [Traditional *p'urépecha* music with stringed instruments]

Grupo Tihui. 2001. *Arrullos Tradicionales de México.* CONACULTA-PACMYC, México. [Traditional lullaby songs from several mexican cultures]

Oliva, Aurora. 2001. *Homenaje a Raúl Hellmer. 30 Aniversario Luctuoso.* CONACULTA-Radio UNAM-INI-Fundación Hellmer, México. [Radio broadcast selection from a radio program called *Folklore Mexicano* produced by Raúl Hellmer in Radio Universidad between 1962 and 1964]

Rodríguez, Rafael. 2001. *Canten, canten arrieritos...vol. 1.* PACMYC-CONACULTA, México. [Music from the *danza de arrieros* of San Bartolo Ameyalco, D.F.]

Stanford, Thomas. 2001. *El Son Mexicano*, URTEXT, México. [Field recordings from this scholar made between 1958 and 1990 in Veracruz, San Luis Potosí, Guanajuato, Sinaloa, Jalisco, Michoacán, Guerrero, Oaxaca, Chiapas, Tabasco, Quintana Roo and Yucatán.

CONARTE. 2002. *Música mexicana con arte. Memoria del 1er Festival de Música Tradicional Mexicana.* CONARTE-Watana Records, Monterrey. [Several urban and traditional musicians recorded in a local festival. Among other genres are: chilenas, polka, son de danza de voladores, canción cardenche, son abajeño de mariachi, redova, décimas jarochas, corrido de la laguna, zapateado chontal, son de marimba, canción ranchera, música de salterio, cumbia norteña, música para danza azteca]

Instituto Nacional Indigenista. 2002. *50 Encuentros de Música y Danza Tradicional Indígena, Vol. 1, 2, 3 y 4.* Instituto Nacional Indigenista, México. [Reissue on cd of a great collection of traditional indigenous music recorded during institutional festivals. Music from mixe, mixteco, otomi, nahua, p'urépecha, totonaco, maya, zapoteco, tzeltal, mayo, huichol, rarámuri, maya, teenek, chontal, yaqui, cochimí,

seri, tlapaneco, popoloca, mazahua, zapoteco, guarijío, triqui, tepehuano, chatino, mam, amuzgo is included]

Jurado, María Eugenia. 2002. *Cuando la muerte danza. Música de la Danza de Huehues de la Huasteca Hidalguense*, CONACULTA-FONCA. [Music for *Xantolo* and death celebration]

Dirección General de Culturas Populares. *Sembradores de Maíz. Música Indígena y Mestiza, vol. 1.* DGCPI-CONACULTA, México, 2003. [Indigenous music from several regions related to propitiatory rites of *maíz*]

Dirección General de Culturas Populares. *Jä' koowï ya ëëts n'ayuuk kajpïn kïjx*, DGCPI-CDI, México, 2003. [Traditional mixe music from Santa María Yacochi, Oaxaca, played with violins, mandolin, guitar and double-bass]

Acevedo Martínez, Víctor. 2003. *Ki'ichkelem Tata Dios. Música Ritual del Oriente de Yucatán*, Serie Testimonio Musical de México, No. 41, Fonoteca del INAH, Instituto Nacional de Antropología e Historia. [Field recordings of ritual music from maya people of eastern Yucatan]

Benítez Muro, José G. *Música de Nuestra América. Del Archivo de Samuel Martí, Vol. 1 y 2.* CONACULTA-FONCA, México, 2003. [Traditional music from northwest, north and west regions of México. Also music form Veracruz and Oaxaca is included; and several recordings of southamerican indigenous music. Field recordings of Samuel Martí made between 1940 and 1967]

Flores, Felipe. 2003. *La Fiesta, Banda Filarmónica Infantil "Juanito Bosco"*, CECACHI, México. [Several genres as marcha, son and vals performed by a children's traditional brass band]

García López, Patricia y Rubén Luengas Pérez. 2003. *Máscaras y Banjos. Música de Banjo para la Danza de Mascaritas. San Miguel Piedras, Nochixtlán, Oaxaca.* INBA-CPDMMM-LAUDES, México. [Indigenous banjo music for little masks dance from Nochixtlan, Oaxaca]

Oliva Quiñones, Aurora. 2003. *Aires Ribereños. Cantos Cucapás de Sonora.* CONACULTA-DGCPI, México. [Field recordings of Cucapá chants from a Sonora indigenous community]

Seminario de Semiología Musical-DGCPI. 2003. *La música del Maíz. Vol. 2. Canarios: Sones rituales de la Huasteca.* UNAM-DGCPI, México. [Indigenous music from huasteca region related to propiciatory rites of *maíz*]

Yurchenco, Henrietta. *Grabaciones de Campo.* 2003. Comisión Nacional para el Desarrollo de los Pueblos Indígenas (CDI), México. [Field recordings from Mexico, Guatemala, Moroco, Puerto Rico and Ecuador between 1942 y 1970]

Banda Filarmónica de Yatzachi el Bajo, Oaxaca. 2004. *Guelaguetza.* Serie Testimonio Musical de México, No. 41, Fonoteca del INAH, Instituto Nacional de Antropología e Historia. [Traditional repertory of music from Oaxaca performed with Traditional Brass Band]

Híjar, Fernando. 2004. *Sonidos en la Arena. Música de las Costas de Michoacán, Guerrero y Oaxaca*. Programa de Desarrollo Cultural del Pacífico Sur, CONACULTA-DGCPI, México. [Traditional music from the pacific coast of Mexico]

Llerenas, Eduardo. 2004. *El ratón. Sones de Arpa Grande*. Discos Corasón, México. [Historical field recordings of traditional music from Michoacan]

Banda Filarmónica del IMCI Don Bosco. 2005. *Tsuj Matagallinas*, Asociación Cultural Mixe, A.C., Oaxaca. [Traditional repertory of music from Oaxaca performed with Brass Band]

Jurado, María Eugenia. 2005. *Xochipitzahua, flor menudita. Del Corazón al altar. Música y cantos (de los pueblos) nahuas. El hablar florido del corazón nahua*, Serie Testimonio Musical de México, No. 45, Fonoteca del INAH, Instituto Nacional de Antropología e Historia, México. [Historical field recordings of ritual song *Xochipitzahua* made by different researchers and the author]

Periodicals and reviews

Although there is a lack of formal academic written journals (there are no regular ethnomusicological reviews, only *Heterofonía* maintain regularity issues focused on general musical research), there have been important efforts to publish suplemments or special editions on established reviews and bulletins. Among others are:

Diario de Campo, suplemento 11, Octubre de 2000, Coordinación Nacional de Antropología, Instituto Nacional de Antropología e Historia (INAH), México. [Reflections about ethnomusicology in Mexico and several articles dealing with traditional music and dance from Jalisco, Veracruz, Chiapas, Oaxaca and Guatemala]

Regiones de México, La Huasteca (with cd), año 1, no. 1, Julio de 2002, Dirección General de Vinculación Cultural-CONACULTA, México. [Articles dealing with traditional music from Veracruz, Hidalgo, San Luis Potosí and Puebla]

Desacatos. Expresiones y sonidos de los pueblos, no. 12, otoño de 2003, CIESAS, México. [Articles of known ethnomusicologists and anthropologists focusing in the development of the discipline in their own countries. A segment of John Blacking's *How musical is man?* translation to spanish is included]

Boletín Oficial del INAH. Antropología. Nueva Época, no. 77, enero-marzo de 2005, Instituto Nacional de Antropología e Historia, México. [Compilation of articles dealing with traditional music from Mexico]

Dissertations, education and postgraduate programs

As mentioned in the last report, there are a few undergraduate (B.A.) programs in the country focused on ethnomusicology or musicology. The only institution that offers a B.A. on ethnomusicology is National School of Music (UNAM). Some other institutions like National Conservatory of music and Conservatorio de las Rosas offers a B.A. on musicology. Two institutions keep M.A. programs on ethnomusicology, those are: University of Guadalajara and National School of Music (UNAM). Universidad Veracruzana and National School of Music (UNAM) have also M.A. programs on musicology. Only National School of Music (UNAM) offers a PhD. program on ethnomusicology and musicology. Links on the web for these programs are available:

Universidad de Guadalajara. Maestría en ciencias musicales en el área de etnomusicología:
www.cuaad.udg.mx/posgrados/info_maestrias/etnomusicologia.pdf

Escuela Nacional de Música. Programa de maestría y doctorado en música:
www.unam.mx/enmusica/

Universidad Veracruzana. Programa de maestría en música: www.uv.mx/posgrado/

Conservatorio de las rosas. Licenciatura en música:
www.conservatoriodelasrosas.edu.mx/

Several graduate dissertations related to ethnomusicology and anthropology of music have been presented. An important Social Anthropology M.A. dissertation called "The invention of indigenous music of México (1924-1990)" was defended on 2004 by Marina Alonso in Anthropological Research Institute (National Autonomous University of Mexico). Five dissertations were defended also recently in M.A. Guadalajara Program; these scholars are part of the first and second generation of ethnomusicology postgraduates in programs offered in the country: María Enriqueta Morales de la Mora (*Bolero* in Guadalajara: performative contexts and identity); Rodrigo de la Mora Pérez Arce (Unity and diversity of *xaweri* and *kanari* in *wixárica* tradition of north Jalisco); Celia Elvira Estrada Martínez (*Siku* in highlands of Bolivia); Roberto Gutiérrez Ramírez (Christian religious chants from *'altos de Jalisco'*); Jessica Anne Gottfried Hesketh (The *fandango* in southern Veracruz: social contexts and performance).

Perspectives

Since 2000, profound political changes have occurred in México and a strong neo-liberal tendency from the government has intended to change the traditional foundings of cultural institutions pretending to lead them to a market dynamic as principal rule for its objectives and development. Important questions come from these politics concerning cultural heritage and the cultural role of government in society. Evidently, these orientations have affected most branches of social science and humanities as well. A hard way has passed ethnomusicology in Mexico trying to

reach a consolidation in last decades and no good perspectives seem to appear on the horizon. The discipline has characterized for its small community along the years and this still being a constant. According to the vast musical diversity of Mexico and the need of it study and diffusion, the discipline keeps holding a marginal profile. Remote and less accurate seems to be the optimistic view of ethnomusicology in Mexico delivered by Steven Loza 15 years ago in some issue of *Latin American Music Review*. Nevertheless, as may be noted, activities and studies concerning traditional music still emerge mostly derived from individual efforts of musicians, promoters and researchers.

Carlos Ruiz Rodríguez

ICTM Liaison Officer - Philippines

José Monserrat Maceda--former liaison officer for the Philippines and who initiated ethnomusicological studies in the country--passed away on May 5, 2004. A few months before he fell ill in early 2003, he delivered a speech in November 2002 at the inauguration of the Musicological Society of the Philippines. The 1st academic meeting of the society constituted that inauguration and this was in two parts: (1) on Philippine music history (held at the University of Santo Tomas) and (2) on political-critical issues arising from the interface between music and modernity (held at the University of the Philippines [UP] College of Music). A few months before he died, José Maceda saw the publication by the UP Center for Ethnomusicology (which he founded) of papers read at the meeting of the members of the Asia-Pacific Society for Ethnomusicology (APSE) in Manila in 2002. This was the last international conference that Maceda convened. It was on a theme that preoccupied him for decades: *A Search in Asia for a New Theory of Music.* This report covers events and academic works on Philippine music since the publication of that book in late 2003. This report does not aim for completeness but for a representation of the diverse locations in which the subject of Philippine music is explored at present.

To commemorate the first death anniversary of José Maceda, a complex of events consisting of symposia, workshops, and concerts *Ugma-ugma: Creative Musical Expression as Tradition, Art and Social Communication* was held at the University of the Philippines in May 2005. The symposium focused not only on José Maceda's music, but on musical processes such as Felipe de Leon, Jr.'s paper on the "Magical Consciousness and Intuitive Processes in Traditional Music" and on issues of diffusion and dissemination of music such as that paper read by Verne de la Pena of the UP Department of Music Research. Felipe de Leon Jr. is currently the head of the music division of the National Commission for Culture and the Arts (NCCA), the main grant-giving institution for music-related activities in the country. On September 12, 2005, José Maceda's daughters turned-over their father's collection to the UP Center for Ethnomusicology, which now houses all the important documents and materials on the researches of José Maceda and his staff, as well as his original compositions, both sketches and final drafts. The College of Music at the University of the Philippines has provided adequate space for the entire collection, which is now divided into an *instrumentarium*, library, and audio-visual archive. The center plans to digitize the tape collection for easier access and the UP University Library

is now doing a systems analysis of the entire collection prior to updating and digitizing the cataloguing system and developing a database. At present, the Center is seeking assistance and funds to acquire new equipment and expert manpower to accomplish the plans.

Ramon Santos, who is currently the chairperson of the UP Center for Ethnomusicology and Executive Director of the Asian Music Forum, organized an international symposium the purpose of which was to assess the state of music in Asia, as well as form the Asian Music Council under the umbrella of the International Music Council. Ramon Santos's project was held in Manila, in the Cultural Center of the Philippines, NCCA, and the UP College of Music from November 17-20, 2004. UNESCO funded the event. In attendance were delegates from as many as 15 countries. Ramon Santos and Felipe de Leon Jr. then traveled to Los Angeles in October 2005 to read papers at the World Music Forum. Christine Muyco of the UP Department of Composition was part of that delegation and she presented a paper entitled "Pagkatuto sa mga Kababaihan ng PanayBukidnun: Pagtatag-Gawain Bilang Kagalingan sa Musika, Sayaw at Iba Pang Anyo ng Sining" [Learning from the Women of Panay Bukidnun: Task-Building as Empowerment in Music, Dance and Other Artforms]. In a conference held at the ITC-Sangeet Research Academy in Mumbai, India last January 2006, Ramon Santos read his latest work on "Creative Processes in Musical traditions in Southern Philippines." Meanwhile, Corazon Dioquino, Philippine representative of APSE, attended APSE meetings in Cambodia (2004) and Fujian, China (2005). Another noteworthy event was the 1st National Conference of Bamboo Music held in September 2005. This event was patterned after the Ugma-Ugma complex of academic paper presentations followed by workshops and was held in three music schools in Manila such as UP, St. Paul's College, and the University of Santo Tomas.

Outside the projects mentioned above, many independent papers on Philippine music were presented elsewhere in the country and in Southeast Asia. These papers were accepted in local conferences that were hosted by major national academic societies in the Philippines. Other international funding agencies supported research. The fruits of Nicole Revel's project on epics in the Philippines, for example, were financed by the French government during the 1990s and it resulted in the creation of the archive of epic songs in the Ateneo de Manila University that is now open to the public. Her 2005 book *Literature of Voice: Epics in the Philippines* (available at unipress@admu.edu.ph) contains a number of articles written by her associates that are useful to scholars who are interested in the music of Philippine epics. Following a different track, ethnomusicologist Frank Englis of Mindanao State University in Iligan City got the Nippon Foundation's *Asian Public Intellectuals (API) Fellowship* from 2002-2003. This enabled him to do field research and deliver papers in Indonesia, Malaysia, and Thailand on the topic of "Western instrumental styles in contemporary soundscapes."

Back in Manila where the bulk of research activities are concentrated, scholars from the Department of Music Research, Department of Composition (both at the College of Music), the Department of Arts Studies (College of Arts and Letters) and Asian

Center, all from the University of the Philippines, had their contributions. The Department of Music Research is a teaching department, which grants undergraduate and master's degrees in musicology. *The Music Colloquia*, where a number of papers on Philippine music were read, is in line with the Department's musicology program. Anne Rasmussen (on sabbatical from College of William and Mary) taught Middle Eastern Music Ensemble at the Department of Music Research from August to December 2004. The Department of Art Studies, which programs have focused on art history and criticism, came up with a symposium in January 2006 where Elena Mirano gave a paper on "Beauty and the Tagalog Kundiman" (love song). This genre of song has been part of the canon in the teaching of traditional Philippine music. Earlier, Elena Mirano had authored books entitled *Ang mga Tradisyonal na Musikang Pantinig sa Lumang Bauan, Batangas* [Traditional Vocal Music of Old Bauan, Batangas] (NCCA, 1998, for copies email: elena.mirano@gmail.com) and *Subli: One Dance in Four Voices/Isang Sayaw sa Apat na Tinig* (CCP, 1989). Jonas Baes, who hails from the Department of Composition, UP College of Music, presented papers on "cultural objecthood" (in the Southeast Asian Studies Regional Exchange Program (SEASREP) in Thailand, December 2005); on "politics of documentation" (consultative meeting on the theme "Between Tradition and Trend: Documenting Southeast Asian Music" at SEMEO-SPAFA, Mahidol University, Thailand, July 2005); and on the use of indigenous instruments in the Philippine recording industry ("Traditional Music in the Globalization Context," Hanoi, The Vietnamese Institute of Musicology, 2005). Moreover, Michiyo Yoneno-Reyes of the UP Asian Center presented a paper entitled "The Memory of the Sea: The Isneg Courtship Song Salen Dumay" in the conference dubbed "The Philippines between Asia and Oceania." This was held from March 2-3, 2005 at the UP Asian Center where Yoneno-Reyes is currently teaching.

José Buenconsejo, currently on leave from the UP Department of Music Research and serving as a postdoctoral fellow at the University of Hong Kong until the end of 2006, presented papers on diverse topics such as song and subjectivity (Anthropological Association of the Philippines, 2002); music, ritual, and everyday history (Philippine National Historical Society, 2003 and 2004); song and reciprocity and on the concept of self and auditory cultures in the Philippines (National Museum of the Philippines, 2003 and 2005 respectively); poetics of presence in ritual and recorded music (Department of Art Studies 2005); and recently on the physicality of voice in epic song (10th International Conference on Austronesian Linguistics held in Puerto Princesa, January 2006). Buenconsejo culled data for these papers from his book *Songs and Gifts at the Frontier* (Routledge, 2002), except the last one, which was based on his 2005 fieldwork in the remote Pantaron Mountain Range in Bukidnon. His colleague, Manolete Mora, ethnomusicologist at the University of Hong Kong, also presented a paper on the temporal dimension of epic song in the 10th International Conference on Austronesian Linguistics, January 2006.

Since the 1990s, issues on the politics of music and on the transnational have been staple subjects that many ethnomusicologists have written about. A number of

scholars outside the Philippines have worked on these topics, as the list of doctoral dissertations below would show:

> Christi-Anne Castro, "Music, Politics, and the Nation at the Cultural Center of the Philippines," PhD dissertation, UCLA, 2001.
>
> Pamela Costes. "TUNOG PiL-AM: Creating and Reinventing the Sound of the Filipino Natives of America," PhD dissertation, University of Washington, 2005.
>
> Stephanie Ng. "Filipino Bands Performing in Hotels, Clubs and Restaurants in Asia: Purveyors of Transnational Culture in a Global Arena," PhD dissertation, University of Michigan, 2006.
>
> Mary Talusan. "Cultural Localization and Transnational Flows: Music in the Magindanaon Communities of the Philippines," PhD dissertation, UCLA, 2004.
>
> Lee Watkins. "Minstrelsy in the Margin: Re-covering the Memories and Lives of Filipino Musicians in Hong Kong," PhD thesis, University of Hong Kong, 2004.

In contrast, Filipino scholars wrote dissertations that articulated national and regional concerns. These are:

> Kristina Benitez. "The Maguindanaon Kulintang: Musical Innovation and the Concept of Binalig," PhD dissertation, University of Michigan, 2005.
>
> Chongson, Mary Arlene. "Pasyon and Holy Week: A Study of Music, Acculturation, and Local Catholicism in the Philippines." PhD dissertation, University of Texas at Austin, 2000.
>
> De la Pena, LaVerne. "Traversing Boundaries: A Situated Music Approach to the Study of Day-eng Performance among the Kankana-ey of Northern Philippines." PhD dissertation, University of Hawaii, 2000.
>
> Racquel Georsua . "Where Heaven and Earth Meet: the Buklog of the Subanen in Zamboanga Peninsula, Western Mindanao, the Philippines." PhD thesis, University of Melbourne, 2004.
>
> Jonas Baes. "Modes of Appropriation in Philippine Indigenous Music: The Politics of the Cultural Production of Cultural Difference," PhD dissertation, University of the Philippines, 2004.

Two dissertations on Philippine music for a degree in Philippine Studies at UP are currently being written. These are by Michiyo Yoneno of UP Center for Asian Studies (*Performance and Subjectivity: Making of the Salidummay Songs in the Northern Luzon Highland*) and by Christine Muyco of the UP Department of Composition (*Sibud in the Understanding of the Binanug Music Tradition of the Panay Bukidnun*). In addition, ethnomusicologist Glenn Stallsmith from the USA (Summer Institute of Linguistics) is presently doing research on Kalingga music and Hans Brandeis from Germany is working on the subject of boat lutes in Southern Philippines.

Manolete Mora's book *Myth, Mimesis and Magic in the Music of the T'boli Philippines* came out of the Ateneo de Manila University Press in 2005. Year 2006 will be productive in terms of academic music publications in the country. To be published by the University of the Philippines Press are breakthroughs in Philippine music scholarship such as books by (1) Ramon Santos (*Tunugan: Four Essays on Filipino Music*)(2005); (2) Elena Mirano, editor (*The Life and Works of Marcelo Adonay*), with articles by Corazon Dioquino, Patricia Silvestre, Edna Martinez, Melissa Mantaring, Patricia Lopez, and Inigo Vito; and (3) dance critic and researcher Basilio Esteban Villaruz (*Treading Through: 45 Years of Philippine Dance*). These books contain music/dance-critical and analytical methods. Grace Nono's *The Shared Voice: Oralist Narratives from the Philippines* is scheduled to come out of the same press as well.

Preserving traditional Philippine music has taken on different faces as "tradition" meets modernity. Tribal leaders like Benicio Sokkong (Kalingga) and Victorino Saway or Datu Migketay (Bukidnon Tala-andig) are keen and vigilant in protecting their own indigenous music traditions, thus transforming their musics as "objects" in modern political acts of recognition. Grace Nono, founder of *Tao Foundation for Culture and the Arts* (www.gracenono.com), an NGO, has produced a number of CDs that now circulate in the global market of "world music." Furthermore, her foundation has been giving arts workshops and educational opportunities for cultural minorities in the country. An interesting, creative "re-invention" of tradition is manifest in Edru Abraham's music ensemble Kontra-gapi, based at the College of Arts and Letters at the University of the Philippines. Another NGO, *Bagong Lumad* [New Native], founded by Joey Ayala (www.joeyayala.com), also utilizes traditional Philippine music instruments. However, unlike other appropriations, Joey Ayala and Pauline Bautista utilize these ethnic instruments in their music workshops as "found objects," the use of which fosters awareness for the environment and value for a simple life.

The Musicological Society of the Philippines (MSP) will be the implementer-organizer of the 2nd International Rondalla Festival to be held in Dumaguete City February 19-25, 2007. The Festival is a project of the National Commission for Culture and the Arts in partnership with the Governor's Office of Negros Oriental. Part of the festival will be a conference on the historical diaspora of the plucked string tradition, as well as workshops on styles, performance practice and repertoires. Initial inquiry may be addressed to Ramon Santos at email rampags@pacific.net.ph or telefax (0632 026 0028).

Jose Buenconsejo

ICTM Liaison Officer - South Africa

South Africa is making a contribution to world film culture in showcasing South African history and music. Though the film industry is in its infancy, our young South African filmmakers, script writers and film directors are putting South Africa on the international map. A brief description of the films and musicals follow:
Yesterday: was nominated the best foreign language film for an Oscar at the Oscars, but just missed out. The film maker, Darrell Roodt, tells a story of humanity defied by a woman's love in trying to overcome the scourge of aids.
u-Carmen eKhayelitsha (Carmen at *Khayelitsha*): is the first opera to make it on the big screen. An adaptation of Bizet's classic opera, *Carmen*, *Carmen at Khayelitsha* was filmed in March in Khayelitsha, Cape Town with an all-African cast of singers and actors mostly from the townships. Though some aspects of African township life are transported to the screen and the operatic dialogue is in isiXhosa (an indigenous South African language), there were mixed reactions to *Carmen* being Africanised. However, the film won the Golden Bear award at this year's Berlin Film Festival.
Sarafina: is a musical play based on the 1976 uprising of black South African students in Soweto against the introduction of Afrikaans being taught in African schools as a medium of instruction. In 1992, the film version was produced. Shows like these are relevant to the country today for this generation needs to know what happened in the past.
Drum: The film, which was premiered in Canada, is named *Drum* after our black magazine of that name. It gives an insight to South African history, especially the tragic life in Sophiatown during the 1950's [See *Sophiatown* below]. Directed by the young Zola Maseko, it captures one of South Africa's most important decades, the nineteen fifties. This was an era of self-affirmation for the African in discovering who he is. It was an era that also saw the introduction of vicious apartheid legislation, for example, the Group Areas Act. The film captures the vibrant era of Sophiatown, one of South Africa's black township life depicting its music, dance, politics, fashion and culture. Sophiatown was a Mecca and home for writers, musicians, artists of all cultures and races. Most of all, *Drum* tells the story of this decade through the eyes of Henry Nxumalo (played by Taye Diggs), a journalist for *Drum* magazine as he went about his work in Sophiatown. It tells of his hardships as an investigative journalist and his confrontations with apartheid laws which also inspired the stories he wrote for the magazine. A cast of young talented black artists capture the real essence of township life and music. The film has been well received internationally and won the highest African award for film at the Fespaco film festival in Ouagadougou, Burkino Faso, Africa.
Sophiatown: In February, Sophiatown celebrated 50 years - a commemoration and a celebration of a variety of events that marked the forced removals of residents of Sophiatown to other created townships as Meadowlands in Soweto. A

commemorative service; a memorial procession from Sophiatown to Meadowlands; a re-enactment of the forced removals; residents going down memory lane, recalling their experiences. Johannesburg hosted a sunset commemoration and a reunion concert of artists of that era remembering the pain, frustrations and friends who survived, and those who had passed on. The film, written and directed by Paschale Lamche, included a cast of prominent black South African artists and musicians of the era, who came and relived the experiences of *Sophiatown* through their music. A touching experience indeed. The film captured the spirit of non-white residents of Sophiatown who survived the forced removals (under the Group Areas Act) which came to an end on February 9, 1955. To commemorate this event, the screening of this feature-length film took place at numerous South African cinemas besides it being screened in 17 countries around the world. Mr. Bop Kgosana's collection of photographs entitled "*Tauza*" depicted every facet of the forced removals. Every photograph told a story. In his collection, the writers of the 50's and 60's were photographed unknowingly.

Hotel Ruanda: The film tells the story of real-life hero, Paul Rusesabagina who used his courage and cunning to shelter more than one thousand refugees from certain death in Ruanda. The viewer will observe that some parts that were similar to areas in Ruanda, were filmed in South Africa mostly with a cast of young South African actors.

Umoja: is a journey of our musical history as an African nation for music is an integral part of our lives. Colonisation and migration to the cities brought new genres of culture and music: miners and their gumboot dancing; mission hymns became our gospel songs and dances which were made famous by the African Zionist churches; urban and township influence produced a potpourri of black genres - the *mbanqanga* jive, the intricate *pantsula* dance steps and body gyrations of the youth, and *kwaito,* South Africa's rebellious urban youth ghetto music. Aids and the dying was not discarded but was captured in song. The audience was taken through this musical journey with the spirit and flame of *umoja*, togetherness that was kept alive throughout the show.

9 August: National Women's Day: The occasion was the opening of the Johannesburg women's Constitutional Hill prison where ex-female prisoners (both black and white) shared their experiences with the public on national TV. Not only did we learn a lot about their issues in prison during the apartheid era, we got a glimpse of their songs and conversations. The theme for the day was 'Women Reconciling With Themselves'.

The Mandela Portrait: The proceeds of this concert were directed to the Mandela Foundation. Aaron Copland paid tribute to Abraham Lincoln and in like fashion, Michael Hankinson, the South African conductor, paid tribute to our former president, Mr. Mandela. It is an orchestrated piece on Mandela's life and a theatrical performance of selected readings from his (Mandela's) speeches, for example, his poignant statement: "You can incarcerate the body, but you cannot incarcerate the spirit". Included in the speeches are discussions between him and his daughter. Xhosa styles and materials and Xhosa bow sounds are used as opera and incorporated in this huge orchestral work. As Mandela said: "Music brings people together" and the performance did!

Books:

2004 *Journal of the Musical Arts in Africa* ed. A. Herbst, SA College of Music, University of Cape Town in collaboration with the University of Pretoria, South Africa.

Flora M. Ntsihlele

ICTM Liaison Officer– Uzbekistan

One can say that the main cultural tendency in contemporary Uzbekistan is the further development of and increasing interest in traditional music and especially maqom tradition (in general – Shashmaqom). This interest comes from both sides – the state cultural policy and national society. Shashmaqom is considered as the very important and expressive symbol of national cultural identity, not only in Uzbekistan but also in neighboring Tajikistan (for instance the president of Tajikistan announced a special "Day of Shashmaqom" which is celebrated every year on the 12th of May). Consequently Shashmaqom is in the center of scholarly interests. These interests are stimulated by the UNESCO activity both in Uzbekistan and Tajikistan.

UNESCO program for Shashmaqam music in Uzbekistan and Tajikistan

In 2003 UNESCO announced Uzbek and Tajik Shashmaqom as common to all mankind chef-d'oeuvre and started to support maqam traditions in two "maqam countries" – Uzbekistan and Tajikistan through its grants. This program operates actively during the last two years in different directions: arranging master-classes of famous musicians-maqam performers from Khorazm, Bukhara, Tashkent, Ferghana Valley, Dushanbe (Tajikistan) and other cities; arranging scholarly expeditions to regions (Bukhara, Samarkand, Ferghana valley, Khorazm etc) for searching maqam performance centers and new musicians; improving curricula for traditional (maqam) music education in Conservatory and secondary schools (colleges), preparing and printing new books; collecting documentary materials through recordings (shootings, video etc); arranging scientific conferences etc.

Maqom Conference in Samarqand, August 2005

The scientific conference "Shashmaqom traditions and the Present" devoted to Uzbek and Tajik Shashmaqom was held in the framework of the V International Music Festival "Sharq taronalari" (Melodies of the East), Samarkand, August 27-29, 2005. Except for official speeches (Head of UNESCO in Uzbekistan Mr. Michael Barry Lane and others) there were 13 scholarly reports: Okilkhon Ibragimov (Uzbekistan): Towards the Studying of Semantics of Shashmaqom; Asliddin Nizomov (Tajikistan): World outlook aspects of maqam art in the light of Sufi theory of Sama'; Sanubar Bagirova (Azerbaijan): Maqams and mugams: Music of the Old World in the New Time and Society; Keith Howard (Great Britain): Issues in the preservation and conservation of traditional performing arts; Sagynali Subanaliev (Kyrgyzstan): Complex combination in the frame of type as universal compositional principle of Oriental instrumental music; Barno Muhammedova

(Uzbekistan): Uzbek classical music in educational creativity of Gulyam Zafari; Jean During (France): Future Prospects for the Shashmaqom; Alexander Djumaev (Uzbekistan): Bukharian Shashmaqom: In Search of New Interpretations (sources, versions, principles); Shahnoza Aihodjaeva (Uzbekistan): Issues of melodic types in the parts of tarona of Shashmaqom; Otanazar Matyakubov (Uzbekistan): Shashmaqom: New documents and facts; Dilora Muradova (Uzbekistan): Shashmaqom and contemporary musical education; Davlat Mulladjanov (Uzbekistan): Musical heritage in Uzbek Popular Music; Nodir Valikhodjaev (Uzbekistan): Shashmaqom and performing traditions of Samarkand.

Important dissertations defended in Tashkent
(Abstracts in Russian and Uzbek with English summaries)

1. Jasur K. Rasultaev. *Uzbekskaia traditsionnaia instrumental'no-ispolnitel'skaia kul'tura* [Uzbek traditional instrumental performing culture]. (Doctorate Diss.) 2004. 31 pp. In Russian.

2. Said Boltazoda Saidiy. *Markaziy Osiyo madaniyatida urma cholgular (O'zbek va tojik an'analari misolida)* [Percussion instruments in the Central Asian culture (The case of Uzbek and Tajik traditions)]. (Candidate Diss.) 2005. 18 pp. In Uzbek.

Important publications (books).

1. [Abdurakhim Hamidov, compiler]. *O'zbek an'anaviy musika ijrochiligi hrestomatiyasi* [Reader of Uzbek traditional musical performing art]. Tashkent, 1995. 64 pp., notes. In Uzbek.

Collections of dutar melodies notated (in European staff notation) by Tashkent dutar-player Abdurakhim Hamidov. Consists of Uzbek popular melodies, pieces from instrumental and vocal parts of Shashmaqom, Tashkent-Farghona traditions, examples of the works of national composers.

2. Otanazar Matyakubov. *Makomot* [Maqomot]. Tashkent.2004. 400 pp., ill. In Uzbek with Russian summary.

The Study consists of 4 chapters: Heritage of traditions; Bases of Maqomat; Maqom poetry; Performing art. Includes indexes and bibliography.

3. Otanazar Matyakubov. Dodekagramma. *Ocherki v ocherkah o muzyke i muzykantah moei strany I moego vremeni* [Dodekagramma. Issues in issues on music and musicians of my country and my time]. Tashkent. 2005. 328 pp., ill. In Russian with Uzbek summary.

The book includes sketches about traditional Uzbek musicians: Turgun Alimatov, Ari Babakhanov, Munajot Yulchieva and American ethnomusicologist Theodore Levin.

4. Ahmed H. Jabborov. *O'zbekiston bastakorlari va musiqashunoslari. Ma'lumotnoma* [Bastakors and composers of Uzbekistan. Reference book]. Tashkent. 472 pp., ill. In Uzbek.

There are data about some traditional Uzbek musicians such as: Orif Atoev, Fattakhon Mamadaliev, Ortyq Otajonov, Yunus Rajabiy, Ghanijon Toshmatov, Matyusuf Kharratov (Chokar), Japak Shomuratov, Orifkhon Hatamov and others.

5. History and traditional Culture of Boysun: Review of the Boysun Scientific expedition. Issue 2. Tashkent, 2005. 344 pp., ill. In English, Uzbek and Russian.

The Volume devoted to culture of Boysun (city and region) which is situated in the South of Uzbekistan (Surkhandarya region). There are 3 articles by Rustam Abdullaev devoted to traditional music in Boysun: Musical Heritage of Boysun (Based on the materials of the Boysun Scientific Expedition, 2003-2004); Music and musical instruments; Rituals and ritual music.

6 Shashmaqom saboqlari (maqola va ma'ruzalar to'plami). Compilers: O.Matyakubov, B.Ashurov, K.O'rinboev [Lessons of Shashmaqom (Issue of articles and discussions)]. Tashkent, 2005. 136 pp., notes, ill. In Uzbek and Russian.

The Issue published under the project of UNESCO for Shashmaqom. It consists of articles written by musicians and scholars: Michael Barry Lane, Otanazar Makyakubov, Turgun Alimatov, Abduhoshim Ismoilov, Rifatulla Qosimov, Soibjon Begmatov, Ravshan Yunusov, Oqilkhon Ibrohimov, Hasan Rajabiy, Alexander Djumaev, Barno Muhammedova, Botyr Matyakubov, Ozod Ibrohimov, Shavkat Mirzaev, Ulmas Rasulov, Mahmudjon Tojiboev, Tolibjon Temirov, Salohiddin Azizboev, Hamidulla Aminov, Rustam Boltaev, Botir Rahimov.

7. *Shashmaqom saboqlari (maqola va ma'ruzalar ikkinchi to'plami).* Compilers: O.Matyakubov, B.Ashurov, K.O'rinboev. Editor H.Aminov [Lessons of Shashmaqom (The second Issue of articles and discussions)]. Tashkent, 2005. 224 pp., notes, ill. In Uzbek and Russian.

The Second Issue consists of articles written by musicians and scholars: Otanazar Makyakubov, Hamidulla Aminov, Oqilkhon Ibrohimov, Barno Muhammedova, Hasan Rajabiy, Urozali Toshmatov, Rifatulla Qosimov, Soibjon Begmatov, Mahmudjon Tojiboev, Ozod Ibrohimov, Botir Rahimov, Rustam Boltaev, Samandar Khudoiberganov, Ulmas Rasulov, Tolibjon Temirov, Alexander Djumaev, Abduvali Abdurashidov, Afrida Khakimova.

8. Okhunjon Safarov, Orif Atoev, Faizulla To'raev. *"Bukhorcha" va "Mavrigi" taronalari. Khalq ashula-raqs turkumlarining paido bo'lish tarikhi, tarkibiy tuzilishi, badiiy-estetik hususiyatlari, nota va matn* [Melodies of "bukhorcha" and "mavrigi". A History of origin of kinds of popular songs and dances, their structures, artistic-aesthetic pecularities, notes and text]. Tashkent, 2005. 278 pp., notes, ill.,

texts. In Uzbek with Russian, German, English, French, Arabic and Persian summaries.

Publication of traditional Bukharian folklore genres prepared by Bukharian scholars.

9. *San'atshunoslik masalalari, II. Ilmiy maqolalar to'plami. Mas 'ul muharrirlar:* M.A.Yusupova, O.A.Ibrohimov [Problems of Art critics, II. Issue of scientific articles]. Tashkent, 2005. 214 pp. In Uzbek and Russian.

The special issue devoted to the 80th anniversary of the birth of ethnomusicologist Faizulla M.Karomatli (Karomatov). It consists of articles on traditional music in Uzbekistan written by Rifatulla Qosimov, Ravshan Yunusov, Oqil Ibrohimov, Jasur Rasultaev, Rustam Abdullaev and others.

Alexander Djumaev

Additional report on the ethnomusicology activities in Turkmenistan

Turkmenian ethnomusicology, as many other spheres of intellectual activity in contemporary Turkmenistan, is strongly determined by the political situation in the country. Although there are some new publications (articles, brochures, dissertations etc) in the country most important scholarly publications appeared outside of Turkmenistan. Nevertheless they show that Turkmenian ethnomusicology keeps strong connections with its traditional music. The first name which should be mentioned here is Turkmenian ethnomusicologist Shahym Gullyev who continues his important scientific contribution to the sphere. Among his various forms of activity (report, lectures, articles on Turkmenian traditional music etc) there are 2 very important works recently published in Almaty (Kazakhstan): editing and preparing for new (complete) publication of the "Turkmenian music" by Victor Uspensky and Victor Beliaev (2 vols.) and his own book "Turkmenian music (heritage)".

1. Victor A. Uspensky, Victor M.Beliaev. *Turmenskaia muzyka.* /Otvetstvennyi redactor doctor iskusstvovedeniya Shahym Gullyev. Redaktsiya, predislovie i kommentarii Eduarda Alekseeva. [Turkmenian Music]. Almaty: Fond Soros-Kazakhstan. 2003. 832 pp., photo, music examples and notes. In Russian.

As it is well known the book primarily was written in 2 volumes. But only first volume was published in Soviet time. It happened twice: in 1929 and 1979. The second volume was never published before. The present edition rectifies this "historical mistake" and for the first time put two volumes under the one cover. The publication consists of the following parts: Shahym Gullyev. Appeal to Reader; Shahym Gullyev. About time of writing and destiny of "Turkmenian music" (Editor's introduction); Eduard Alekseev. About two volumes of "Turkmenian music" and its authors (Instead of preface) [it was written and published in1979 in the second edition of the I volume of "Turkmenian music"]; Victor Uspensky,

Victor Beliaev. Turkmenian music. Volume I; Victor Uspensky, Victor Beliaev. Turkmenian Music. Volume II.

Each volume includes of 2 parts: one part are scholar study on Turkmenian music and analyzes of its main components written by Victor Beliaev, and Victor Uspensky's field diaries; the second is musical pieces recorded and notated in the European staff notation by Victor Uspensky. In general two volumes include 352 pieces of Turkmenian traditional music. The textual and musical parts have footnotes prepared by Eduard Alekseev and supplemented by Shahym Gullyev. The later made also some necessary contemporary changes and corrections. The publication was approved and supported in the framework of the program for cultural cooperation between 4 representatives of Soros Foundation in Central Asia: Open Society Institute in Uzbekistan, Open Society Institute in Tajikistan, Soros Foundation – Kazakhstan and Soros Foundation - Kyrgyzstan.

2. Shahym Gullyev. *Turkmenskaia muzyka (nasledie)* [Turkmenian Music (Heritage)]. Almaty: Fond Soros-Kazakhstan. 2003. 208 pp., musical examples, bibliography, appendix. In Russian with English Summary.

This is the first study in Turkmenian ethnomusicology considering the national music heritage in the wide volume. The author bases his work on the materials, facts and data collecting during his numerous expeditions and fieldworks and from the various kinds of sources (written, archaeological, ethnographical, historical etc) and especially of above mentioned 2 volumes of Uspensky and Beliaev "Turkmenian music". The main focus made is on the Turkmenian musical heritage covering the period of XIX and beginning of XX c.

Here is the table of contents of the book:

- Introduction [observation the publications on Turkmenian music etc];
- Chapter I. A Short excurse to a history of Turkmenian traditional music;
- Chapter II. Musical instruments (includes the parts: "Musical instruments of the Ancient Turkmenistan" and "Contemporary musical instruments");
- Chapter III. The song folklore (includes the parts: Labour songs, Ritual songs; Lyric songs; Children songs);
- Chapter IV. Professional music of oral tradition (includes parts: "Art of bahshi"; "Art of sazanda");
- Conclusion;
- Summary (in English);
- Bibliography;
- Appendix (includes:
    1. Musical instruments, portrayed on the monuments of material culture of Ancient Turkmenistan;
    2. Regional-tribal styles in the art of Turkmenian bahshi of XIX – beginning of XX centuries (a map);
    3. Transmission of performing traditions, repertory through the system of "khalypa-shegirt" in the art of Turkmenian bahshi and

sazanda in XIX-beginning of XX c. (diagrams); 3.1. Bahshi. 3.1.1 Yomud style; 3.1.2. Chovdur style; 3.1.3. Yomud-Goklen style; 3.1.4. Style of daman; 3.1.5. Ahal style; 3.1.6. Salyr-saryk style; 3.1.7. Ersary style; 3.2. Dutarchi; 3.3. Gydjakchi; 3.4. Tyuidukchi; 4. Songs in the European staff notation (16 titles).

Alexander Djumaev

ICTM Liaison Officer –Vanuatu

In Vanuatu research on traditional Melanesian Music is continuously carried out. Ammann collected film and sound material at the National Cultural Centre and on various spots to create a multimedia presentation for the museum *Quai Branly* which will open in June 2006. The presentation, *Moments of the Nekowiar Ceremony on Tanna*, will be presented continuously in alternation with seven other presentations from other parts over the world "*Moments of Nekowiar*" will be the only presentation from the Pacific.

Monika Stern, a young French ethnomusicologist, is currently carrying out post-doctoral research on northern Islands of Vanuatu.

The island of Ureparapara in the Banks Islands group of TORBA Province, one of Vanuatu's most northerly islands, hosted its first-ever arts festival from the 9th to the 12th of August 2005.

Fes Napuan, the local three day music festival, took place in October 2005 and again was a huge success with participants from the entire region.

For the first time, the Fest'Napuan Association released the Fest'Napuan 2005 Live DVD containing some of the highlights of last year's best-ever event. This should be available sometime in May (06).

And as usual there were new releases of CDs and tapes just before Christmas, to mention are the CD "God's Glory" by Krosrod, and form string band albums, notably, Toko-Souwia – Vanuatu's most popular string band "Sounds of the Founders Vol 1: Sarafenua Dream Blong Vanuatu" and "Sounds of the Founders Vol 2: My Sweet Santo Taon".

Since the end 2004, the National Film and Sound Archive of the Vanuatu Cultural Centre has been undertaking a project to digitally preserve the string band and other music recordings made by Paul Gardissat in the late 1970s, the 1980s and the 1990s. All recordings were digitized and then digitally re-mastered to "clean up" the sound before a final digital copy was made for archiving on hard drive as well as on CD. Altogether over 130 albums of music – almost all of Paul Gardissat's contemporary music recordings – were digitally preserved. The launch of the albums in their new CD format took place at in July 2005.

Raymond Ammann

Study Group on Music and Gender

The Music and Gender Study Group met on Friday 18 November 2005 in the Sheraton Midtown Hotel, Atlanta, Georgia during the 50th SEM conference. Nine members of the group attended. The Chair proposed to elect a new co-chair as the position has been vacant since 2000. Calls for nominations were placed on the listserv. Nino Tshishvili was nominated and elected unopposed.

The main discussion focused on the issue of funding for group meetings and the need to combine study group symposia with other major conferences as it is difficult to get full travel funding for participants. With increasing competition between different conferences and the limited resources given to academics, members understandably tend to use university travel grants to attend major conferences rather than participate in separate study group events.

It was therefore proposed that the study group would organise a panel either at the next ICTM International conference in Vienna in 2007 or at the Feminist Music Theory conference in 2007. The study group would also like to encourage greater collaboration, discussion and debate between members and a list of research projects is being compiled by the chair which will be made available on the listserv. It is hoped that the information will offer an arena for possible joint research applications and also provide a database of publications and scholarly materials for members to draw upon.

Dr. Fiona Magowan

Study Group on Ethnochoreology

Report and projects 2005-2006

With over 250 active members (in 2006) the Study Group on Ethnochoreology seems to be the largest Study Group of ICTM. The growing interest in this scientific forum is a result of the continuing growth of dance research on an academic basis, the diversification of the theoretical perspectives on dance and the inciting activities offered by the Study Group.
Besides permanent communication between and among the members - mediated by the listserve (ETNOKOR) and implemented with the help of Stephanie Smith - the most important activity of the group is the organization of symposia, which are held every second year.

The 24th Symposium will take place between 10th and 16th July 2006 in the university centre of Cluj, Romania. The proposed themes are: *From Field to Text: Translations and Representations and Dance and Space.* This prestigious scientific meeting with more than 70 contributors (papers, video and poster presentations, panels, workshops, fieldwork, etc.) implies a great amount of work and

responsibility from both the local organizing committee (Kõnczei Csilla, Corina Iosif, Kõnczei Csongor) and the six members of the Program Committee.

Between the Symposia, the activities of the Study Group are carried out by smaller and thus more effective working units, the so-called Sub-Study Groups. Organized for the first time in 1990, the Sub-Study Groups are different in size and have a life of there own (some disbanding when their goals are achieved and other coming into being).

The Sub-Study Groups had the following activities during 2005:

- *The Sub-Study Group on Ritual Complexes in Comparative Perspective* (Mohd Anis Md Nor, leader) held its meeting and field trip from the 4th to the 9th of May 2005 in Sofia, Bulgaria. (Hosted by Anna Ilieva and Anna Sturbanova). A field trip to observe the St. George Day ritual in the Varvara village was organized as a case study for comparative analysis. The discussions which followed were intended to position paradigmatic trajectories for the Sub-Study Group's panel contribution entitled: *Walking Fifteen Thousand Steps with St. George: from Field to Text*, to be presented in the Ethnochoreology Symposium in Cluj. The panellists will focus on two themes – the problematic definitions of terminology and their positions in the St.George's day event as participant observers provoking conceptual discussions with the wider assembly of attendees at the symposium. Two video texts on St. George's rituals will illustrate the panel presentation.

- *The Sub-Study Group on Round dances - 19th Century Derived Couple Dances* (Egil Bakka, leader), had its 5th meeting in Budapest, Hungary (hosted by Felföldi László) between the 2nd and the 5th June, 2005. A forthcoming meeting will take place in Ljubljana, Slovenia (hosted by Rebeca Kunej) from 21st to 24th April, 2006. It additionally gave a panel presentation with the title: *Nineteenth-Century Derived Couple Dances* at the ICTM Conference in Sheffield. The Sub-Study Group has good and stable participation of around 10 regulars and is working towards a publication.

- *The Sub-Study Group on Revival* (Stephanie Smith and Mats Nilsson leaders) contributed at the ICTM Conference in Sheffield with a panel presentation entitled: *Shifting Emphases in Dance Revivals*. The little time left at the very successful but busy Sheffield Conference was used by the members of the Sub-Study Group to discuss forthcoming research perspectives. Results of these inquiries will be presented at the Symposium in Cluj in a panel entitled: *Diverse Fields to Text: Revival Case Studies*.

- *The Sub-Study Group on Fieldwork Theory and Methods* (Anca Giurchescu leader) carried out experimental field research in Izmir, Turkey from 3rd to 10th May, 2005. Mehmet Ôcal Özbilgin was the local organizer, seconded by faculties of the Folk Dance Department of the Izmir Ege University. The group recorded and documented the St. George Day ritual (*Hidrilez)* performed by Gypsies, an *Alevi* religious ceremony, the re-enactment of a wedding and various interpretations of the men's dance *Zeybek*. A panel with the title: "Folk Dancing and Folk Dance Research around the World" closed this very fruitful project. Theoretical and methodological aspects stemming from this fieldwork will be subject of the panel: *Representation of different realities experienced in the fieldwork carried out in Izmir region (Turkey)* to be presented at the Symposium in Cluj. In addition, the Sub-Study Group on Fieldwork contributed at the ICTM Conference in Sheffield with the panel*: "Re-vitalizing the Village joc (dance) of Maramures, Romania"* based on fieldwork realized in two villages of Maramures in 2004.

- *The Sub-Study Group on Iconography* (Barbara Sparti leader), after a series of preparatory meetings, is in the pre-publication editing process of thirteen essays for the volume *Imaging Dance* which brings together analyses of images of dance by dance historians, art historians, photographer/ performance artists, ethnochoreologists and anthropologists, including articles by seven members of the Sub-Study Group. Five members of the Group are involved with the editorial work. The intended audience is cross-disciplinary and multi-geographical and while rooted in solid scholarship, the writing style makes the content broadly accessible.
- A forthcoming session to discuss dance images at an Art History Conference in NYC (organized by Nancy Heller in February 2007) will actively involve some of the Iconography Sub-Study Group members.

- *The Sub-Study Group on Structural Analysis* (Adrienne Kaeppler leader) finished the book
- *Dance Structures: Perspectives on the Analysis of Human Movement* (Adrienne Kaeppler editor), that concludes a long and important stage in the development of ethnochoreology. It presents basic theoretical and methodological orientations in dance structural analysis, case studies concerned with the application in practice of basic analytical systems, and some other perspectives in dance analysis.

The New Etnochoreologists Seminar is organised by members of the ICTM Study Group on Ethnochoreology who are also university teachers in dance programs with include a specialisation in Ethnochoreology or Dance Anthropology. The last two courses (2004, 2005) were organised as an intensive program by Egil Bakka at the Norwegian University of Science and Technology in Trondheim, and succeeded in gaining substantial support from the European Unions program Erasmus (that can be awarded for a total of 3 years). In 2005 the support was given for an intensive course dedicated to Dance Analysis held between 23rd November and 4th December, and an

application will be made for the third program to be held in 2006. The seminar brings together staff and students from 9 participating European universities and some guest staff and students funded from other sources. Each year more than 30 students attended the curs.
The New Etnochoreologists Seminar is an important contribution to the continuous development of the system of the academic education in the field of ethnochoreology and dance anthropology.

At the ICTM World Conference in Sheffield, ethnochoreology was very well represented with 39 high quality contributions well integrated in the five parallel sessions.
Finally the Ethnochoreology Study Group had the honour and great satisfaction to have two of its members nominated for the ICTM Presidency: Egil Bakka and Adrienne Kaeppler, our new President.

Anca Giurchescu
(Chair of the ICTM Study Group on Ethnochoreology)

Study Group on Oceania

The Study Group members held their last business meeting on 8 August 2005 during the ICTM conference in Sheffield. Several projects were discussed and decided on during this meeting.

Barbara Smith, Jane Moulin and Raymond Ammann will organise a Study Group conference to take place 19-21 November 2006 in Honolulu, following the closing of the SEM Annual Meeting. The theme for this conference: 'Pacific Strings' will consider papers and presentations in reference to 'ukulele and guitars as well as string bands.

The Study Group is planning to organise one or two panels on the music's and dances of Oceania for the Vienna ICTM conference in 2007.

The Study Group's page of the ICTM-website will be updated and will now include a bibliography of all the relevant publications of the members.

Stephen Wild, General Secretary of ICTM since 1. January 2006, stepped down from the position of the Chair of our Study Group. All the members thank him for all his work he has done for the SGMO and wish him all the best in his position as Secretary General of ICTM. Raymond Ammann was elected new Chair of the Study Group.

Currently, the members of the Study Group receive four times a year a circular news letter per e-mail, including news of the members and information concerning

Oceanian music and dances. Equally a servlist has been created to facilitate the communication among the Study Group members.

With all these projects, the Study Group is currently very active; the next business meeting will take place during the SGMO-conference in Honolulu.

Raymond Ammann

2006 Study Group on Folk Musical Instruments
April Vilnius, Lithuania
5 – 8 Contact Dr. Rūta Žarskienė, The Institute of Lithuanian Literature and Folklore (ruta@llti.lt)

2006 ICTM Colloquium
May Wesleyan University, Middletown, CT, USA
13 - 16 Organised by Mark Slobin (mslobin@wesleyan) and Su Zheng (szheng@wesleyan.edu)

2006 Study Group on Ethnochoreology
July Cluj, Romania
10 - 16 Contact the Chair Ms Anca Giurchescu (giurchescu@dbmail.dk)
(Please see page 53 of this bulletin for details)

2006 Study Group on Music and Minorities
August Varna, Bulgaria
25 - Contact Ursula Hemetek (hemetek@mdw.ac.at)
September
1
2006 Study Group Oceania conference in Honolulu, following the closing of the
19- 21 SEM Annual Meeting.
November (see page 56 of this Bulletin for details)

2007 39th World Conference of the ICTM 2006
4 - 11 Vienna, Austria
July http://www.ictm2007.at
(Please see page 6 of this bulletin for details)

CIM07: The Third Conference on Interdisciplinary Musicology
15 to 19 August 2007, Tallinn, Estonia
http://gewi.uni-graz.at/~cim04
http://www.oicm.umontreal.ca/cim05

The Society for Ethnomusicology 2006 Annual Meeting - Call for Papers
16 to 19 November 2006, Honolulu, Hawai'i.
http://ethnomusicology.org
http://www.indiana.edu/~semhome/2006/index.shtml

11th CHIME Conference / Fieldwork Project
16 to 29 July 2006, Beijing / Yulin, China
Bureau website: http://home.wxs.nl/~chime

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