

BULLETIN
of the
INTERNATIONAL COUNCIL
for
TRADITIONAL MUSIC

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October 1996

With
Second Notice

CONFERENCE NITRA 1997



INTERNATIONAL COUNCIL FOR TRADITIONAL MUSIC
DEPARTMENT OF MUSIC
COLUMBIA UNIVERSITY, NEW YORK, N.Y. 10027

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, NEW YORK

SUBMISSIONS FOR THE YEARBOOK FOR TRADITIONAL MUSIC (YTM)

The Editor of the YTM encourages submissions of articles and country reports from members and non-members alike. Specifications for submissions are printed in each YTM under the heading "Information for Authors." Please send submissions to: **YTM Editor Prof. Dieter Christensen**, Center for Ethnomusicology, MC1815, Columbia University, 2960 Broadway, New York, NY 10027, USA. Tel: +212 - 678-0332; Fax: +212 - 678-2513 or 854-8191; e-mail: ictm@woof.music.columbia.edu

SUBMISSIONS FOR YTM REVIEWS

On behalf of our Review Editors we remind members that they should submit their new publications/recordings/CDs for review or have their publishers send review copies to the respective editors:

ICTM Book Review Editor: Prof. Gage Averill

Department of Music, Wesleyan University, Middletown, CT 06459-6040, USA

Fax: +860 - 685-2651; e-mail: gaverill@wesleyan.edu

ICTM Record Review Editor: Dr. Linda K. Fujie

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Goldsmiths College, University of London, Lewisham Way, London SE14 6NW, U.K.

Tel: +44 171 - 919 7658; fax: +44 171 - 919 7644; e-mail: j.baily@gold.ac.uk

PLEASE DO NOT SEND NEW PUBLICATIONS/RECORDS/CDs TO THE ADDRESS OF THE ICTM SECRETARIAT IN NEW YORK. We cannot, as a rule, forward materials received at the Secretariat.

The timely publication of the Yearbook for Traditional Music depends, among other things, upon the cooperation of those who have agreed to submit reviews for the YTM. Please do keep your deadlines!

SUBMISSIONS FOR THE BULLETIN OF THE ICTM (Editor: Nerthus Christensen)

The Bulletin will consider news for or from international meetings that may be of interest to the ICTM membership. Priority is given to UNESCO affiliated organizations.

Deadlines for submissions to the Bulletin

April Bulletin: 1st of March

October Bulletin: 1st of October.

All submissions should be sent, whenever possible, by e-mail or on an IBM compatible diskette. E-mail and snail mail addresses are the same as above for the YTM.

UNESCO RECORDS (Editor: Dieter Christensen)

Proposals for compact discs in the UNESCO Records Series are welcome and should be sent to Prof. Dieter Christensen, Att: UNR, at the same address as listed for the YTM above.

It is best to, first, send an inquiry with a brief description of the project (1-2 pages) as a basis for further discussions. The ICTM Committee for UNESCO Records will then provide technical and other advice.

MAILING SCHEDULES FOR ICTM PUBLICATIONS

To keep our mailing lists accurate and avoid unnecessary and costly separate shipping, we ask you to, please, send your **address changes** in time for our mailings, at the latest one month before the shipping date below.

April Bulletin:

April of respective year.

YTM and October Bulletin:

Beginning to mid-December of resp. active year.

(Usually mailed together).

Directories:

In December of uneven years.

All mail goes out via surface and/or ISAL (printed matter express upon additional payment of US\$4.00). Please allow at least 6-12 weeks for surface mail to reach you, depending on your location.

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and do not reflect the policies or opinions of the Bulletin, its editor and staff, the ICTM, or Columbia University.

OBITUARIES

Catherine Ellice 1935-1996

Catherine Joan Ellis died at home on 30 May 1996, having just passed her 61st birthday. One of Australia's most prolific scholars, she published, often in collaboration with co-researchers, 7 books and over 67 articles, mostly on Australian Aboriginal music and its educational implications. For her achievements in ethnomusicology and music education, she was honoured with the Order of Australia in 1991 and with an Honorary Doctorate of Letters from the University of New England, where she held the Chair of Music from 1986 until her retirement in 1995. On her retirement she donated her extensive collection of papers, fieldnotes, photos, films and tapes to the National Library of Australia.

Linda Barwick

Joseph Kuckertz 1931 - 1996

Professor Dr. Dr. h.c. Josef Kuckertz, who had been director of the Institute of Musicology at the Free University Berlin for many years, died on March 25, 1996 at the age of 65. We lost one of the most distinguished exponents of comparative musicology and a highly respected academic teacher. We will miss his competence and guidance.

To celebrate his 65th birthday on November 24, 1995, we came together and looked back on more than 30 years of work which in a small speech he characterized as "From field research to lecture". Professor Kuckertz concluded with the words: "The scholar's own knowledge is taken up by others, commented on on the basis of their experience and thus put in a wider context. Gaining experience in the ways of the world through giving and taking in the community of teachers and students: this is our motto - or it should be, at least".

To him these were not empty words but he taught and acted accordingly to them. His sincerity and magnanimity will set an example for us.

On behalf of the staff

Regine Allgayer-Kaufmann

SECOND NOTICE

34TH WORLD CONFERENCE OF THE ICTM 50TH ANNIVERSARY OF IFMC - ICTM NITRA, SLOVAKIA, JUNE 25 - JULY 1, 1997

The International Council for Traditional Music has pleasure in announcing that its 34th World Conference, celebrating the 50th Anniversary of IFMC-ICTM, will be held from 25 June to July 1, 1997 in Nitra, Slovak Republic, upon invitation of the Institute of Musicology of the Slovak Academy of Sciences, Bratislava.

PROGRAM COMMITTEE

Chair:	Dr. Wim van Zanten, The Netherlands
Members:	Prof. Dieter Christensen, U.S.A.
	Prof. Oskár Elschek, Slovakia (local organization)
	Dr. Anca Giurchescu, Denmark
	Prof. Bruno Nettl, U.S.A.
	Dr. Tsao Pen-yeh, Hong Kong

THEMES OF THE CONFERENCE

The following themes have been established for the conference:

1. Music and Dance of Peasant Societies in National and Political Contexts.
The dancing and music making of peasants and its relations to the agricultural cycle are often attributed symbolic significances in complex states where peasant societies may constitute minorities. Under this theme, we invite contributions on peasant societies, and especially on the ways in which complex societies deal with them in their cultural policies.
2. Music of the World's Cultures in Education.
How are the processes of globalization reflected in the teaching of music and dance? What are the aims and purposes of teaching 'music of the world's cultures' in specific settings, and how are the educational principles implemented? We would especially welcome contributions that are addressing concrete cases and that are based on teaching experience of some sort.
3. Music and Dance as Identity Markers in Multicultural Societies.
Multicultural societies challenge individuals and groups to continually negotiate their identities. The performing arts provide often prominent arenas for the projection of group identities. What are the chosen identity markers in specific cases, how are they selected, manipulated, maintained and used in multicultural settings, how do they function to set apart within the context of larger society?
4. Traditional Music, Digital Technology and Electronic Networks.
Technological advances, music research and musical practices have been closely linked since the Edison phonograph became a useable instrument more than 100 years ago. How have the technological developments of the last decades affected the study and the practices of traditional music and dance?

5. Sound and Image in the Study and Presentation of Traditional Music and Dance.
The relationships among dance, music and poetry differ widely among various traditions. Issues encouraged for consideration under this theme include hierarchies between expressive systems, the various types of interrelationship between music-dance-text (considered on a structural level), different expressive systems interacting in ritual contexts, but also the analytical potential of sound/image documentation.

6. Traditional Music and World Beat.

Pop music has influenced traditional music in many ways, just as traditional musics have been drawn into the domain of World Beat. In some cases, musical elements of pop music were adopted and the music played on traditional instruments. In other cases, electronic instruments were introduced and used for new interpretations of traditional idioms. Is traditional music in danger of being replaced by world beat? Is pop becoming traditional music? What role does the music industry play? These are among the many questions which this theme raises.

7. Musical Instruments in the 20th Century.

In the 20th century, we have witnessed the birth of many new mechanical and electrical instruments. Technological developments as well as other factors have affected the construction, sound quality, technical possibilities and spread of others; some instruments have taken on new meanings, others have disappeared. The turn of the century invites evaluations of the changing forms and roles of musical instruments.

8. Crossing Boundaries - Redrawing Boundaries in Music

Music is conceived, created, maintained and shaped into distinctive categories by people who consider a given repertoire appropriate for a particular time and place. Through time, but also with their social settings, the boundaries of such categories - for instance, what is Classical, what is Popular - tend to change, as do the identifications of individuals, groups and even whole nations with such categories. We welcome contributions to this theme from all musical traditions.

PAPERS

Members who wish to present a paper are asked to send their proposal as soon as possible

Dr. Wim van Zanten
Department of Cultural and Social Studies - Leiden University
P.O. Box 9555, 2300 RB Leiden, The Netherlands
Tel: +31 - 71 - 527 34 65 / 527 34 74; Fax: +31 - 71 - 527 36 19
E-mail: zanten@rulfsw.leidenuniv.nl

Sending your proposal by E-mail, or sending a hard copy plus computer-diskette is preferred. Proposals should include the title of the paper, an outline of its contents, the language in which the paper will be presented, and the type(s) of illustration to be used. Its length should be between half and onetypewritten page (200-400 words). **It is expected that all papers will present new insights. Abstracts of papers which have been previously presented in print or otherwise will be rejected.** The Programme Committee reserves the right to accept those proposals which, in their opinion, fit best into the scheme of the conference. Members will be notified around 31st of January 1997 whether or not their proposals are accepted. In order to assure opportunity for discussion, each presentation will be allowed a

maximum of twenty minutes.

Students are encouraged to submit their proposals. Please note that only those proposals will be considered whose authors are members of the ICTM in good standing.

LANGUAGES

English, French and German are the official languages of the conference, and only papers to be delivered in one of these languages can be accepted. Contributors of papers written in French or German are asked to supply summaries in English, if possible.

AUDIO/VISUAL

Members are invited to present, with short commentary, video recordings on music and dance. We would like to have at least one session mainly concerned with the methodological issues: how was the film planned (description of a music/dance culture, research tool), for whom (researchers, schools, general public), and how was the fieldwork carried out (equipment, people participating, organization)? Proposals (do not send the video tapes, or other material) should be sent to the Programme Chairman.

Members who wish to present a film or other audio/visual material should also write to the ICTM Conference Secretariat at the Agroinstitut (see address below) specifying their technical needs.

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 would like to encourage special sessions and panels to be organized in such way that there is much opportunity for discussion.

Space will be made available to members for informal meetings. Groups wishing to obtain the use of such rooms during the conference should write to the Programme Chairman, Dr. Wim van Zanten, The Netherlands, with space and equipment requirements.

EXHIBITS

The conference organizers are planning to prepare an exhibition of ethnomusicological books, audio and audio-visual, CD-ROM and other materials which will be at display but also for sale. Exhibits should be arranged with the ICTM Conference Secretariat at the Agroinstitut (see address below).

CONFERENCE SCHEDULE

Conference participants should plan to arrive in Nitra on June 24th, 1997. There will be an informal *Get-together* in the evening at the Agroinstitut. The official opening and closing ceremonies of the conference will be held in the Great Aula of the Pedagogical University, June 25 at 10:00 a.m., and July 1, 1997 at 4 p.m., respectively. Departure is on July 2nd. The more detailed conference schedule will be published in the April 1997 Bulletin. (The Great Aula is about 700 meters, 10 minutes walk, from the Agroinstitut)

Important: Please note the slightly changed dates of the Conference, chosen to accommodate members travelling by air.

GENERAL ASSEMBLY

The 33rd Ordinary General Assembly of the ICTM will be held at the Great Aula of the Pedagogical University at Nitra, Friday June 27, 1995 from 2 to 4 p.m.

CONFERENCE REGISTRATION

All participants, including those giving papers and chairing sessions, must register for the conference.

Registration Fees: (in US dollars)

Ordinary Members:	100.00
Student Members	50.00
Joint Members (for two)	140.00
Non-Members	140.00
Daily Rates	25.00
Student Daily Rates	10.00

Student Members are defined as full-time students enrolled for degrees or diplomas in a university or other tertiary institution. Students must have their Head of Department sign the statement on the registration form verifying their student status.

Please complete the enclosed registration form and return with your deposit

to: **Agroinštitút Nitra - ICTM Conference Secretariat**

Akademická 4, 949 01 Nitra

Slovakia

Tel: +42 (0)87 / 367 43 or +/ 5348 51; Fax: +42 (0)87 / 357 09 or +/ 329 73

e-mail: <agroinst@uniag.sk>

Bank account: Vseobecna uverova banka Nitra (VUB) No. 75 139-162/0200;
swift: SUBASKBX - please quote reference number: No 020251 on your remittance.

Delegates may also register at the conference. The registration desk will be located at the Agroinštitút and will be staffed beginning June 24th, and throughout the conference.

ACCOMMODATION

Rates given here are figured on a daily basis; US\$ amounts depend on the resp. exchange rate at time of order. Beginning of November, one US Dollar (\$) was buying 30 kroner (sk). Expect price changes of +/-5%. The number of rooms at colleges and hotels, reserved for conference participants, is restricted. All reservations for accommodation and board should be made as early as possible but before January 31, 1997. All reservations for the colleges and hotels listed below must be made with the ICTM Conference Secretariat at the Agroinstitut (address above).

Primary conference venue is the **Agroinštitút** where most of the sessions will be held. Its ca. 100 very reasonably priced hotel rooms (with or without baths) are booked for conference participants. We looked at some of them and found them suitable for our purposes. The Agroinštitút features also many facilities for meals, small or large and will be the site of most of our after-session entertainment.

Agroinštitút (accommodation for ca. 100 participants)

Single	sk500.- (ca.US\$ 17.00)
Double	sk600.- (ca.US\$ 20.00)
Suite	sk800.- (ca.US\$ 26.00)
Full board / day	sk130.- (ca.US\$ 5.00)

Adjacent to the Agroinstitut are the **University Colleges** whose student dorms

will be opened for our ICTM members at an even lesser rate than that of the Agroinstitút. The least expensive accommodation you'll find at the **High School College for Nutrition** where a room for three is just sk210 (US\$7.00). Price stays the same if used by one, two, or three persons. Rooms have a wash basin, but showers and toilets must be shared. The house has an excellent kitchen, we are told, with food at very agreeable prices. Distance from the Agroinstitút: only a 5 minute walk.

University Colleges

Single sk400.- ca.US\$ 15.00
Double sk600.- ca.US\$ 20.00

High School College

Three/room sk210.- ca.US\$ 7.00

Hotels: Recommended by the conference organizers are the following hotels: Nitra, Olympia and Zobor. All are within walking distance (10 minutes or more) from the Agroinstitút:

Interhotel Nitra (price does not include breakfast)

Single: sk1900.- ca.US\$ 64.00
Double sk2000.- ca.US\$ 67.00
Address: Slancikovej 112, 949 01 Nitra, Slovakia.
Fax: +42 87/53 33 96; tel: +/53 42 42

Hotel Olympia (one single and one double sharing bathroom facilities; prices including breakfast)

Single sk440.- ca. US\$15.00
Double sk800.- ca. US\$27.00
Address: Trieda A. Hlinku 57, 949 01 Nitra, Slovakia.
Fax: +42 87/362 25; tel: +/53 67 27

Hotel Zobor

Double sk490.- ca. US\$17.00 (no bathroom, incl. breakfast)
Double sk1580.- ca. US\$53.00 (with bathroom and breakfast)
Address: Stefanikova 5, 949 01 Nitra, Slovakia.
Fax: +42 87/525 060; tel: +/52 53 81

Cancellations and Refunds

Those who need to cancel registration and accommodation must inform the ICTM Conference Secretariat at the Agroinstitút in writing by May 15th, 1997 to obtain a full refund. After that date a cancellation fee will be charged.

TRAVEL INFORMATION

All conference participants are advised to go upon arrival in Nitra to the ICTM Conference Desk at the Agroinstitút which will provide them with conference information and referrals to their accommodations.

Visa Requirements

Slovakia requires entry visa from some countries. Please ask your local mission/embassy.

Travelling

Everybody should send information about arrival time to the Agroinstitút which is planning to arrange for pick-ups, not only from the Nitra bus and railway stations but also from Bratislava (sk200.-) as well as from the airport in Vienna

(sk300.-).

If you go on your own: Nitra is easily reached from Bratislava and Vienna airports. A bus runs ca.10 times per day (every 60-90 minutes) from Schwechat airport, Vienna, to Bratislava. The ride takes one and a half hour. (Departure times from Schwechat: 8:00, 10:00, 13:00, 15:00, 17:00, 18:30, 20:30, 22:30.) There is also a train connection.

Bratislava and Nitra are connected by bus service every 30-60 minutes, as well as by railway and highway. In Nitra, busses run from the train station (No. 19 every 10 minutes) and central bus station (Nos 19, 14 and 15) to the Agroinstitút. The bus fare is 6sk. The bus stops at the Agrokomplex which is across the street from the Agroinstitút.

Climate

Nitra has an agreeable summer climate with about 20-25 degree Celsius (68-78 degree Fahrenheit).

50TH ANNIVERSARY OF THE COUNCIL

Special events celebrating the 50th anniversary of the Council will be part of the Conference Program.

ENTERTAINMENT - TOURS

Conference participants will be able to attend folklore presentations, at an international folklore festival that will take place in Nitra at the time of the ICTM Conference. The social programme will be supplemented by tours to museums, exhibitions, the castle, the cathedral, the archaeological institute, the Zobor hill, the Agrokomplex etc. Excursion costs below include meals, transport, entry to museums.

Two **excursions** are proposed for the time after the conference:

1. One day excursion into Western Slovakia, visiting towns (Nitra, Smolenice, Piestany, Trencin), castles, museums, and folklore presentations in two villages (Smolenice, Skalica or Selec). Proposed cost: sk1500 - US\$ 50.00.

2. Three day excursion after the conference into Central and Northern Slovakia, visiting the Low and High Tatras, Slovak National Museum / Ethnographical Museum, caves, towns, castles, three typical villages with characteristic folk music especially from the Liptov and Pohronie region (Banska Bystrica, Martin and the regions Orava, Liptov, villages Detva, Sliace, Cierny Balog etc.). Price incl. accommodation, meals, programme, and transportation: sk5400 - ca.US\$ 180.00, depending on the number of participants.

ON THE MARGIN

Conference Participants are encouraged to bring their instruments for informal get-togethers.

In celebration of the 50th Anniversary the organizers are providing facilities for you to share your IFMC/ICTM memoirs. There will be upright boards (Stellwände) for pinning-up your favorite photos, posters, newspaper clippings etc., complete with your factual or humorous explanations. Please bring only copies - not your precious originals.

ANNOUNCEMENTS

33RD ORDINARY GENERAL ASSEMBLY OF THE ICTM

Members are herewith given notice, in accordance with Rule 7c, that the 33rd Ordinary General Assembly of the International Council for Traditional Music shall be held on Friday, June 27, 1997 from 2 to 4 p.m. (14:00-16:00 o'clock) in the Great Aula of the Pedagogical University in Nitra, Slovakia.

AGENDA:

1. Apologies for Absence
2. President's Report
3. Minutes of the 32nd General Assembly
4. Business arising from the Minutes
5. Report of the Executive Board given by the Secretary General
6. Election of Officers and Members of the Board
7. Other Business (by leave).

Only members in good standing for 1997 are entitled to participate in the General Assembly and to vote.

NOMINATIONS OF OFFICERS AND MEMBERS OF THE BOARD

According to Rule 8b, "Nominations for the Officers and the nine Ordinary Members to be elected may be made by the Executive Board, by National Committees or by two members, being residents of two different countries. All nominations other than those made by the Executive Board, must reach the Secretary in writing at least six months before a General Assembly to be included in the postal ballot, which shall take place in the three months preceding each Ordinary Meeting of the General Assembly. The results of the election shall be announced at the General Assembly". Only nominations sent in by paid-up members and postmarked on or before December 27, 1996 will be accepted.

In accordance with Rule 8c, the Officers of the Council, i.e. the President and the two Vice Presidents, shall retire at each Ordinary Meeting of the General Assembly, but shall be eligible for re-election.

President Erich Stockmann and Vice-president Oskár Elschek have declared that they will not stand for re-election.

Also according to Rule 8c, three Ordinary Members of the Executive Board shall retire at each General Assembly, but shall be eligible for immediate re-election only once. The retiring Ordinary Members are: Dr. Max-Peter Baumann, Germany, Prof. Salwa El-Shawan, Portugal and Dr. Stephen Wild, Australia.

COOPTION TO THE EXECUTIVE BOARD

At its 81st meeting the Executive Board of the ICTM coopted Dr. Wim van Zanten, The Netherlands, chairman of the Program Committee for the Nitra Conference.

4TH MEETING OF ICTM NATIONAL REPRESENTATIVES

Co-chairs Krister Malm and Lisbet Torp invite ICTM National Representatives (NRs) to participate in the 4th meeting to be held during the Nitra Conference in Slovakia, June 25-July 1, 1997. The exact date will be sent with the next Bulletin.

AGENDA:

1. Opening of the meeting
2. Business arising from letters received from NRs
3. Business arising from the Executive Board meeting preceding the ICTM Conference in Slovakia
4. ICTM flyers (new editions in languages other than English; policy of distribution)
5. Intellectual rights
6. UNESCO collection
7. Directory of Institutions of Traditional Music (new edition)
8. Brief presentations of NRs
9. Other business.

Upon registration at the 34th World Conference in Slovakia, National Representatives will receive an updated and detailed agenda incorporating the topics, questions, and problems arising from letters received from ICTM National Committees and Liaison Officers.

NEW ICTM LIAISON OFFICER FOR UZBEKISTAN

The Board has appointed Dr. Alexander Djumaev ICTM Liaison Officer for Uzbekistan. We are grateful to his predecessor, Dr. Otanazar Matyakubov, for his services to the Council.

NEW ICTM DUES STRUCTURE

At its 81st meeting the Executive Board was compelled to raise membership dues after 6 years to account for steadily increasing postal rates and costs for ICTM's various services to members.

The new rate structure (below in US\$) takes effect on January 1, 1997:

Life Member	500.00 (after 12/31/97: 700.00)
Joint Life Members	750.00 (after 12/31/97: 1,000.00)
Ordinary Member	40.00
Joint Members	60.00
Student Member	25.00
Supporting Member (min.)	60.00
Corporate Member	150.00
Institutional Member	45.00.

The Board decided not to raise life memberships in harmony with the other membership categories but to leave them at the current rate of US\$500.00 (single) and 750.00 (joint) for another year. This was done to give members the opportunity to join for life at a very reasonable rate (depending on age) until January 1, 1997, when life memberships will be increased to US\$700.00 (single) and US\$1,000.00 (joint).

NEWS FROM ICTM AFFILIATED GROUPS

Study Group on Ethnochoreology

During its recent symposium in the Czech Republic in August, the Study Group re-elected Egil Bakka (Norway) and Anca Giurchescu (Denmark) for four years as Vice-Chair and Secretary /Treasurer, respectively. The ICTM Dance Newsletter Editor, William C. Reynolds, was likewise re-elected for a four year term.

The new Sub-Study Group on Ritual Complexes in Comparative Perspectives

(Secretary: Elsie I. Dunin, US) held an introductory meeting.

The Sub-StG on Structural Analysis (Secretary: Adrienne Kaeppler, US) plans a meeting in Rhodes, August 1997, organized by Rena Loutzaki (Greece).

Sub-StG on Field Work Theory and Method (Secretary: Anca Giurcescu, DK) prepares a publication on its first two field work experiences carried out in Romania in 1993 and 1995).

Sub-StG on Dance Iconography elected Theresa Buckland (UK) as its new secretary after Marianne Bröcker (Germany) had wished to step down.

Sub-StG on Revival (Secretary: Egil Bakka, Norway) will try to meet during the summer of 1997.

Sub-StG on Style was left to rest for the time being.

The STG accepted with pleasure the invitation by Arzu Öztürkmen, Turkey, to hold its next symposium in Istanbul in August 1998.

9/22/96

Lisbet Torp

Study Group on Iconography

The chairman of the STG spent two weeks in Yerevan upon invitation of the Armenian Academy of Sciences where he was informed that a National Study Group for the Iconography of Music and Dance had held a *First Joint Symposium* with 15 papers on music-iconographical topics from the 3rd millennium B.C. until the 20th c. A.D. The abstracts were collected in a brochure (Armenian-English). For a copy, please send a US\$5.00 bill to Tilman Seebass.

Over the last 6 months a group of European colleagues have formed a loose association for music-iconographical documentation in Europe. It is already operative and anyone who wishes to be included in the mailing list should write to Dr. Florian Gétreau, Musée des arts et traditions populaires, 6, rue du Mahatma Gandhi, F-75116 Paris Cedex, fax: +33 1/44 17 60 60. In 1997 most likely the group will be officially approved as European section of the *Répertoire international d'iconographie musicale*.

In preparation for a Work Session of the Study Group to be held at the next ICTM World Conference in Nitra 1997 on *Problems of music-iconographical analysis*, members of the STG are invited to give short presentations with not more than two slides and not longer than seven minutes. Presentations should be devoted to problems of analysis or method. Those who wish to participate should send the title of their presentation to Tilman Seebass (Inst.f. Musikwissenschaft, Universität Innsbruck, Karl-Schönherr-Str. 3, A-6020 Innsbruck, Austria; fax: +43 512/507-2992; <tilman.seebass@uibk.ac.at>) by January 31, 1997. He will send a formal letter of invitation for visa or getting travel grants if you would let him know.

Tilman Seebass is in contact with colleagues from P.R. China about the organization of a meeting of the STG 1998 in China on a Chinese (or perhaps East Asian) topic of musical iconography.

[Excerpt from Circular Letter 11 October 1996, ed]

Tilman Seebass

National Committee - Norway

At the General Meeting of Norsk Folkemusikklag on 10 February 1996, the following were elected to represent the ICTM NC: Ruth Anne Moen, president; Frode Nyvold, editor; Jarnfrid Kjøl, Bente Ingholm Hemsing and Gunnar Stubseid.

[From letter of February 14, 1996, ed.]

Ruth Anne Moen

National Committee - Poland

Professor Anna Czekanowska, president of the ICTM National Committee for Poland, informs us of a forthcoming colloquium, arranged in cooperation with the National Committee, under the title, *Music of the Youth and Contemporary Society - International Symposium*, to be held 7-10 September 1997 at Warsaw-Radziejowice Castle. Themes: 1. Young composers in challenge with music of different cultures (seminar conducted by Zygmunt Krause); 2. Music of the Youth Movement; 3. Folk Music in the process of transformation. Program Committee: Zygmunt Krause, Anna Czekanowska, and Ewa Dahlig. For information write to the address of the National Committee (see back cover of Bulletin) or e-mail to Ewa Dahlig, <eda@plearn.edu.pl>

National Committee - United Kingdom (formerly 'ICTM UK')

Change of Name to 'British Forum for Ethnomusicology' (BFE): To this regard a ballot was sent to all members of the ICTM UK in good standing and an Extraordinary Meeting was called for 17 June with the sole purpose to vote on this issue. The voters were in favor by 30 to 2. At this meeting it was also decided to maintain and strengthen links with ICTM.

Election of committee members: Three committee members stood down (Laudan Nooshin, Carole Pegg, Irén Kertész-Wilkinson). Two co-opted members (Jonathan Stock, Janet Topp Fargion) had reached the end of their terms. The latter two were elected to the committee, along with new members Caroline Bithell and Maria Mendonca. [Martin Stokes (whose elected term had come to an end) and David Hughes were later co-opted by the committee.]

A one-day conference of the BFE will be held on 7 December 1996 at the Centre of Music Studies, SOAS, on "Rhythm".

Annual conference 1997. Sandra Joyce and Niall Keegan extended an invitation to BFE to hold its 1997 annual conference at the Irish World Music Centre at Limerick. The invitation was well received, although no decision was taken at the meeting.

[Excerpts from BFE Newsletter 12, Autumn 1996, ed.]

For information on BFE matters please contact its secretary, Martin Clayton, Faculty of Arts, Open University, Walton Hall, Milton Keynes, MK7 6AA; h/f: 01223 324764, w: 01908 655798; e-mail: m.r.l.clayton@open.ac.uk

On the WEB Side

ITEM, the electronic Bulletin of the **Italian National Committee** (address: <<http://muspel.cirfid.unibo.it/ictm/home.htm>>), has been transformed into a new Web journal, which widens its scope and aims. The new journal, named "Music and Anthropology" will be online in October 1996. Address: <<http://muspel.cirfid.unibo.it/M&A/info.htm>>. For information write to <Magrini@biblio.cib.unibo.it>.

The **ICTM Study Group on Anthropology of Music and Mediterranean Cultures** has founded a new Web journal named *Music and Anthropology* (address: <<http://muspel.cirfid.unibo.it/M&A/info.htm>>), which will be online in October 1996. The Web journal is hosted by the Dipartimento di Musica e Spettacolo (Università di Bologna), and supported by the Fondazione Olga e Ugo Levi, Venezia.

Music and Anthropology (M&A) serves as a forum for studies which approach music as an essentially human and social expression. The journal is inter-disciplinary,

welcoming dialogue not only between the different fields of music studies and social and cultural anthropology, but also music and psychology, folklore, feminism and so forth. We want to explore the contributions which may be offered by different disciplines in the investigation of the fundamental questions concerning the human and social dimension of music.

M&A has a major geographical focus in the Mediterranean. The 'Mediterranean' is explored not merely as a geographical and historical entity, but also a metaphorical one whose boundaries, memberships and identities are constructed and contested. Mediterranean musics are a particularly challenging subject: in this crucial region of the world, musics of any sort were born, got in touch, realized exchanges and often spread to other areas of the world, while often maintaining in the same time a strong identity and becoming a symbol of cultural identity and local history and values. By offering contributions on Mediterranean musics, M&A aims to foster research in this region and to deal with a wide range of questions concerning also other kinds of reality.

For information write to <Magrini@biblio.cib.unibo.it>.

9/2/96

Tullia Magrini

NEWS FROM OTHER INTERNATIONAL ORGANIZATIONS

The **7th Pacific Festival of Arts** - the largest of these festivals to date in both numbers of people and variety of activities - was held in Apia, Western Samoa, 8-23 September 1996 (preceded by a day for arrival of canoes and a day for a large Festival Thanksgiving Service of Hymns and Praise). Almost all of the 27 constituent "countries" sent delegations, mostly performing teams, totalling c. 2,500 persons which participated in the Festival. The host country presented five large teams for the morning and evening performances - simultaneously at six venues - of mostly traditional music and dance. In addition, Samoan children - 2,000 sang and danced in the Opening Ceremony, and a large group presented a dance dramatization in the Closing Ceremony. Other local groups participated in some of the many other official activities - e.g. Festival (craft) Village, First Contemporary Art Exhibition, Seminars, etc. A separate stage for contemporary pop musics was scheduled non-stop from 10 am to 10 pm daily. The Papua New Guinea delegation (200+ persons in nine component performing groups) celebrated their Independence Day with a march to the Capital Building where each group gave a short performance.

Members of the ICTM Study Group on Musics of Oceania who attended the Festival gathered informally (with some invited others) and, after exchanging news of current research, discussed aspects of festival performance - especially intercultural borrowing and selection of groups for festival participation.

Barbara Smith

The **Third Conference of the European Society for Oceanists** will be held in Copenhagen, 13-15 December 1996. For information write to: Bente Wolff, Institute of Anthropology, University of Copenhagen, Frederiksholms Kanal 4, DK-1220 Copenhagen K, Denmark. Tel: 45 3347 3233, fax: 45 3532 3456; <esbw@palais.natmus.min.dk>

The **Sixth Symposium of the Pacific Arts Association** is proposed for 13-17 May 1997 in Port Moresby. For information about the program, write to: PAA President Soroe Marepo Eoe, Director, National Museum of Papua New Guinea, PO

Box 5560, Boroko, PNG. Fax: +675 251-779. For membership information write to: Michael Gunn, Secretary PAA, The Metropolitan Museum of Art, 1000 Fifth Avenue, New York, NY 10028-0198, USA.

The **VIII Pacific Science Inter-Congress** in Suva, 13-19 July 1997 will be held on the theme, "Islands in the Pacific Century." Deadline for submissions of abstracts is 31 January 1997. For information write to: Dr. Mahendra Kumar, Secretary General, VIII Pacific Science Inter-Congress, c/o School of Pure & Applied Sciences, The University of the South Pacific, Suva, Fiji Islands. Tel: +679 212 691; fax: +679 314 007.

[From STG Oceania Circular No 34, ed.]

Barbara Smith

The **8th ASPCAE Conference** will be held on the theme: The Asia Pacific Beyond 2000 - Arts Education in a Changing World. Date: July 7th - 11th, 1997, University of Melbourne, Australia.

This is the 8th Conference of the Asian Pacific Confederation for Arts Education [ASPACAE]: the working theme is Arts Education in the Twenty-first Century. The Conference is by and for artists providing a network for exchange of ideas and teaching techniques. It consists of plenary sessions, keynote speakers, participant papers, panel discussions, demonstration workshops including multimedia, an International Visual Art Exhibition and Festival of Cultures, featuring traditional and contemporary performing artists and groups from participating countries. ASPACAE is an international, non-profit, non-political organisation dedicated to the advancement and enhancement of the Arts and Arts Education. The Conference will be of interest to all those who are practitioners and teachers of the Arts of Asia and the Pacific. Previous conferences have been in Taiwan, Singapore, Malaysia, Japan, Thailand, and the USA.

Further details of ASPACAE membership and of the Conference may be obtained by contacting either Greg Hurworth (fax: +61 3 9904 4111; e-mail ghurworth@pfs02.cc.monash.edu.au) or Lindy Joubert (fax: 61 3 9344 5532.) 27 September 1996

Greg Hurworth

The **9th Conference of IASPM** (International Association for the Study of Popular Music) will be held on the main theme, "Popular Music: Intercultural Interpretations", July 27 to 31, 1997 in Kanazawa, Japan. For information write to Toru Mitsui, Graduate Programme in Music, Kanazawa University, Kanazawa. Ishikawa 920-11, Japan. Fax: +81 762/64 5993 or 5619.

The **16th International Congress of the IMS** (International Musicological Society) will be held 14-20 August 1997 in London. Theme: Musicology and Sister Disciplines: Past, Present and Future." For information write to: David Fallows, Chairman Programme Committee IMS 1997, Department of Music, Denmark Road, University of Manchester, Manchester M15 6HY, U.K. or to R. Holloway <chew@sun.rhbc.ac.uk>

REPORTS

81ST MEETING OF THE EXECUTIVE BOARD

The 81st Meeting of the Executive Board of the ICTM was held June 12-14, 1997 at the castle of Smolenice in Slovakia, by kind invitation from the Slovak Academy of Sciences. The meeting was attended by President Erich Stockmann who chaired the meeting, Vice President Oskár Elschek who hosted it, Ordinary Board Members Drs Max Peter Baumann, Gerard Béhague, David Hughes, Anthony Seeger, Lisbet Torp, Tsuge Gen'ichi, Wim van Zanten (after cooption), General Secretary Dieter Christensen and Executive Secretary Nerthus Christensen. Apologies were received from Vice President Krister Malm, and Board Members Mr. Khalfan al-Barwani, Drs Shubha Chaudhuri, Salwa El-Shawan Castelo Branco, and Stephen Wild.

The center of attention were the preparations for the 50th Anniversary Conference to be held in Nitra, Slovakia, from 25 June to 1 July, 1997. Program Chair Wim van Zanten and local arrangements responsables Oskár Elschek and Bernard Garaj (by leave) reported on progress and proposed various options which were considered by the Board. A visit of the Board to the conference site and its attractions convinced everyone of the suitability and advantages of Nitra for the Council's semi-centennial celebrations.

A thorough review of the budgetary situation lead to a projection of deficits if both the present level of services to the membership and the current membership fee structure were to be maintained. Membership fees had been held steady for the past six years despite constantly increasing costs and improving services to the membership. Rather than cutting the latter, the Board decided, after much thought, to increase membership fees beginning in 1997 (except for Life Memberships which will be held at the current level until the beginning of 1998). The new rate schedule is published under Announcements in this issue and elsewhere.

Other important matters before the Board included the appointment of a new Liaison Officer for Uzbekistan, Dr. Alexander Djumaev, the appointment of Prof. Gage Averill to succeed Prof. Stephen Blum as Book Review Editor of the Yearbook for Traditional Music, the appointment of Prof. Dieter Christensen as General Editor of new releases in the UNESCO COLLECTION of compact disks, and the reclassification of the ICTM as a UNESCO Non-Governmental Organization which is pending.

In accordance with RULE 8 of the International Council for Traditional Music, the Board nominated the following for the statutory 1997 elections: for President, Dr. Anthony Seeger, U.S.A.; for Vice Presidents: Prof. Salwa El-Shawan Castelo-Branco (Portugal) and Dr. Krister Malm (Sweden); for Ordinary Board Members: Dr. Max Peter Baumann (Germany), Dr. Marianne Bröcker, Germany, Dr. Wim van Zanten (The Netherlands).

At the end of the meeting, the Chairman expressed the Boards thanks for a successful meeting at the castle of Smolenice, congress center of the Slovak Academy of Sciences, made possible with the help from Oskár Elschek and his staff.

October 1996

Dieter Christensen

STUDY GROUP: Ethnochoreology - 19th Symposium 1996

The 19th Symposium of the ICTM Study Group on Ethnochoreology was held August 5-11, 1996 in Třešť, Czech Republic. The sponsors were the Ministry of Culture of the Czech Republic, Czech Secretariat of UNESCO, Danish Research Council for the Humanities, with cooperation of the Association of Children's Dance Activities in the Czech Republic. Local arrangements were organized by Daniela Stavelová, ethnochoreologist and researcher with the Institute of Ethnography and Folklore Studies of the Academy of Sciences of the Czech Republic (Ustav pro etnografii folkloristiku akademie ved CR), with support by Dr. Lubomir Tyllner, Head of the Ethnography Department of the Czech Academy. The site of the meeting was a renovated Renaissance castle hotel (Zámecký Hotel Třešť) in a small town in central Moravia. Comfortable lodging, Czech style meals served by a pleasant staff, and well-equipped and appropriately-sized conference rooms, all in one building, provided a suitable, calm and historical setting for our Symposium.

Fifty percent of the Study Group's international membership (estimated at 100) attended the Symposium with eight out of 28 presenters as first-time participants. Several who could not attend this year's meeting sent their greetings and regrets via mail.

Program Chair Theresa Buckland, Department of Dance Studies at the University of Surrey, assisted by Egil Bakka, Institute of Folk Music and Folk Dance, Trondheim, Norway, and Daniela Stavelová, Institute of Ethnography and Folklore Studies, Academy of Sciences, Czech Rep., guided the two-theme program: 1) Children and traditional dancing and 2) Dance and style. Majority of the papers fell under the second theme, whereas those interested in children's material were provided with a bonus of a performance by a children's group at an outdoor museum midway through the symposium.

The major intent of the proposed themes for this year's symposium was defining and exploring meanings for the term "style" and to better understand traditional dance among children. Both themes presented a range of ideas, but none of which brought a closure to the expanded base of understanding. Instead, many of us came away from the symposium with more questions - that will certainly be a basis for discussions among us at future meetings.

Four papers and a film showing with a discussion were presented for the theme, Children and Traditional Dancing. To begin the proceedings, Lisbet Torp showed a documentary, *Tänze der Kinder aus dem südlichen Niedersachsen* [Children's dances from Lower Saxony], filmed by Helmut Segler and Dore Kleindienst-Andrée in 1982, followed by inquiring questions to begin our discussions. Terminology - When is a game a "dance" and when is a dance a "game" or "structured movement" or "song-dance"? Are children the creators of games, are they the transmitters, are they the transformers? Do children have a dance tradition of their own? Does tradition unfold within a special age group? Do types of dance/games differ according to age? What is the role of adults in transmitting children's traditional material? Are there rules? What is the visual/kinetic transmission of dance/games? Some of these questions were addressed by the presentations, but the papers mainly dealt with an educational process of children's dance/games. Grazyna Dabrowska (The child and traditional dancing: the repertoire, a comparative study) spoke about the reconstruction of children's dances for staged presentations in Poland. Her pointed suggestion is that leaders and teachers of children must learn traditional children's games/dances and themes, rather than replicating adult dance and music material for children. Anna Ilieva (The ritual

origin of some children's games in Bulgaria) spoke about games related to ritual in Bulgaria, bridging the survival of ritual features. Monika Fink (*Der Kinderball - oder die Tradition des Gesellschaftstanzes im 18. und 19. Jahrhundert*) presented a well-researched historical tracing of children's balls of the 18th-19th centuries in Germany, Austria, France, England and the United States that were meant to imitate the balls of adults. In this way the upper class children were introduced to adult social societal behaviors at a young age. Georgina Gore (*Learning language through dance: rhythm, rhyme, song and dance in French nursery education*) presented a case study of dance movement as a means to pre-school education in developing basic skills for writing.

Twenty papers were given under the theme of "Dance and style." One of the primary intents of this theme was to explore the various levels of meanings of "style" in hopes of developing a usable standard definition. However, by the end of the symposium we found that there were such ranges of meanings that it was not possible to make a working definition nor subject keyword with a consistency of meaning. Although there was a desire to develop a means to verbalize "style", the term is too intuitive in our communication. The last day of the symposium provided a summary of the papers, and here the discussants, Anna Starbanova, Georgina Gore, Darius Kubinowski and Andriy Nahachewsky offered various views of the papers that were presented. This report draws upon and selects some points of their discussion: Style is a way of comparing and distancing; style is not describable, but is observed; style is at the edge of consciousness, is implicit rather than explicit; style is an embodied experience.

Conceptually, what is style?

Andriy Nahachewsky in his pre-theme presentation with film/video clips (*Removing the bride's veil: stylistic variation in a Ukrainian wedding ceremony*) showed us the same moment in ten examples of a wedding. His point was to note similarity in the meaning and context, but differences in form which is (quantitative and measurable) structure and (qualitative and emotional) "style". Adrienne Kaeppeler's keynote for this theme (*Dance and style*) made her point that dance (she defines as a structured movement system) is not a universal term and that dance and the social order shape each other over time. As in Poland two years ago, she presented us with another "Star Trek" clip, this time showing a robot (named "Data") learning to dance. She noted that cultural values must be taken in consideration in using terms such as dance and that style is a "distancing device"; it needs geographical and location contrasts. Hannah Laudová (*Style in folk dance tradition*) suggested that style is an abstraction of authentic movement. Colin Quigley ("*Incorporating style:*" hermeneutic phenomenology and stylistic analyses) in preparation for a discussion round table, informally interviewed several members of the Study Group before the scheduled discussion, revealing that "style" is personally recognized as an embodied movement characteristic.

Style as an ethnic identity marker

Anca Giurchescu (*Gypsy dancing: markers of an ethnic dance style as expressed by the dance performers themselves*) spoke about the "Gypsy style" in the Romanian context; here the style is relative to a segregated ethnic identity. She spoke about the Romanian "hora" dance which is not perceived as a Gypsy dance in Romania neither by the Gypsies nor by the Romanian population at large, but the Gypsy performance and musical rendition of the dance is noted as having a "Gypsy style." Yvonne Hunt (*One dance, many styles*) made a similar point - a dance with an identical structure throughout much of Greece, has different names and types of performances

by groups in different locales, each differentiated by a local style. Maria Koutsouba (*Dance styles as an indicator of regional identity: lemonia dance of Lefkada versus kontoula lemonia dance of Epirus, Greece*) analyzed the micro movement differences of a dance motif as performed on an island in contrast to the mainland version. Kari Margrete Okstad (*Style in the work with Norwegian folk dance - methods and results*) analyzed the "swikt" a vertical movement by dancers, that distinguishes the style difference in the dancing movement. Tvrtko Zebec (*Differences and changes in style: the example of Croatian dance research*) points out the importance of Croatian "style" as an important cultural and national identity marker in the recent post independence period. While Mohd Anis Md Nor (*Blurring images, glowing likeness: a dichotomy of styles in the traditional dances of Malaysia*) points out the opposite in his presentation in that there is a growing sameness in the dance presentations no matter what the ethnic background of the multicultural populations in the post colonial period for the realization of a Malaysian identity.

Historical contrasts of past to present

Each noted style changes in a time framework, influenced by events in those countries. Stanislav Dúžek (*Zu den Stiländerungen im Volkstanz in der Slowakei*) in a Slovakian context, Maria Susana Azzi (*The Tango*) in Argentina, and Dalia Urbanavičiene (*The influence of stage dance on authentic styles of folk dance*) in Lithuania. Similarly Martina Pavlicová (*The style of folk dance and its development on the example of exceptional dancers from south and east Moravia*) noted the importance of an extraordinary dancer who over time set a standard for the performance of a particular male solo dance. Jiang Dong (*Feng Xian Gong: a new classical dance from the old Chinese tradition*) points out that in China performers are developing a "new" classical dance form based on historical sources. Contextual contrast of a ritual was presented by Arzu Öztürkmen (*Different generation, different styles: Alevi Semah performances in their changing context*). She pointed out the "difference in a sameness" with rural, urban, and university groups each having its presentation style of Alevi rituals.

Methodological approaches were presented by Darius Kubinowski (*Interpretation of cultural patterns of dance in individual dance behaviors, the case of oberek*). Involving music relationships in their approaches - Jan-Petter Blom (*A comparative phenomenology of rhythms: problems of theory, terminology, and notation in the study of music-dance interface*), Jörgen Torp (*The relative "pause" in tango-dancing*) who analyzed the music/dance relationship with a movement pause (cessation of movement) improvised by the dancer; and Daniela Stavelová (*The influence of musical accompaniment on creation of dance style formation and transformation*) showed in a Czech example a change of dancing style due to the changes of instrumental accompaniment.

Three papers that were not directly tied to the themes of the symposium, but were nevertheless interesting contributions. Laryssa Saban (*The tanok in western Ukraine*) gave a descriptive paper and video examples of *tanok* as a genre of movement, text and music. Roderyk Lange (*The muses and the dance*) was not present, but his paper raised issues and a rebuttal to a paper which was presented at the previous symposium in Poland by Professor Jan Steszewski. Zhou Bing (*Eight trigrams and aesthetic factors of Chinese dance*), interprets dancing movements from ancient diagrams. Her knowledge (and demonstration) of circular gestures and turning movements were related to the design and path of the signs.

The working language of the symposium was English, but thanks to members

of the Study Group, translating assistance was provided for German, Czech, Ukrainian and Chinese Mandarin languages to assist the non-English speakers during the proceedings.

An interesting addition to the symposium was the brief presentation of new research: first by Sunni Bloland from Berkeley, California with a study of competitive clog dancing in the United States; followed by two young members (without papers) with their current research and studies, Catherine Foley from Ireland and Bente Hjellum from Norway. Tvrko Zebec (although presenting a paper) also introduced himself in this session with his current dance research on the island of Krk in Croatia.

On the last day of the meeting, work-in-progress reports were presented from five sub-study groups - Structural Analysis, Iconography, Fieldwork, Ritual Complexes in Comparative Perspectives, and Revival. Participants in each of these sub-groups had their own work sessions during the interim of two years.

Furthermore, since 1994 four publications of the Study Group were produced: Proceedings of the Nafplion 1992 symposium, Proceedings of the Skierniewice 1994 symposium; third volume of Dance Research published or publicly presented by members of the Study Group; and three issues of the Study Group's Newsletter.

The excursion highlight of the week was a trip (with dry weather) to an outdoor museum at Veselý Kopec in the Moravian hills. There we were presented with an outdoor performance by a costumed children's group (age range from five to mid-teens). They presented us with well-arranged and staged dances, music and rituals that were part of children's traditions in various parts of the Czech Republic.

We already look forward to the 1998 symposium which will be hosted in Istanbul, Turkey.

1 October 1996

Elsie Ivancich Dunin

Ethnochoreology

Sub-Study Group on Field Research Methods and Documentation

The ICTM Study Group on Ethnochoreology's sub-group on Field Research Methods and documentation has now undertaken two collaborative "experiments" with the leadership of Anca Giurchescu. The increasingly diverse international participation in the Study Group since the Copenhagen meeting of 1988 has generated productive exchange among varying theoretical perspectives and methodological approaches in particular. Members felt that these issues might well be best explored in practice and undertook these joint field research experiments to expose for consideration our several approaches, working methods, and techniques.

In June of 1993 thirteen ICTM participants from several European countries and the U.S. spent four days in three southern Romanian villages during the observance of the Călus ritual. This first Field Research Experiment focused on the experience, observation, and recording of a complex ritual event organized and carried out by the dance community independently of the researchers' involvement. Each village research team developed its own strategy to document activities connected with the custom, particularly the virtuosic men's dancing. Following our work in the villages we met for a day at the Muzeul Țăranului Roman in Bucharest to discuss our experience. Allegra Fuller Snyder reported on this discussion in the Study Group Newsletter #13, Spring 1994.

Participants again met extensively during the Study Group's subsequent symposium in Poland in 1994 and presented the initial results of the project to our colleagues. The primary theme that emerged in these discussions was a consideration

of various strategies for documentation of the explicit dimensions, that is the observable aspects, of performance through consistent syntagmatic recording. This led to reflections on recording process, team work, and the mediation of our experience by various technologies. Implicit, conceptual dimensions of the event, particularly concerning aspects of belief, posed another kind of challenge which team members attempted to engage. The role of our Romanian colleagues who worked hard to facilitate communication with the dancers, musicians and others was prominent. However, confronted by our general lack of language skill, team members found other strategies to engage and communicate with our informants.

While the expressive power of the custom and our natural affective response threatened to overwhelm the methodologically reflexive agenda of the experiment, we were able to pose such general questions as these at the start and reflect on these themes afterwards. Bringing together this diverse group of researchers served to highlight the degree to which pre-understandings serve to both sustain and constrain the possibilities for new knowledge that a field work encounter holds out for all its participants, not just the researchers. Discussions in Poland concluded that the exchange engendered among Study Group members was so valuable that a second project was wanted to extend an opportunity to participate to others and address further questions.

In contrast to the Călus project the 1995 field project in Transylvania explicitly called for a more active contribution in order to experiment with methods and techniques for dance research and recording during performances consciously occasioned, instigated and arranged with the researchers. Once again 13 participants convened, this time with the assistance of colleagues at the Institutul 'Arhiva de Folclor' in Cluj-Napoca. We worked in three teams, staying together in several villages near Cluj: Ceanu Mare, Frata, and Berches. With the goal of establishing the dance repertoire of these communities, we arranged for the services of one of the best known musical groups in the area, Taraful din Soporul de Cnmpie, to play for dancing in these villages and other small local communities. Each team additionally worked more intensively with particular informants to investigate the issues we chose for particular attention: ethnic interaction in dancing; the processes of transmission; and processes of improvisation; in the process of working, of course, other themes emerged as well.

At this year's Symposium in the Czech Republic participants from this project in attendance, Anca Giurchescu and Colin Quigley, presented a report. We noted that while, as always, the fieldwork process was constrained by local conditions over which we had no control, such as broken-down cars, the teams were each very effective in gathering documentation in their own circumstances. Partly due to lessons learned from our Călus' experience we kept them small, less than four in size, and operated quite independently for purposes of interviewing informants. Giurchescu presented a chronologically ordered sample of video documentation that demonstrated the rich variety of material recorded. Particularly extensive documentation concerning dance learning processes and the local Gypsy repertoire. Quigley presented video excerpts illustrating his team's work with Soporan Vasile, a strong local personality, singer, and semi-professionalized folk performer, having appeared on radio and on tour to England with Taraful din Soporul de Cnmpie.

The video excerpts served to convey the texture of the field experience and to illustrate the frameworks within which our research interactions took place. We elicited and recorded performances, as displays for the camera, as captured within more social contexts, and as analytic demonstrations. During interviews questions

were asked about features of dance repertoire, structure, style, and improvisation, and demonstrations of the answers were elicited. In particular we tried various ways to create and document teaching contexts as a way to elicit this kind of demonstration and commentary. Interviews also provided occasions in which aspects of informants' life-stories as a dancers, singers, musicians, etc., could be elicited to document context.

While the shared experience and opportunity to learn from each other has proven very rewarding for the participants in these projects, we hope now that these positive results can be more widely shared through publication. Colleagues in the Study Group noted the potential value of the rich panoply of methods brought together in these experiments if made more widely accessible. The documentation itself is also valuable original research material, if made accessible through a catalogue of the voluminous recordings, notes, and photographs made. We concluded that while our experience in these projects has been important, and is already being used in our own teaching, lecturing, and publication, this is not enough, and a call for contributions to a joint publication representing the work done in these two projects is now circulating among the participants. The enthusiasm expressed for such projects within the Study Group has been striking and there is widely expressed desire among other Study Group members for more such opportunities.

October 6, 1996

Colin Quigley

STUDY GROUP: Iconography

Eight International Meeting in Sedano (Burgos), Spain 15-19 May 1996

The idea of organizing a meeting on musical iconography in Spain originated in a work session, held in Madrid in 1993 at the occasion of the world congress of the International Musicological Society. That session had an audience surpassing in number and liveliness any other I can remember. This was a surprise for the Spanish colleagues themselves and provided for them the incentive to organize a meeting for our Study Group in their country. It was put together by Maria Antonia Virgili (University of Valladolid) and myself and took place in a lovely conference center, situated like an Athos monastery in a small valley in Northern Castilia (Sedano, Province of Burgos). As a topic we chose "Music and Dance in the Images of Popular and Courtly Feast in Southern Europe (1500-1750)."

A cornerstone in any historic research on performing arts is the knowledge of movement, playing technique, and instruments. Several papers examined paintings with this question in mind, separating the naturalistic from the fictitious. Lynn M. Brooks (USA) showed that in Baroque art the interest of painters in naturalistic reproduction of body movements is quite high, although they apply the knowledge eclectically. Barbara Sparti (Italy) found that almost the opposite is true for the 15th and 16th century. Elena LeBarbier (Spain) discussing an Asturian folk dance, arrived at a similarly skeptical conclusion. The meaning of dance representations lies mostly on the iconic level, they do not yield much for the reconstruction of movement. And yet this does not necessarily diminish the value of the visual arts for the choreologists. They are fascinating when examined with social and aesthetical concepts in mind.

The discussion for music pictures moved along similar lines. Two colleagues from Latin America (Egberto Bermudez, Colombia) and Victoria Eli Rodriguez (Cuba) examined material from that area. Cristina Bordas (Spain) revised the interpretations of images of Franco-Spanish chamber music scenes, Alicia Gonzales de Buitrago unearthed and discussed drawings of the Tarasca procession and Carmen Rodriguez Suso (Spain) took a fresh look at pictures of the Charivari. The gist of this

group of papers was that the main value of pictures lies in the ability of artists to provide the onlooker with icons of musical reality and identifiers of social, religious, and aesthetic aspects of a given music culture. More often than not, the information on the organological side is secondary.

Two other papers approached their subject from a completely different angle. Christopher Laferl (Austria) and Fernando Rodriguez de la Flor (Spain), both experts on Spanish literature and theater of the Golden Age, demonstrated that the most important point on a poet's or writer's agenda is to verbalize the evocative qualities of musical sound, music making, and dancing. Rhetorical principles are at work. Just as a Spanish king or an Italian duke plan and design festivities and displays of political power and noble glamour, writers use music in their designs of a world view - creating a fictitious theater or a fictitious concerto of emotions, thoughts, and ideas.

Somewhat in between the papers by musicologists and the scholars in literature were the contributions by theater historian Andrea Sommer (Austria) and art historian Teresa Zapata Fernandez de la Hoz (Spain). Discussing images of feasts in Italy and Spain they successfully illuminated the middle ground where music reality and pictorial vision meet. A similar route of analysis was pursued by Franca Camiz (Italy) speaking about feasts of Bacchus, and Daniel Tercio (Portugal) providing an amusing glimpse at music making monkeys on ceramic tiles covering the facades of churches and the walls of aristocratic gardens. And finally, Charles-Dominique Luc (France) provided a socio-historical perspective using his paucity of pictorial and textual evidence for the city musicians of Toulouse as an explanation for the societal codes about what was worthy of being preserved by a chronicler or illustrator and what not.

A special session was arranged to give four students of the University of Valladolid an opportunity to present short papers.

This meeting turned out to be one of the most successful we ever had. Some of the papers are presently being written as articles for *Imago musicae*. Plans are underway for meeting again and for establishing centers of music-iconographical documentation on the Iberian peninsula.

14 August 1996

Tilman Seebass

STUDY GROUP: Computer Aided Research - Finland Meeting 1996

The annual meeting of the Study Group on Computer Aided Research was hosted by the Music Department of the University of Jyväskylä (Finland) from 27 August to 1 September 1996 upon invitation by Prof. Helmi Louhivuori. The three main topics of the conference were:

Human and Technical Aspects of Database Systems

Supercomputing in Ethnomusicology

The Role of Networks for Ethnomusicology.

After a short opening by the Director of the Music Department, Ewa Dahlig (Poland) gave an introduction to EsAC (musical code used by a more and more growing number of ethnomusicologists). Tunes encoded in EsAC (over 14 000) include folk melodies from Germany, Poland, Spain, Australia, China, Israel, as well as children songs, Bach chorals, medieval church music, protestant hymns etc. This year were added Northumbrian small-pipe tunes and Polish protestant folk tunes.

Ulrich Franzke (Germany) wrote a new, improved version of EsLA (Essener Language) - a programming language designed especially for musicologists to make the work with EsAC databases more efficient. In his presentation (Newest Functions and Features of EsLA) Uli showed the new possibilities offered by his program. Later,

we spent the whole evening practicing on how to write our own analytical routines in EsLA.

Rytis Ambrazevicius (Lithuania - Extension of EsAC for Inputting Ethnomusicological Data), presented a long list of music notation options that should be added to EsAC to make more exact musical transcriptions possible. Wociecz Marchwica (Cracow, Poland) was talking about his project of encoding and analyzing Polish solo church songs of the 16th-17th CC. Talila Eliram (Bar-Ilan, Israel - Songs of the Land of Israel) has encoded in EsAC a corpus of some 200 Israeli melodies which, using EsLA, she analyzed and compared with non-Israeli repertory to find out the distinctive feature of her collection.

The problem of databases was also discussed in the paper by Masato Yako (Japan), "An Analysis of the Special Playing Techniques of the Shamisen in Nagauta Pieces". The author has developed his own system of encoding selected musical parameters including plucking technique descriptions. David Halperin (Israel), known to many EsAC users as one of the contributors to the system, gave this time a provocative speech on "The Perils of Quantifying Musical Parameters" which led to a long and very animated discussion.

The second topic of the conference was represented by one paper - Ralf Martin Jäger's (Germany) "The Internet Documentation of Traditional Turkish Music in 20th C. Prints at the University of Münster". The presented database is available under <http://www.uni-muenster.de/Musikwissenschaft/> and contains indexes of forms, composers, authors of lyrics, text incipits, maqams and usuls.

The third topic was formulated to give the hosts of the conference, scientists and students of the Music Department of the Jyväskylä University, an opportunity to present their own research. Petri Toiviainen (Modelling the Target-note Technique of Bebop-style Jazz Improvisation: An Artificial Neural Network Approach) concentrated on jazz simulations, while Jukka Louhivuori (Supercomputing and the Study of Variation in Folk Music) was talking about advantages and disadvantages of using super-computing for the analysis and simulation of spiritual folk songs of south-west Finland. Topi Järvinen presented a paper on "Tone-frequencies and Improvisational Thinking in Bebop-style Jazz Improvisations" in which he concentrated on some aspects of tonality. Tuomas Eerola (The Beatles: Computer Analysis of Stylistic Changes) distinguished 11 parameters typical of the so-called experimental period and 7 of the early period of this famous group and showed the distribution of these parameters throughout the whole career of "The Beatles", coming to interesting results. Philip Donner ("Empirical Ethnomusicology and the Challenge of Electronic Publishing) gave some practical tips how to present ethnomusicological data (graphics, animation, sound) using computers and Niko Hirvonen showed a prototype version of "Finnish Folk Instruments in CD-rom". Milan Rusko (Slovakia) gave an overview on PC-based acoustic analyses of sound made in Bratislava, and we were surprised to learn that this type of research may vary from sophisticated speech analysis to such practical applications as measuring the stress of chickens.

Beside all this intensive work, we spent one lovely day on lake Päijänne, first on a boat (with a diatonic accordion concert) and afterwards in an open-air museum for old Finnish building traditions. The most courageous participants went to the sauna, while others, instructed by Jukka Louhivuori who equipped us with knives etc., made Finnish folk instruments. On this occasion, some absolutely new folk instruments have been invented. We could try the excellent traditional Finnish food and listen to a kantele concert.

We owe many thanks to Jukka Louhivuori for all his efforts to organize this very fruitful and "family" meeting and for finding means to support those who needed help.

The next meeting of the Study Group of the Computer Aided research will take place in Dolna Krupa near Bratislava, directly after the ICTM World Conference, between 2nd and 7th of July 1997 and will be devoted to the study of variation. Further details will be announced in the next ICTM Bulletin.

30 Sept. 1996

Ewa Dahlig

STUDY GROUP: Music of the Arab World - 2nd Meeting 1996

The 2nd meeting of the ICTM Study Group on Music of the Arab World took place at the Maison Française at Oxford, October 4-6, 1996, by invitation of its director, Jean Claude Vatin. Scheherazade Hassan (Paris) organised this meeting. The Maison Française proved to be an excellent and stimulating meeting place. Its hospitality and excellent kitchen and wine were very much appreciated by all Arab, European and American participants of the meeting. The Study Group is very grateful to Jean Claude Vatin who had hosted us already eight years ago when we had our first meeting in Egypt (CEDEJ).

The two main themes of the meeting were *Bedouin and Tribal Music* and *Arab Music During the Ottoman Era*. Two extra sessions dealt with *Musical Instruments and Related Subjects in the Islamic World*.

Sessions on Bedouin and tribal music were organized according to geographical traditions. In the first session, devoted to North Africa, Monique Brandily delivered her paper on "Libye: Musiques sahariennes", and Leo Plenckers on "Music of the Khroumiri in north west Tunisia". Both papers were preceded by Jürgen Elsner's comparison of "Stylistic features of Bedouin and tribal music in Algeria, Egypt, Syria, Iraq and Yemen". In the second session, on traditions of the Arab Peninsula, three papers were discussed: Dieter Christensen on "Bedouin arts in transition: the Badu-hadher continuum in Sohar", Philip Schuyler on "A Yemeni religious chanter in the 20th century", and Habib Yamine on "Musique et identité tribale dans la vallée et Ahjur-Hauts plateaux yéménites". The third session on this topic had papers by Abdul Hamid Hammam on "The roots of Bedouin singing" and by Sa'adi al Hadithi on "Bedouin songs from Syria, Iraq, and the Najd region".

The second theme of the meeting, Arab music during the Ottoman era, was discussed in a panel with four papers. Two were based on manuscripts and addressed historical traditions: Owen Wright's "Reflections on the Ottoman Arab contacts", and Eckhard Neubauer's "Sources of Arabic music during the Ottoman era". The other two papers concerned specific repertoires, Ruth Davis' "Ottoman influences on Arab Music in Tunisia in the 18th century", and Scheherazade Hassan's "Music in Baghdad at the end of the 19th century".

Papers on musical instruments were presented by Jeremy Montagu "The forked shawm - an ingenious invention", Veronica Doubleday "The frame drum as women's ritual instrument in tribal societies of the Islamic world", and Anne van Oostrum "A comparison of the repertoires of two Egyptian flutes, the nay and the kawwala".

In the last session, papers on related subjects in the Islamic world were delivered by Jean During "Nouvelles perspectives sur le histoire récente de la musique persane", Razia Sultanova "Uzbek epic singers of Muslim tradition", and John Bailly "Melodic modes of Herat in the late 19th century".

In the second evening of the conference, a beautiful concert was organized in the small concert hall of the Maison Française. Sa'adi al Hadithi, one of the participants of the Study Group, performed Bedouin songs from the Upper Euphrates in Iraq, followed by Aicha Redouane who sang Egyptian songs of the beginning of the 20th century. She was accompanied by the qanûn player Salah al Din Mohamed and by Habib Yamine on the daff.

During the business meeting, members thanked Dr. Scheherazade Hassan for the work she has done over the past eight years for the Study Group. She was reelected by acclamation. The co-chair, Mahmoud Guétat, had not declared himself willing to continue. His tasks will be taken over by Eckhard Neubauer and Leo Plenckers.

The Study Group discussed the research perspectives for the coming years and decided to concentrate on two subjects. The first will be on the history of Arab music during the last four centuries. A detailed project will be formulated and organized by Scheherazade Hassan and Eckhard Neubauer.

The second project will concentrate on Arab terminology of music and may be considered as a continuation of al-Faruqi's *An Annotated Glossary of Arabic Musical Terms*. Scheherazade Hassan and Leo Plenckers will prepare its organization. The next meeting of the Study Group will be held, if possible, in Morocco within two years.

9 October 1996

Leo Plenckers

STUDY GROUP: Anthropology of Music in Mediterranean Cultures

Bari Conference 27-30 June 1996

Interdisciplinarity again characterized the meeting of the STG in Bari, Italy on 27-30 June 1996, in conjunction with the conference and festival, "Musicisti del mediterraneo - Storia e antropologia" ("Musicians in the Mediterranean - History and Anthropology"). In particular, the perspectives and methodologies of history and anthropology were brought to bear on music, musicians, and musical transmission in the Mediterranean and beyond, that is in diasporic cultures whose histories originated in or intersected with the Mediterranean. Participants also examined history and anthropology as two disciplinary frameworks for the study of music, in other words, the fields of historical musicology and ethnomusicology. Mediating these seemingly opposing concepts in the conference's theme was the further component of the theme, the "musicians" as agents not only of music making but also in the construction of history. During the course of the conference, scholars from both sides of the disciplinary boundaries explored ideas and themes beyond their own traditional domains, thereby opening particularly fruitful discussions and charting new territories for future cooperation.

The opening day of the conference focused on the larger themes of the conference itself, history and anthropology. Convened at the University of Bari, the opening session comprised two keynote addresses and several briefer case studies or applications of historical and anthropological methods to the study of music. Giovanni Muto, political historian from the University of Naples, surveyed different historiographical approaches to the Mediterranean in the "historical" keynote. Drawing widely from numerous intellectual traditions and different parts of the Mediterranean, Muto illustrated the importance of the Mediterranean as a source for historiographical theory itself, which is to say, as a prototype for representing history in Western as well as non-Western cultures. Indeed, it is precisely because of its position on the borders between the West and the non-Western that the Mediterranean is so rich in historiographical traditions. Muto concluded by arguing for *topoi* of continuity, not least

among them the political structure of the court and the city throughout the Mediterranean. Philip V. Bohlman (Universities of Vienna and Chicago) presented the "anthropological" keynote in the opening session. By taking myth and music as intersecting themes in the diverse cultures of the Mediterranean, Bohlman argued for an anthropological history of music. Drawing further on the biblical metaphors for diaspora in the book of "Deuteronomy," he proposed that the Mediterranean serve as a theoretical model for ethnomusicological histories of diaspora, for example along Atlantic littoral and in the New World.

The second day of the conference was devoted entirely to anthropological and ethnomusicological approaches. Moved up the Adriatic coast to the medieval Templar's Hall in Molfetta, the conference continued with morning presentations by Amnon Shiloah (Hebrew University of Jerusalem) and Karl Signell (Center for Turkish Music, University of Maryland, Baltimore County). Shiloah focused the search for common themes even more by concentrating on the musician, especially the common roles of music makers in Muslim and Jewish cultures. Reflecting on decades of research in the Eastern Mediterranean, Shiloah illustrated the ways in which ideas about music, rather than music itself, cross the boundaries between the major religions of the Mediterranean. Karl Signell dramatically shifted the Mediterranean themes of the conference to the United States and the ethnic communities formed by Mediterranean immigrants. With a wide range of field recordings, Signell emphasized the importance of individual musicians in transmitting specific genres and traditions, and then in constructing diasporic music cultures.

Papers in the afternoon session expanded upon the themes of individual musicians, immigrant cultures, and diaspora, adding to these themes the anthropological consideration of musical instruments and musicians' biographies. In a paper with a sweeping scope Tullia Magrini (University of Bologna) examined the changing relation between the Cretan musician, Kostas Papadakis, and the instruments, repertoires, and contexts in which he played as a representation of emigration, diaspora, and the changing historical forces in the Mediterranean. Nico Staiti (University of Bologna) continued to focus on musical instruments, drawing however on his historical research in musical iconography and his ethnographic research with musicians in Sicily. Diversity and multiculturalism informed the approaches brought by Svanibor Pettan (Institute of Musicology, Zagreb) and Enrique Camara (University of Valladolid) to their presentations. Pettan posed the politically and methodologically relevant question, to what extent can we perceive Mediterranean themes in the musical identity of Croats? Without answering the question unequivocally, Pettan showed that national studies contain many of the fundamental issues that the STG itself is attempting to address. Camara presented a national study of a different sort by drawing upon his field studies of the Spanish diaspora culture in Argentina. Given the centuries-long immigration of Spaniards to Argentina, Camara's paper clearly illustrated the difficulty of separating historical from anthropological approaches.

As the conference returned to Bari for its third day, it also moved to a more specific thematic area, the "Exchange of Musicians and Theatrical Troupes between Italy and the Iberian Peninsula." As a whole the papers challenged prevailing notions that the history of opera should chronicle individual composers, opera houses, and music-dramatic genres. Instead, the history of opera has been the result of mobility and exchange as musicians traveled from country to country. Exchange, moreover, characterized the interaction between genres and across social boundaries, for example between religious and secular practices. Following position papers by Juan-José

Carreras (University of Saragozza) and Manuel Carlos de Brito (Free University of Lisbon), a coterie of Spanish scholars underscored the need for new approaches to Iberian music drama, particularly more ethnographically and anthropologically informed approaches.

Afternoon papers transformed the challenges of the morning papers into a clarion call for a new interdisciplinarity. Louise Stein (University of Michigan) and John Griffiths (University of Melbourne) not only introduced their own attempts to ask questions about the different artistic practices that shaped music drama in the Mediterranean, but also demonstrated the ways in which interdisciplinary approaches could potentially reshape the ways in which history itself was constructed. Jean Duron (Center for Baroque Music, Versailles) and Michele Rak (University of Arezzo) also pushed at disciplinary boundaries by interpellating the boundaries slapped on music drama by the early-music movement, boundaries that neutralized the processes of change and difference that characterized these musics at the time of their composition. During the course of the historical papers on the third day, it became increasingly evident that the processes of exchange brought about by musicians in the Mediterranean bore resemblance to the processes of diaspora that the anthropological papers had so forcefully raised on the previous day.

On the final day of the conference, with its theme of "Ceremonial Musicians and Musical Chapels in the Mediterranean of the Modern Era," a group of distinguished music historians provocatively proposed ethnographic themes and methods that stood to transform their discipline. Claudio Annibaldi (Conservatory of Rome) opened with a position paper, in which he detailed the anthropological approaches in his own research. Giulio Cattin (University of Padua) and Iain Fenlon (King's College, Cambridge University), both active participants in the STG, moved from the theoretical to the more concrete topics of their own research as well as of colleagues in their respective fields, demonstrating that ceremony and ritual were not isolated events in history, but rather ongoing processes that respond to cultural change. Neither Cattin nor Fenlon shied from hard questions about the truly anthropological character of the research methods themselves. Is historical research just like anthropological research? Or can it adopt methods that change the ways in which the historian enters the field? The closing papers by David Bryant (Cini Foundation, Venice), Elena Quaranta (Center for Music Paleography, Cremona), Paolo Emilio Carapezza (University of Palermo), Dinko Fabris (Conservatory of Bari), and Jean Lionnet (Center for Baroque Music, Versailles) offered additional case studies from diverse areas of historical musicology to bolster the call for increasing the historian's awareness to the processes studied by the anthropologist and the ethnomusicologist.

Musical performances enriched the conference and further provided points of discussion related to history and historicism, as well as the representation of the past in the present. Medieval music, particularly repertoires associated with women, provided the basis for the performance by La Reverdie on the second evening. The first modern performance of Francesco Provenzale's *Stellidaura* (1674), in a spectacular edition by conference organizer, Dinko Fabris, provided the high point of the third day, which had been devoted to music drama in the Mediterranean.

Although the conference brought together an incredibly diverse and international group of scholars, a number of common themes emerged. Primary among these was diaspora, whether as a process of historical movement and dispersion as a response to political crisis or as the exchange of musicians and the flow of musical genres and styles. In contrast, centers and stages constituted another common theme, for example,

in Giovanni Muto's emphasis on the cultural role of courts and in the Iberian scholars' attention to opera and music drama. Narrative — in very different forms — provided a further topos shared by historians and anthropologists: narrative in myth, narrative in theatrical traditions, and narrative in popular music and the construction of identity. It was quite striking that the constructs of history proliferated during the course of discussions, in a sense becoming "histories" that take place at various levels and derive from complex processes and media of transmission. This plural presence was already evident in the reference to "musicians" in the conference name, that is musicians as individuals and agents, rather than simply as actors who play out the larger forces of music history. Finally, the papers and presentations during the conference underscored the importance of the Mediterranean as a phenomenon of world history and international music traditions. The Mediterranean was — and is — a center for the interaction of world religions, a source for settlement in North and South America (and elsewhere, e.g., in Australia), and an ethnomusicological landscape lending a special historical tension to diaspora. Confronting these common themes, the conference participants discerned points of tension and uncertainty, but took up the challenge to chart new areas for future collaboration and conferences.

The meeting of the STG and the conference benefited from considerable generosity and support. As always, the STG enjoyed its special collaborative relation with the Olga and Ugo Levi Foundation of Venice and the creative engagement of its chair, Tullia Magrini. Further financial support from the European Union, from numerous Italian universities, and from local and regional cultural organizations in Bari and the province of Puglia assured that the conference was exemplary in every way. Special thanks from the STG are due not only to these many organizations, but also to Dinko Fabris and his colleagues in Bari, whose tireless efforts made the conference possible. It is planned that the discussions and exchanges that began at the conference will find their way into print, disseminating for anthropologists and historians of music the debates about the interaction of their fields in the Mediterranean and in the histories and diasporas that owe their origins to the Mediterranean.

October 1996

Philip V. Bohlman

LIAISON OFFICER: Brazil - Report 1995-96

Since the 1970's traditional music has become an ever more important subject matter of teaching and research in many academic areas in Brazil, from music proper (musicology, ethnomusicology, musical education) to the human sciences (anthropology, sociology, history), to communication, literature, linguistics and other fields of the academia.

Among the results of this effort are a significant number of theses and dissertations on popular, folk, art and Indigenous musics — many of them already published as books — as well as journal articles on traditional Music.

Additionally, traditional music has been included as an important domain for documentation, research and diffusion in the activities of some governmental cultural institutions such as the *National Foundation for the Arts* (Funarte, Rio de Janeiro) and the *Cultural Center of São Paulo*. Books, contributions to periodicals and discs are the typical products of this also extremely relevant endeavor.

During the same period, learned societies such as the National Association of Graduate Research and Teaching in Music (ANPPOM, founded in 1988) and the Brazilian Anthropological Association (founded in 1953) have brought together scholars and students in symposia, seminars and conferences on traditional music.

ANPPOM has established graduate programs in music.

Finally, traditional music has been an increasingly prominent topic for grant applications on the agenda of federal aid institutions such as the National Council for Scientific and Technological Development (CNPq), the Coordination for Advanced Studies of the Ministry of Education (CAPES), the Ministry of Culture as well as of some state agencies like the FAPESP (Foundation for the Advancement of Research, São Paulo).

Although the present situation of traditional music studies in Brazil is now clearly better than it was prior to the 1970s, it is not ideal for a country that is famous for its musicality, in which music is *the par excellence* language for the construction of identities, and which, not incidentally, is the sixth phonographic marketplace in the world.

The positive results of the last two decades reflect the dedication of scholars and students rather than the explicit involvement of federal and state governments towards its advancement: Brazil, until now, does not have coherent policies toward musical archiving which could adequately serve the tasks of conservation, study and diffusion of its musical treasures; and its scientific community is very small and far spread.

In order to face this situation it is crucial to create more effective channels for communication between the involved academic and cultural institutions and learned societies. Only this can result in a more fruitful organization of the scientific community toward the exchange of ideas and, crucially, the formation of consensus for public action.

In this report I will limit myself to outline three events of particular interest for the characterization of the situation of traditional music studies in Brazil during the two years here under consideration.

The first of them is ANPPOM's VIIIth Annual Meeting, held in João Pessoa (Paraíba) on September 18-22, 1995, under Prof. Ilza Nogueira's (Federal University of Paraíba) general chairmanship. The meeting involved about 60 participants, typically scholars and students from the 9 graduate programs in music in Brazil and some special invitees from abroad (Italy and the USA). Its central theme was *The Articulations Between the Musical Discourse and the Discourse about Music*. I will focus my observations here on the sub-areas of musicology - which includes ethnomusicology in ANPPOM's meetings - and musical education, only very partially covering those ones of composition and interpretive practices.

The following major papers were presented:

1. *The Musical Discourse and the Discourse about Music: Incompatible Communication Systems?*, Gerard Béhague (Texas University, Austin)
2. *Music and Musical Criticism: Incompatible Languages?*, Enrico Fubini (University of Turin)

The following round tables (RT), reports (R) and workshops (W) were of special interest for the area of traditional music studies:

1. *Nature and Culture in the Musical Language* (W), Enrico Fubini (University of Turin)
2. *The Educational Activity as a Factor of Interdependence Between the Musical Discourse and the Discourse about Music* (RT), Alda de Oliveira (organizer, UFBA), Irene Tourinho (USP), Liane Hentschke (UFRGS), Vanda L. Bellard Freire (UFRJ)
3. *CAPES and the Area of Music* (R), Manuel Veiga (UFBA)

4. *CNPq and the Area of Music* (R), M. Montandon (CNPq)
5. *Historicity of Music* (W), Enrico Fubini (University of Turin)
6. *Reflections about Contemporaneity* (RT), Lorenzo Mamm (organizer, USP), José Maria Neves (UNI-RIO), Jorge Coli (State University of Campinas)

Besides papers, round tables and workshops there were 6 sessions of communications in composition (1), musicology (2), musical education (1), and interpretive practices/musicology (1). A total of about 35 papers were presented in those sessions. The sessions on musicology (organized by Martha Ullhôa [UNI-RIO]), Didier Guigue (Federal University of Paraíba) and Manuel Veiga [UFBA]), musical education (Raimundo Martins [UFRGS]) and interpretive practices/musicology (Diana Santiago [UFBA]) were of special interest for the area of traditional music studies.

The second event were sessions held by the the working group, *Music, Culture and Society: Recent Researches in Musical Studies in Brazil*, which took place during the XXth Biannual Meeting of the Brazilian Anthropological Association in Salvador (Bahia) on April 14-18, 1996, organized by myself. Its principal aims were to survey and articulate the recent theoretical, methodological and thematic tendencies of research on music in Brazil, as it is being done from within anthropology, the human sciences in general, and music. The program of the working group, which enrolled scholars and students from major graduate programs throughout the country - mainly in anthropology, sociology and music -, was the following:

First session:

1. *About Music and Musicians in Brazil in the XIXth Century: Aesthetics, Power and Social Asymmetry in an Extreme South Community*, Maria Elizabeth Lucas (Federal University of Rio Grande do Sul [UFRGS])
 2. *The Gypsy Samba: A Musical Ethnography of the Calon Community of Rio de Janeiro*, Samuel Araujo (Federal University of Rio de Janeiro [UFRJ]) and Antonio Guerreiro (University of Rio de Janeiro)
 3. *The Rhythms of Identity*, Carlos Benedito R. da Silva (Federal University of Maranhão)
 4. *Reggae Music: Its History and Influence in the Society of Terezina*, Dailme M. da Silva, Francis M. Boakari, Solimar O. Lima (Federal University of Piauí)
 5. *Rap Music in Florianópolis: An Aesthetic Experience*, Angela M. de Sousa (Federal University of Santa Catarina [UFSC])
 6. *Music as a Differential Axis of Integration in Salvador's Carnival*, Milton Moura (Federal University of Bahia [UFBA])
 7. *The Effects of Globalization on Bahian Music and the Management of Ethnic Identity in this Process*, Petra Schaeber (Free University of Berlin)
 8. *African Pop Musical Culture and Bahian Black-Mestizo Youth: The Case of "Timbalada"*, Arivaldo de L. Alves (UFBA)
- Discussants: Ruben Oliven (UFRGS) and Angela Lühning (UFBA)

Second session:

1. *Work, Woman and Money in Brazilian Popular Music*, Ruben Oliven (UFRGS)
2. *Elements of a Savage Symphony: The Musicography and the Melodic Bestiary of the Arara Indians (Karib, Pará)*, Mármio Teixeira Pinto (Federal University of Paraná)
3. *An Anthropological Analysis of Greek Organology: Aspects of the Opposition Between Lira and Aulos*, Fábio V. Cerqueira (University of São Paulo)

4. *Animals through Music*, Inge Thieme (USP)
 5. *Introduction to a Musical Ethnography Amongst the Nhandeva Indians of Sao Miguel, Biguaçu, Santa Catarina*, Deise L. Montardo (UFSC)
 6. "Get Down, Get Funky": *Notes Toward an Interpretation of the Narrative of Popular Groups Expressed Through Rap Music*, Ben Berardi (UFRGS)
- Discussants: Manuel Veiga (UFBA) and Samuel Araújo (UFRJ)

Third session:

1. *Language and Music*, Manuel Veiga (UFBA)
2. *The First Sound Recordings of Candomblé Music or the Traps of Historic Research in Ethnomusicology*, Angela Lühning (UFBA)
3. *Between the Local and the Global: Music and Interethnic Contact*, Cássio N. I. de Souza (USP)
4. *Afro-Brazilian Religious Songs*, José A. S. da Silva (Federal University of Pernambuco)
5. *The Opposition Between the Rural and the Urban in "Caipira" Music: A Study about the "Casa do Violeiro do Brasil"*, Nelson M. S. Junior (University of the São Paulo State)
6. *The Black Influence in Bahian Music: The Use of Percussion in Rituals and Celebrations*, Yolanda P. Paradella (UFBA)

Discussants: Maria Elizabeth Lucas (UFRGS) and Rafael José de Menezes Bastos (UFSC)

The last of the mentioned events is ANPPOM's IXth Annual Meeting, held in Rio de Janeiro, August 5-9, 1996, in the facilities of the University of Rio de Janeiro (UNI-RIO) under Prof. José Maria Neves' general chairmanship. I will concentrate my observations on the sub-areas of musicology and musical education.

The meeting's major papers were the following:

1. *Toward the Emancipation of the Research on Music in Brazil - Some Considerations*, Gerard Béhague (Texas University, Austin)
2. *Governmental Aid Agencies and the Area of Music: Achievements and Prospects*, Ilza Nogueira (Federal University of Paraíba/CNPq)
3. *The Present Situation of the Research in Musicology in Brazil*, Manuel Veiga (UFBA)

The following round tables of the present meeting were of special interest for the area of traditional music studies:

1. *Work Processes in Recent Musicological Researches in Brazil*, Marcos B. Lacerda (organizer, USP), Maria Elizabeth Lucas (UFRGS), Samuel Araújo (UFRJ), Rafael José de Menezes Bastos (UFSC)
2. *Rethinking the Research in Musical Education in Brazil*, Vanda L. Bellard Freire (organizer, UFRJ), Alda de Oliveira (UFBA), Esther Beyer (UFRGS), Jussara Souza (UFRGS)

Besides papers and round tables, ANPPOM's IXth Annual Meeting included 16 sessions of communications (four each day; in composition, musicology, musical education, and interpretive practices) in which a total of about 80 papers were presented. Particularly those sessions on musicology (organized by Carole Gubernikoff [UNI-RIO], Luiz Paulo Sampaio, Regis Duprat [UNESP] and Manuel Veiga [UFBA]) and musical education (Helena Rosa Trope [Brazilian Conservatory of Music], Irene Tourinho [USP] and Silvio Mehry) were of great interest for the area of traditional music studies.

As one can grasp from the programs of the three events here outlined, the

present situation of traditional music studies in Brazil is promising. It is characterized by a strong diversity on thematic, methodological and theoretical terms. This not only re-affirms and reflects the area's congenial multidisciplinary pertinence in the country but also points to the constant dialogue that Brazilian scholars maintain with their colleagues around the world. The academic fields of music, anthropology and sociology seem to perform an especially important role toward this achievement. Although diverse, the profile under consideration seems to be grounded on solid bases, the most relevant of them being an ethnographic/historic imperative - envisaged as a basic step toward the ideal of a meaningful comparison - and a non-dilemmatic approach to comprehend music.

16 September 1996

Rafael José de Menezes Bastos

LIAISON OFFICER: Estonia - Report 1992-96

An essential part of folk music research in Estonia and the coordination of activities in this field is conducted at the Folk Music Department of the Institute of the Estonian Language at the Estonian Academy of Sciences, supervised by Dr. Ingrid Rüütel. The Folk Music Department cooperates with universities and other institutions of folklore and culture (Estonian Folklore Archive, Folk Culture Centre, Viljandi Culture College). Its researchers take part in the activities of several organizations and societies with corresponding interests (Folklore Association Baltica, Foundation Fenno-Ugria, Academic Folklore Society, Estonian Language Society, Folklore Society etc.). Major areas of activities are summarized as follows:

1. Research, documentation and publication of Estonian traditional music

Research of traditional music in Estonia is concerned with the most ancient categories of vocal music: pre-song genres (laments, imitations of natural sounds, incantations, herding calls, commands, vocal dialogues by herdsmen, etc.); the oldest folk song melodies (structure, acoustic characteristics, typology, reference to texts and song categories, performance); their relation to the Finno-Ugric and Baltic traditions. The changes of traditional culture in contemporary environment have been observed with particular interest.

The most important work published in this field is the habilitation thesis of Dr. Phil I. Rüütel: *Estonian Folk Music Layers in the context of Ethnic Relations*. Abstract of the thesis of the habilitated doctor of humanities in the field of folklore studies. Vytautas magnus University. Institute of Lithuanian Literature and Folklore. Vilnius 1995, 23 p.

The Folk Music Department issues a series, *Ars Musicae Popularis* which carried articles by Anu Vissel (1992) on Estonian herding vocal music, and by Ingrid Rüütel (1994), containing a collection of papers discussing essential problems of the older layer of the Estonian song tradition from the perspective of ethnic relations: historic development of the Baltic Finnic folk song, the archaic non-runoverse song genres, layers and peculiarities of the song tradition of the Setu group from South East Estonia.

Folk music researchers have compiled some anthologies of Estonian folk music recordings: *Setu Songs*. Compiled by Vaike Sarv. MIPU CD 104. Helsinki 1993. *Voix des Pays Baltes. Chants traditionnels de Lettonie, Lituanie, Estonie*.

Documents d'archives. Compiled by Vaike Sarv. INEDIT Maison des Cultures du Monde. Paris 1994. *Suu laulab, süda muretseb*. (Estonian folksongs and instrumental music). Compiled by Ingrid Rüütel. CD. Tallinn 1994.

Released were also several cassettes with Estonian instrumental music. A continuous task of the Department is the documentation and research of folk music of other Finno-Ugric traditions (Votic, Vepsic, Livonian, Hanty and Mansi). During recent years special interest focused on the Samoyeds (Nganassan and Nenets). In 1995, Triinu Ojamaa completed her thesis, "From the confines of Music: Nganassan Bird and Animal Sound Imitations", which is about her documentation and study of Nganassan and Nenets traditional music. Summer 1994 she contributed field work material from the Yamal-Nenets National District on the Yamal Peninsula and is now concentrating on text - tune relation in North Samoyed songs. We have continued to audio and video record Finno-Ugric folk musicians and singers who have visited Estonia. Some LP and cassette recordings have been released with Estonian Folklore Archive material: *Folk Songs of Ingerian Finns*. Compiled by Ingrid Rüütel. C 80. Tallinn 1994.

The Folk Music Department continues to document and record Estonian traditional music and is depositing its collected material in a central archive, the Estonian Folklore Archive in Tartu. Several ethnomusicological, folklore and/or sociological projects were carried out with the help of questionnaires, to get a better understanding of contemporary folklore. K. Kuutma is finishing her M.A. thesis on "A socio-cultural treatment of folk parties from village party to song festival," and Anu Vissel worked last year on the structure of parents' song lore.

Current information on Estonian ethnomusicology can be found on the homepage of Estonian folklore: <http://haldjas.folklore.ee/~rli>.

2. Cooperation with folklorists and scholars in other neighboring fields

Compilation of the large-scale publication, *Vana Kannel* (Monumenta Estoniae Antiqua) continues as a joint effort of folklorists and ethnomusicologists. The next volumes will present traditions from the parishes of Johvi-lisaku, Kihnu, and Lügänu. Another cooperative project is the documentation and study of modern traditions (school folklore, student folklore, etc.). Anu Vissel completed her thesis on "Traditional and Recent Features in Kinetic Games Used by Estonian Children Today".

In recent years, Estonian ethnomusicologists made good contacts with linguist and researchers of acoustics from Tartu University. T. Ojamaa has taken part in several joint projects with Finno-Ugric linguists. She and T. Särg worked under the supervision of Dr. Jaan Ross.

Music researchers participated also in short-term local projects. With the aim of studying and promoting local traditions, researchers have joined local municipalities in compiling and publishing regional surveys of traditional culture. The first collection of such kind, *Virumaa rahvakultuurist* (*The Traditional Culture of Virumaa*), was published in 1992, with contributions from folklorists, archaeologists, dialectologists, ethnographers, ethnochoreologists and ethnomusicologists and edited by I. Rüütel. Volumes on Saaremaa and Tartumaa are in print.

3. International cooperation

This section may be divided into two subdivisions: continual contacts with Finno-Ugric and Baltic ethnomusicologists, and recently extended cooperation with other international organizations.

Finno-Ugric researchers of traditional music have arranged joint seminars, conferences, and scholarly publications already for decades. The re-establishment of an independent Estonia helped to re-open the Kinship Days during the 2nd week in October, featuring meetings with Finno-Ugric cultural figures and folklore groups, academic conferences on various Finno-Ugric linguistic, folkloristic, ethnomusicological, political and other aspects. The organizing body of these events included always researchers of traditional music. During the Kinship Week in 1993, a Finno-Ugric conference was held on "Authentic Folklore and the Contemporary Folklore Movement". Finno-Ugric ethnomusicologists and folklore movement specialists analyzed the state of traditional folk culture among various people, and discussed the possibilities of how to protect that heritage from the impact of aggressive mass culture. Consideration was also given to current reciprocal relations between traditional, professional and mass culture. Another conference in Estonia was held October 17-20, 1996 on *Folk Song and Music as the Carrier of Identity and the Object of Cultural Exchange* with participation from researchers of Baltic (Latvia, Lithuania) and Finno-Ugric (Vepsic, Saami, Finnish, Mari, Mordvinian, Udmurt, Hungarian, Hanty and Estonian) folk music and song.

International cooperation has also developed on a wider scale. Estonian scholars attended conferences arranged by the Nordic Institute of Folklore in Turku (1992: A. Johanson, I. Rüütel, T. Särg, A. Vissel); in Copenhagen (1993: I. Rüütel, A. Vissel). The UNESCO Year of Family was celebrated by the Nordic Institute of Folklore and the Institute of Estonian Language with a joint conference, "Family as the Tradition Carrier". The meeting took place 20-24 May in North Estonia (Vosu). Folklorists, ethnomusicologists, ethnographers, sociologists, and family researchers from Scandinavia and the Baltic and Finno-Ugric countries came together to analyze family problems. One third of the presentations dealt with ethnomusicology and discussed the Norwegian, Swedish, Latvian, Ingerian Finnish, Estonian, Mari, Mordvinian, Udmurt, Hungarian, Komi and Nganassan traditions. The significance of family both in traditional and changing contemporary societies was considered not only as preserving and transmitting music traditions, but also cultural identity under particular political pressures. Papers dealt with folk music genres transmitted inside the family, common and exceptional chains of tradition transmission with various people, and genealogies of renown singers and musicians, their repertoire, performance peculiarities and effect on local traditions.

Relations with our Baltic colleagues have become rather active. September 1994, K. Kuutma, T. Ojamaa, T. Särg and A. Vissel participated in the folklore conference, "Folk Song: Text and Voice" in Latvia (Jurmala); A. Vissel attended a December conference in Lithuania (Vilnius), "Professor August Robert Niemi and Comparative Folklore Investigations of the Balts and Baltic Finns". March 1995 saw the establishing of the Baltic Institute of Folklore by academic folkloristic institutions of the three Baltic States - Estonia, Latvia and Lithuania. The main task of BIF is the co-ordination and promotion of folklore and research in the Baltics and the development of ties with institutions and individuals from outside of the Baltic region

interested in these subjects. Ingrid Rüütel represents Estonian ethnomusicologists on its board. A Journal of BIF is in preparation. Ready to go to press are the first volume, prepared in cooperation with Lithuanian and Estonian folklorists, and the second, with articles from Estonian folklorists including, among others, Taive Särg's article on *Ars Musicae Popularis*, series of the Folk Music Department.

The World Congress of Finno-Ugric Studies, August 10-15, 1995, in Jyväskylä, Finland was held with participation from many Estonian ethnomusicologists. The influence of musical traditions of Baltic and Balto-Finnic peoples on old Estonian runo tunes was touched upon in the plenary speech by Ingrid Rüütel. T. Ojamaa spoke about the imitations of sounds of birds and animals. Melodic variations caused by poetical text were discussed by Taive Särg. Janika Oras analyzed children's tunes of the island Saaremaa. Vaike Sarv observed religious origins and functions of Setu laments. Anu Vissel introduced layers of different ages in Estonian children's running and jumping games.

During the discussed period, Estonia participated at CIOFF (Council International des Organisations de Festivals de Folklore et d'Arts Traditionelles) conferences and world congresses, represented by I. Rüütel as president of "Baltica", the Estonian, Latvian and Lithuanian folklore association (Czechoslovakia 1992, Ireland 1993, Malaysia 1994, Denmark and Lithuania 1995.) Ingrid Rüütel gave a paper, August 1994, in the Turku international conference "Music and gender". 1995, she took part in the conference of the Baltic and Nordic Council in Riga and in the seminar of the European Centre for Traditional Culture in Budapest. K. Kuutma visited the UNESCO conference in Straznices, Czech Republic, and the conference of Latvian Folklore Archives and Indiana University in Riga. A. Vissel presented a paper in the 9th Vinogradov conference in Pertskoi, Russia. Oie Sarv took part in the conference of minorities in Ahvenamaa, Finland, and in the UNESCO conference "Music, course of balance and tolerance - a multicultural pilot project for Europe" in Switzerland. K. Kuutma and A. Vissel attended also the "Contemporary folklore" conference in Tartu. In 1996, Ingrid Rüütel participated in the congress of the Finno-Ugric nations and T. Ojamaa in the folk dance conference in Budapest.

4. Dissemination of folklore, participation in folklore movement

Estonian ethnomusicologists are closely associated with the folklore movement. Two international folklore festivals, "Baltica '92" and "Baltica '95" were arranged in Estonia, and Estonian researchers participated in various ways: as members of the organizing committee, of the artistic council or as directors of folklore groups. Local folklore festivals take place during summertime now all over Estonia. In the last months of 1994, various districts started seminars for folklore group directors and lectures about local traditions, etc. The training for folk group directors will start at the end of October 1996, with a series of lectures including an introduction on the typology of Estonian folk tunes.

Folklorists continue to make programmes for mass media, TV and radio. A number of TV films have been released lately: 11 films about the island Kihnu ("Ceremony of Baptism", "Funeral", "Kaevndu Anni's Story" etc. - profiles of outstanding tradition carriers) and 2 films about Setu cultural traditions ("Women's Feast in Polovina", "Three Setu Folk Tale Songs"). Setu and Kihnu are two cultural regions in Estonia where traditional music and folklore is preserved to some extent in

its authentic context.

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October 1996

Anu Vissel

LIAISON OFFICER: Madagascar - Activités 1995-96

Au mois de décembre 95, le Musée de l'Académie des Arts, des Lettres et des Sciences nous a sollicités pour organiser une exposition sur les instruments traditionnels de Madagascar. Plus de 150 objets ont été représentés. Celle-ci ayant à la fois un caractère historique, didactique et esthétique, nous avons essayé de montrer les instruments de musique:

- par typologie
- de différentes régions de l'Ile
- avec les différents matériaux utilisés (de nos jours, des matériaux de récupération sont aussi employés pour la fabrication des objets, à cause de la détérioration de l'environnement).

Les étiquettes ont été traitées d'une manière exhaustive avec les contextes d'utilisation, les techniques de jeu et les musiciens.

Cette exposition, dont la durée a été d'une année, a connu énormément de succès auprès des écoliers, des étudiants, des chercheurs, des touristes et du grand public en général.

Outre l'enseignement, nous conseillons et aidons les étudiants et chercheurs soit pour leur mémoire ou leur thèse. Ceux-ci sont pas seulement des nationaux mais également des chercheurs étrangers européens, américains ou asiatiques. Nous sommes fiers de ce que la musique malagasy après avoir intéressée commercialement les producteurs étrangers (entre 1989-1994) concentre de plus en plus l'attention de scientifiques de différentes universités reconnues. Même des étudiants malagasy à l'extérieur du pays, dans les universités en France, par exemple, enseignent la musique traditionnelle de leur pays. C'est ainsi qu'un groupe d'étudiants français ont l'intention de faire un workshop (ateliers, concerts, conférences) avec des instruments de musique en voie de disparition à travers l'Ile. Par exemple: le *katiboky* xylophone sur cuisses, les *kiloloky* sifflets et autres instruments à percussion. D'autres, aux Etats Unis, enseignent la technique vocal de nos chants des années 20, le *kalon 'ny fahiny* qui utilise une voix nasale aigue pour les femmes et une voix grave pour les hommes. Au cours des chants, les consonnances ou dissonances qui résultent de la rencontre les mélodies vocales différentes constituent l'originalité de ceux-ci. De plus, la tonalité des notes principales ne doivent-être jamais "juste". Ceci a son importance, dans la mesure où le sens de la justesse au sens occidental diffère de notre justesse traditionnelle.

Les autres activités du bureau sont également la collaboration à la production de CD. Le mois dernier est sorti sur le marché un CD sur la musique de l'Androy (Sud de Madagascar) connu pour son originalité. En effet, cette partie de l'Ile comme celle du Sud-Ouest a su préserver des tonalités et des manières de chanter spécifiques.

Ayant été Ministre de la culture et de la communication, jusqu'il y a peu de temps, nous avons essayé de promouvoir la connaissance des jeunes musiciens et chanteurs mais aussi favoriser la sensibilité des artistes sur la protection de l'environnement qui est devenu un des problèmes majeurs de notre monde aujourd'hui et de notre pays en particulier.

Enfin, au plan publication, nous avons rédigé un ouvrage qui comporte 3

parties: la 1ère partie est un essai historique sur la musique malagasy (travail qui n'a encore jamais été entrepris), la 2ème partie, comprend une analyse tonale du *sodina* flûte traditionnelle, à partir d'échantillons (une centaine) couvrant les régions de l'île, une étude du *valiha* cithare tubulaire en bambou. Enfin, en 3ème partie, un catalogue des instruments de musique de l'Institut de Civilisations de l'Université d'Antananarivo.

Enfin, pour la African Art Gallery au Canada, nous avons rédigé des articles sur les tambours de Madagascar (1991) puis sur les danses traditionnelles (1994).

5 Avril 1996

Mireille Rakotomalala

LIAISON OFFICER: Turkey

The current state of dance and music research in Turkey can perhaps be best analyzed in terms of institutions which embed them. These are the state conservatories, university departments, state radio and television archives, national folklore institutes and independent organizations. All of these institutions are unfortunately established around the paradigm of "Western" versus "Turkish" thus, through the years, giving birth to generations of musicians and dancers with a unidimensional education either in the Western or the Turkish style. Nevertheless, today many artists and researchers try to move beyond this misleading paradigm.

One of the oldest institutions that dealt with musical collection was *Darülelhan* (Music Conservatory) dating back to Ottoman times. After the foundation of the Republic, state-sponsored conservatories were established in main cities like Istanbul, Izmir and Ankara, promoting "performance" more than "research". But, one should also note that especially with the establishment of the Department of Musicology in Istanbul and with the leading role of the late composer-researcher, Adnan Saygun, much scholarly research was initiated in the field of music. As for dance research, Istanbul State Conservatory has recently decided to promote scholarly research organizing conferences and publishing a journal, with the strong commitment of inquisitive artists such as Şebnem Aksan and Aydın Teker. There is, however, a different conservatory devoted to train performers and researchers in Turkish music and dance, namely *Türk Müziği Devlet Konservatuari* affiliated - strangely enough - with Istanbul Technical University (İTÜ). Here, special classes are taught in the fields of *makam*, how to play vernacular instruments and folk dances of different regions. The graduates of the Turkish Music Conservatory have played a very important role in the boom of Turkish popular music in recent years. Not only did they bridge the two poles of the Western-Turkish paradigm at a very popular level, but they also legitimized the use of Turkish music while performing with Western techniques. We must also note that today all state conservatories are affiliated with a university (since the eighties), as a consequence of state's centralization policy regarding the functioning of both institutions. The *pros* and *cons* of the new system are still being discussed in many academic circles.

In addition to the conservatory/university departments, the state also sponsored dance and music research since the establishment of the National Folklore Institute in 1966, which changed its name several times to be finally called *Halk Kültürlerini Araştırma ve Geliştirme Genel Müdürlüğü*. The goal of the organization is to form a folklore archive, to publish and to organize conferences on Turkish and traditional arts. The National Institute consists of five units: 1) *Manevi Kültür Bölümü* (Customs, Traditions, Belief), 2) *Maddi Kültür Bölümü* (Material Culture), 3) *Halk Edebiyatı Bölümü* (Folk Literature), 4) *Müzik ve Oyun Bölümü* (Music and Dance/

Games), 5) *Kütüphane, Arşiv ve Yayın Bölümü* (Library, Archive and Publishing). Every five years, the Institute organizes an international conference on Turkish folklore. Most of its publications are in Turkish, which are often criticized to be merely descriptive and not analytical.

The state-sponsored Turkish Radio-Television Institution (TRT) is another important organization for the collection of folk music. Since the 1950s, TRT promoted the collection of folk songs in the country and established a chorus (*Yurttan Sesler Korosu*) to perform the collected repertoire, whose performance is often seen as homogenizing the diversity of different Anatolian musical traditions. Just like this chorus, the state also sponsors a folk dance ensemble called *Devlet Halk Dansları Topluluğu* which performs folk dances in a very stylized way with extensive use of floor-pattering. The Ensemble's style became a role-model for many independent folk dance clubs, which adopted a similar style and also a more or less stabilized repertoire of Turkish folk dance. The boom of folk dance clubs reached its peak in the fifties and seventies, inheriting the folk dance activities of the People's Houses (1932-1950). Very few of these folk dance clubs deal also with research and publishing activities. *Türk Folklor Kurumu* is one that should be credited for such commitment as well as the Folklore Clubs of *Bogaziçi Üniversitesi* and *Orta Doğu Teknik Üniversitesi* (METU). Both universities also offer courses on music and dance with scholarly approaches. And finally, very recently, an association of musicology (*Müzikoloji Derneği*) is in process of being established, initiated by Feza Tansug, also a member of ICTM.

Concluding, one could say that scholarship on music and dance has been sporadic more than institutional. Archiving has been given more importance than analyzing, and we had more "collections" than extensive "ethnographies" of folk dance and folk music. The increasing number of recent PhDs in the fields of folklore, dance studies and musicology gives the first signs that there will be soon a shift from descriptive work to analytical studies.

17 May 1996

Arzu Öztürkmen

ICTM MEETING CALENDAR

1997
9-14 April
Dion
Greece

Study Group on Historical Sources of Folk Music
Themes:
Historical Documents on Musical Relations Across Ethnic and Cultural Borderlines; Archaic Musical Styles and Techniques in Historical Sources, Sound and Visual Recordings
Program Chair: Doris Stockmann
Local Organization: Dimitris Themelis

1997 34TH WORLD CONFERENCE - 50TH ANNIVERSARY IFMC-ICTM

NITRA, SLOVAK REPUBLIC, 22-28 June, 1997

Program Committee Chair: Wim van Zanten

Local Organization: Oskár Elschek

Themes:

1. Music and Dance of Peasant Societies in National and Political Contexts
2. Music of the World's Cultures in Education
3. Music and Dance as Identity Markers in Multicultural Societies
4. Traditional Music, Digital Technology and Electronic Networks
5. Sound and Image in the Study and Presentation of Traditional Music and Dance
6. Traditional Music and World Beat
7. Musical Instruments in the 20th Century
8. Crossing Boundaries - Redrawing Boundaries in Music

1997
June/July
Nitra

Study Group on Iconography
Work Session on Problems of Music-iconographical Analysis
Chair: Tilman Seebass

1997
ca.2-7 July
Dolna Krupa
Slovakia

Study Group on Computer Aided Research
Meeting on the Study of Variation
Chair: Ewa Dahlig

1997
August
Rhodes
Greece

Study Group on Ethnochoreology -
Sub Study Group on Structural Analysis
Meeting to be organized by Rena Loutzaki

1998
August
Istanbul
Turkey

Study Group on Ethnochoreology
20th Symposium

ICTM MEMBERSHIP APPLICATION

Please check the appropriate box and mail with your address and remittance to

ICTM
Department of Music - MC1815
Columbia University
2960 Broadway, New York, NY 10027
USA

I / We wish to join the International Council for Traditional Music as

- | | | |
|--------------------------|--|------------|
| <input type="checkbox"/> | LIFE MEMBER | US\$500.00 |
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| <input type="checkbox"/> | ORDINARY MEMBER | 40.00 |
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| <input type="checkbox"/> | STUDENT MEMBER | 25.00 |
| <input type="checkbox"/> | SUPPORTING MEMBER (please see reverse for information) | 60.00 |
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Name and title:

Address:

I/We enclose payment in the amount of US\$_____ to cover dues/subscription for 19_____.

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Signature _____

REMITTANCE is payable to ICTM in US funds either by check drawn on an American bank, by International Money Order or Traveller Checks. We cannot accept credit cards/Eurochecks.

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T: +212 678-0332 - F: +212 678-2513 or 854-8191 - e-mail: ICTM@woof.music.columbia.edu

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

Modes of Payment

Dues are payable to INTERNATIONAL COUNCIL FOR TRADITIONAL MUSIC (or ICTM) in US Dollars by either a check drawn on a bank in the USA or by International Money Order. UNESCO COUPONS will be accepted where applicable. EUROCHECKS can not be processed and will be returned. BANK CHARGES are the responsibility of the remitter. Please mail your dues payment to ICTM, Dept of Music-MC1815, Columbia University, 2960 Broadway, New York, N.Y. 10027, USA

Non-USA Members: Several ICTM groups (NCs, STGs) are offering their members the possibility to send ICTM dues payments to an address in their home country, mostly to the address of the NC/STG chairperson who in turn sends a collect transfer annually to the secretariat in New York with all necessary information. Please investigate this possibility.

Advance Payments

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

Address Changes

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

Supporting Member

Ordinary members who are able to sponsor one (or more) individual / institution(s) in a soft currency country are urged to do so by paying an additional fee of US\$20.00 for each sponsored subscription (US\$10.00 for a student). Name and address of the supported member should be sent with the remittance. If the recipient is not named, ICTM will award the supported membership to one (or more) individual / institution(s) in such country.

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This category is available for a husband and wife who both wish to join. They will receive one copy of the Yearbook and the Bulletin, but otherwise enjoy all privileges of Ordinary Members.

Student Membership

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

Note: Please make this Membership Application form available to prospective members of the Council.

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