

**BULLETIN**  
of the  
**INTERNATIONAL COUNCIL**  
for  
**TRADITIONAL MUSIC**

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No. XCVI

April 2000

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With  
Second Notice  
RIO DE JANEIRO CONFERENCE



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



# THE INTERNATIONAL COUNCIL FOR TRADITIONAL MUSIC

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*Music and Minorities:* Dr. Ursula Hemetek - Austria

**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; <ictm@woof.music.columbia.edu>; <ictm@compuserve.com>; or send to the respective Guest Editors.

### 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, New York University, 24 Waverly Pl., 2nd Fl., New York, NY 10003-0067, USA; e-mail: gage.averill@nyu.edu

**ICTM Record Review Editor:** Cynthia P. Wong. Submissions should be sent to:

Att.: YTM RR Editor; address same as for YTM submissions; e-mail: cpw9@columbia.edu

**ICTM Film/Video Review Editor:** Prof. John Baily

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)

If space allows, 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 September

All submissions should be sent, whenever possible, by e-mail or on an IBM compatible disk.

Material will be edited, where necessary, without notification. Address same as for YTM submissions.

### 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 YTM submissions 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. Please note that YTM and Directory will only be mailed to paid-up members.

April Bulletin: Beginning of April

October Bulletin: October and/or mid-December

YTM: Mid-December

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.

*The views and opinions expressed herein are those of the individual author(s) and do not reflect the policies or opinions of the Bulletin, its editor and staff, the ICTM, or Columbia University.*

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## SECOND NOTICE THIRTY SIXTH WORLD CONFERENCE OF THE ICTM RIO DE JANEIRO, BRAZIL, 4-11 JULY, 2001

The International Council for Traditional Music has pleasure in announcing that its 36th World Conference will be held from 4-11 July, 2001, in Rio de Janeiro, Brazil, upon invitation from the School of Music of the Universidade Federal do Rio de Janeiro (UFRJ), Universidade do Rio de Janeiro (UNIRIO), Universidade Estadual do Rio de Janeiro (UERJ) and Conservatório Brasileiro de Música (CBM).

### ORGANIZING COMMITTEE

Chair: Prof. Samuel Araujo, Escola de Música, UFRJ

Members: Prof. Elizabeth Travassos (UNIRIO)

Prof. Martha Ulhoa (UNIRIO)

Prof. Cássia Frade (UERJ)

Prof. Mauro Costa (CBM)

Prof. Rosa Zamith (UERJ)

Inquiries concerning the local organization should be directed to:  
Prof. Samuel Araujo, Escola de Música da UFRJ, Rua do Passeio 98, Rio de Janeiro, RJ 20021-090, Brazil; Tel.: (5521) 532-4649 or 240-1441. Fax: (5521) 532-4649; <samuca@openlink.com.br>

### PROGRAM COMMITTEE

Chair: Dr. Anthony Seeger, U.S.A.

Members: Prof. Samuel Mello Araujo Jr., Brazil

Prof. R.J. de Menezes Bastos, Brazil

Prof. Gerard Béhague, U.S.A.

Prof. Dieter Christensen, U.S.A.

Prof. Victoria Eli Rodriguez, Cuba

Dr. Adrienne L. Kaeppler, U.S.A.

Mr. Don Niles, Papua New Guinea

Dr. Jonathan P.J. Stock, U.K.

Prof. Yamaguti Osamu, Japan

### THEMES OF THE CONFERENCE

#### 1. *Moving from the Specific to the General and Back Again*

The studies of traditional music in the 19th and 20th century have moved between comparative studies of many musical traditions and in-depth researches on single traditions. During the past twenty years some of the best-known work has been directed toward ethnographic studies of a single tradition. How should researchers do comparative work today? What is lost in different forms of comparison, and what is gained? This may be time for some reviews and new perspectives. Papers and planned sessions are welcomed that include theoretical, methodological, and historical reflections about the discipline (comparative musicology/ethnomusicology) and/or present up-to-date approaches to cross-cultural comparison, generalization, and/or the relationship of generalizations to specifics in the study of traditional music.



## 2. *Immigrant Music and Dance in Two Directions - To the Americas and From There To the World*

Large parts of the musical and dance of North America, South America, and the Caribbean have been shaped by the region's history of migration. Voluntary and involuntary immigrants from many parts of the world brought their music with them. Many communities retain some pre-migration traditions, others have created entirely new ones, others have created vibrant combinations of distinct immigrant and local traditions. Often they combined retention, combination, and creation in specific ways. But not all immigrants stayed in the Americas - for a variety of historical reasons some immigrants have returned to their ancestral homelands, taking with them musical and cultural traditions from the Americas. Papers and planned sessions are invited that discuss either the musical and dance culture of immigrants to the Americas and/or the musical processes begun when immigrants return(ed) to their former homelands. Papers are also welcomed that consider the same general issues, but in other parts of the world.

## 3. *Technology, Mass Media, and the Performances of Music and Dance*

Technological changes have long had a tremendous impact on the performance of music and dance. They have repeatedly transformed sounds, musical structures, performance spaces and performance contexts in dramatic ways. The music of the 'people in the streets' has long been influenced by forces that have come from 'off the streets' changes in instrumentation, amplification, format, or venue, and by mass media such as radio, television, and the Internet. These changes may have increased through the influence of mass media, global communications, the Internet, and a global economy, but they began thousands of years before. Papers and coordinated sessions are invited that address the impact of technology and/or mass media on the performance of music and/or dance.

## 4. *The Relationships Between Researchers and the Communities They Research*

Relationship between researchers and the communities in which they do research is no longer simply that of 'observer' and 'observed.' Many ethnomusicologists have been involved by the community to serve as advisors, advocates, managers, and the like. Other ethnomusicologists have organized music festivals, musical tours, and been involved as mediators between the community they study and the community in which they were work as professionals. These new relationships are often quite difficult, may raise ethical issues as well as practical ones, may be a growing trend in the field, and have not been the source of much writing and reflection. Papers or organized panel sessions are invited that address one or more of the relationships between researchers on traditional music and dance and the communities they research.

## 5. *New Research*

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

## PROPOSALS OF CONFERENCE PRESENTATIONS

Members who wish to make a presentation are asked to send their proposal as soon as possible, but preferably before 1 October 2000, to:

Dr. Anthony Seeger  
ICTM Program Chair - Brazil 2001  
2308 Blaine Drive  
Chevy Chase, MD 20815  
U.S.A.  
<tony@folkways.si.edu>

The Program Committee may not be able to consider proposals received after 1 January 2001. Please note that only those proposals will be considered whose authors are members of the ICTM in good standing for 2000. Proposals from students are encouraged.

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

## PRESENTATION FORMATS

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

However, we do not mean to discourage other forms of presentation. Proposals of papers from individual members, if accepted, will be grouped by the Program Committee into sessions as usual. Each paper will be allotted 20 minutes, plus 10 minutes for questions and discussion.

## EARLY ACCEPTANCE

To facilitate the travel planning of prospective conference participants, and especially the coordination of Panels, the Program Committee will consider, upon request, those proposals for "early acceptance" which fit clearly into the scheme of the conference. We strongly recommend that submissions for which "early acceptance" is requested,

be made by email or, failing that, through the mail but with the inclusion of a text-only file on diskette in MacIntosh or IBM compatible format. In these cases, we expect to reach a decision within four weeks after receipt of the proposal.

#### LANGUAGE

English, French and Portuguese are the official languages of the conference, and only papers to be delivered in one of these languages can be accepted. Authors of presentations to be made in French or Portuguese are asked to provide summaries in English, if possible.

#### AUDIO/VISUAL

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

#### 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.

#### EXHIBITS

The conference organizers are planning to prepare an exhibition of ethnomusical books, audio and audio-visual, CD-ROM and other materials that will be at display but also for sale. The October 2000 Bulletin will carry information about exhibiting your books.

#### GENERAL ASSEMBLY

The 35th Ordinary General Assembly of the ICTM will be held during the conference at a date to be announced in the October 2000 Bulletin.

#### CONFERENCE ADDRESS

Please direct all inquiries concerning Local Arrangements to

Prof. Samuel Araujo  
Directoria Adjunta de Pós-Graduação  
Escola de Música da UFRJ  
Rua dos Passos 98 - Centro  
Rio de Janeiro - RJ 22240-090.  
<samuca@openlink.com.br>  
tel: +5521/532-4649  
fax: +5521/240-1441

#### CONFERENCE REGISTRATION

Registration forms with all necessary information will be sent out with the October 2000 Bulletin, and will be available for downloading on the ICTM web site. Registration fees will be similar to those accepted by the Executive Board for the Hiroshima Conference. New rates will be set by the Executive Board at its session in June 2000 and posted on the web as in the October Bulletin.

#### ACCOMMODATION

Conference participants and their guests will find accommodation in hotels of various ranks in the city. Details of 2001 accommodation costs will be available on the Registration Circular or on the ICTM web page.

#### ENTERTAINMENT - TOURS

The organizers are planning a variety of concerts, special events, exhibitions and sightseeing tours in conjunction with the conference. Details will be printed in the Registration Circular and published on the ICTM web page.

#### RIO DE JANEIRO

This beautiful city does not need our help to introduce itself to you. Here are listed only a few comments received from our future host, Samuel Mello Araujo:

Average temperature May-October by noon: 79°

Dress codes: Informal

Location of the conference: At a walking distance from the Sugar Loaf  
Other points of interest relatively close (a 25 minute cab ride at most) to the venue: Corcovado, The Municipal Theater, National Museum (of Natural History and Material Culture) National Museum of Fine Arts, the National Library, Museum of Modern Art, the Flamengo Park (designed by world famous landscape designer Walter Burle Marx), and a large number of concert halls, show business venues and a variety of local musical traditions.

Hotels (discount packages will be available soon) will be concentrated in either one of these beach areas: Copacabana or Flamengo.

Internet sites displaying maps, photos and providing more information on Rio:

<http://www.rio.rj.gov.br/riotur/riointer/40pnti.htm>

<http://www.rio.rj.gov.br/riotur/>

<http://www.geocities.com/TheTropics/5029/Rioe.htm>

NOTE: The ICTM web page, <<http://www.music.columbia.edu/~ictm>>, will carry frequent updates on conference information. Additional information will also appear in the Bulletins of the ICTM, or may be obtained from the local organizers (see address above) or from the ICTM Secretariat, E-mail <[ICTM@compuserve.com](mailto:ICTM@compuserve.com)>.

4/10/2000

## ANNOUNCEMENTS

### Updating Your Address

All members are urged again to verify their addresses as published in the 1999 Directory which was sent to all members in good standing for 1999 and onwards. Please send us all changes, also of email addresses, promptly so that we do not lose contact. This applies also for student members whose moving to a new address seems to be an annual ritual (not much has changed since our times).

The ICTM Online Directory will be updated periodically as time allows - the next update is planned for the end of April.

To all of you who faithfully send us address changes - your help is much appreciated.

### Sponsorships

We want, again, express our gratitude to all our members who continue or just have started to sponsor scholars in countries under economic stress. This help is much needed. Please send any suggestions on how we could make our plea more palatable.

From Lorraine Sakata came this (hopefully!) stimulating idea:

*"I appeal to ICTM members to sponsor individual or institutional memberships for your colleagues in countries where you have research interests but which currently have no representation in the ICTM. This is one way to insure that your colleagues are included in the exchange of ideas that are so central to an international forum such as ICTM".*

### ICTM Colloquium Coordinator

Dr. Allan Marett who accepted this appointment at the latest Board meeting 1999 would like everybody interested in hosting an ICTM colloquium to contact him. Address: Department of Music, University of Sydney, Sydney NSW 2006, Australia; wt: +61 2/9351 2923; wf: +9351 7340; <allan.marett@music.usyd.edu.au>

The *Memorandum on the Organisation of ICTM Colloquia* (2 pages) can be ordered either from the ICTM Secretariat in New York or from Dr. Marett. It is also posted on the ICTM website, <http://www.music.columbia.edu/~ictm/memcoll.htm>

### Biodata of New Liaison Officers China

Xue Yibing started out in 1966 with studies of Chinese instruments and Western composition, worked as a coal-miner and performer/composer in the propaganda troupe of a North Chinese mine, resumed formal education after the end of the Cultural Revolution, passed entrance examination for the Music Department of Northwest Teachers' University in Lanzhou which he left in 1982 with a BA in composition. He graduated 1985 from the Graduate School of the Chinese Academy of Arts, Beijing with a major in Ethnomusicology, specializing in the theory of Chinese traditional music. Since 1985 he is employed at the Music Research Institute (MRI) of the Chinese Academy of Arts (CAA), the most prestigious music research institute in China in various positions. 1991 he became associate research fellow and professor at the Graduate School of CAA; 1992 Deputy Director at the MRI responsible for organizing academic and research work at the institute; 1995 he was

elected vice-chairman of the Academic Committee of the MRI.

Professor Xue's fieldwork from 1983 onwards concentrated on Chinese local folk traditions, ritual music, temple music and on dance. He published over fifty articles including the history of *yang'ge* music in northern China, music associations in Hebei Province, religious music in the villages, ceremonial ensembles, culture of ritual and music. He works now on a book *The History of Chinese Idiophone Instruments*.

His address: Music Research Institute, Chinese Academy of Arts, West Bldg No.1, Xinyuanli, Dongzhimen Wai, Beijing 100027; wt: +8610/6467 4046, ht: +6461 5227; wf: +6467 4416; <s991230@mailserv.edu.hk>

### Macedonia

*Stojkova Velika*, ethnomusicologist, graduated from the Faculty for Music Art in Skopje, Republic of Macedonia and is currently finishing her MA studies on ethnomusicology at the Faculty for Music Art in Belgrade, Federal Republic of Yugoslavia.

Her ethnomusicological research focuses on rural traditions, rite folklore, rite songs and dances in Macedonia, the musical folklore of the Turk minority in Macedonia and mutual influences between Turks and Macedonians.

At the moment she is working on the subject: From the functional to the aesthetic in Macedonian folk singing. She is involved in several projects connected with ethnology and ethnomusicology in Macedonia, and collaborates with numerous ethnomusicologists from the Balkan countries. She is a member of the Balkan Musical Forum as a representative of Macedonia.

Her address: ul. Koco Racin 14-IV/12, 91000 Skopje; ht: +389 91/133201; <lika@yahoo.com>

### Palau

*Howard Charles* is a lone voice in Palau. He regards Palauan traditional strains of music as a vital part of Palauan culture. But in order to ensure that this music will hold a prominent position among the arts of the nation, he sees the need for a program of formal training to be instituted. Music is a life force; it is a source of holistic education, relaxation and inspiration, he says.

Mr. Charles received his Bachelor of Arts degree at Point Loma Nazarene College in San Diego, CA, where he concentrated on vocal performance, predominantly operatic repertoire, but also studied jazz, Broadway, and other popular styles.

Promptly after his graduation, he won a part in the esteemed Point Loma Singer's tour and sang with them at music venues in England, Scotland, and Paris. He has since released three albums to date, including the single "Forward Motion," the theme song for the 1998 Micro-Olympic Games, which he won the right to produce. He is currently an instructor of music and English at Palau Community College, and tutors privately in his off hours at his home studio. This summer, he is taking some time off from his regular teaching obligations to produce a contemporary, musical version of the Palauan legend "Surech ma Tulei."

His address: P.O.Box 1137, Koror; wt: 680/488-2471; wf: +488-2447; <howardc@belau.org>

[Revised excerpt from Palau Horizon, June 25, 1999, ed.]

### Thailand

*Bussakorn Sumrongthong* got her BA in Music Education from the Chulalongkorn University in 1984. For graduate studies she went to England to study



at the University of York where, in 1997, she received her Mphil and Dphil in Ethnomusicology. She holds currently the position of Assistant Professor and Head of the Thai Music Department at Chulalongkorn University.

Dr. Sumrongthong's areas of interest are composition, music therapy, improvisation in melodic percussion, music and technology; as a musician, gamelan and Thai classical music. In 1984, she was awarded first prize for xylophone competition by the Thai National Security Division.

Her address: Music Department, Chulalongkorn University, Phayathai, Bangkok 10330; Mob: +661 3424900; t: +662 2184604, ext. 14; f: +662 2527991; <sbussako@chula.ac.th>; homepage: <http://pioneer.chula.ac.th/~sbussako>

#### **Ukraine**

*Murzina Olena* graduated 1966 from the Kyiv State Conservatory as musicologist. She received her doctorate in musicology in 1973 with a dissertation "About Music Recitation". Her work as an ethnomusicologist started in 1974. Dr. Murzina holds now the chair in Ethnomusicology at the Chaikovsky National Academy of Music; she is also affiliated with the Scientific Laboratory of Music Ethnography (Kyiv) and a member of the Union of Composers (Ukraine).

Her interests and projects are related to Ukrainian lament, lyric song, solo and ensemble in vocal traditions, anthropology of ethnic expression, urban youth and traditional peasant culture.

Her address: Pivnichna 54-128, 04213 Kyiv, Ukraine; t: +380 44/411-1765; <murzin@ibc.com.ua>

#### **Fifth Meeting of the STG on Maqâm**

The meeting is scheduled for 25-31 August, 2001 and will take place in Bukhara/Uzbekistan. Main topic was decided upon at the 4th meeting in Istanbul: "Intercultural comparison of maqâm and related phenomena". Please send your registration request with title of your presentation to:

Dr. Jürgen Elsner, Heinestr. 97, D-16341 Zepernick, Germany. T/f: +49 30/944 40 61.

#### **2000 Meeting of the Australian National Committee**

The Australian National Committee of the ICTM, in association with the Musicological Society of Australia and the New Zealand Musicological Society, will host a Symposium entitled Research in Indigenous Performance: Current Issues at the University of Sydney on 29-30 April, 2000. The symposium is convened by Allan Marett and Franca Tamisari.

A plenary panel comprising Aboriginal activist and scholar Marcia Langton, John Mundine (Curator of Indigenous Art at the National Museum of Australia) (Knowing when to say Ole!) and Linda Barwick (The Contracting Business: From Dreaming Tracks to CD Tracks) will present paper related to the Symposium theme.

Papers will also be given (in order of presentation) by John von Sturmer (Death by Symbolism and the Recovery of the Real), Richard Moyle (Deceitful Singing: Grave Concerns about Songs from Beyond the Grave), Lapulung Dhamarrandji (Music from the Heart: Our Rights and Struggle for Recognition), Steven Knopoff (What is Music Analysis? Problems and Prospects for Its Use in Studies of Aboriginal Song Performance), Peter Toner (Five Ways to Sing About Water: Six Ways to Sing About the Sulphur-Crested Cockatoo: Different 'Versions' of Dhalwangu Songs), Sally Treloyn (An Investigation of Scotty Martin's Jadmi Junda? A Song Series from

the Kimberley Region of Northwest Australia), Tony Redmond (Captain Cook Meets General MacArthur in the North Kimberley), Aaron Corn (The Didjeridu as a Site of Socio-Economic Contestation in Northeastern Arnhem Land), Jenny Newsome and Jardine Kiwat (Making Space for Creative Processes: Curriculum Issues in Teaching and Learning at the Centre for Aboriginal Studies in Music), Elizabeth Mackinlay (Li-Yanyuwa Li-wirdiwalangu: The Collaborative Aboriginal Learning Centre at Borroloola NT and Possibilities for Promoting Research into Aboriginal Performance).

Allan Marett

#### **Who's Who Directory - International Kodály Society**

The IKS has the intention to publish a Who's Who directory this year listing those with interest in Kodály's life and work, in worldwide music education, musicology in general and ethnomusicology in particular. Requests for information and questionnaires can be obtained either from Marta Vandaluk <kodalzym@mail.mata.vu.hu>, by writing to the IKS Executive Office, P.O.Box 67, H-1364 Budapest, Hungary or by consulting the IKS website: [www.kodaly-inst.hu/oks.htm](http://www.kodaly-inst.hu/oks.htm).

#### **Meetings of Other International Organizations**

WASHHOI 2000 - World Performing Arts Festival 2000 - the official UNESCO program event of The UN International Year for the Culture of Peace will take place in Sakai and Osaka, Japan, 28 July - 6 August 2000.

CHIME - From 23 to 27 August 2000, Leiden University (The Netherlands) hosts the conference 'Audiences, Patrons and Performers in the Performing Arts of Asia', a joint initiative of the International Institute for Asian Studies (IIAS), CHIME (the European Foundation for Chinese Music Research) and the Department of Cultural and Social Studies of Leiden University.

Contact addresses: Dr. Wim van Zanten, Inst. of Cultural and Social Studies, Leiden University, P.O. Box 9555, 2300 RB Leiden, the Netherlands, Tel. +31-(0)71/ 527 34.65, or +31-74, +31-69, Fax +31-(0)71/ 527 36.19, e-mail: [zanten@fsw.leidenuniv.nl](mailto:zanten@fsw.leidenuniv.nl) or IIAS@rullet.leidenuniv.nl; or Frank Kouwenhoven at the CHIME Foundation, P.O.Box 11092, 2301 EB Leiden, the Netherlands, tel: +31-71-5133.974, fax: +31-71-5123.183, e-mail: [chime@wxs.nl](mailto:chime@wxs.nl)

The 8th FESTIVAL OF PACIFIC ARTS is scheduled for 23 October - 3 November 2000 in three provinces of New Caledonia. For advice, please contact Raymond Amman <kaljolralsenta@vanuatu.gov.vu> or <vks@vanuatu.pactok.net>

SEM (Society for Ethnomusicology) will have a joint meeting November 1-5, 2000 with the American Musicological Society, the American Musical Instrument Society, the Association for Technology in Music Instruction, the Canadian Society for Traditional Music, the Canadian University Music Society, the College Music Society, the Lyrica Society and the Society for Music Theory, at the Sheraton Center in Toronto, Ontario, Canada. For information please contact: SEM Business Office, Morrison Hall 005, Indiana University, Bloomington, IN 474-5; <sem@indiana.edu>

[Please consult Bulletin #95, October 1999:18-19 for more information, ed.]

## REPORTS

### ICTM Colloquium

#### "Music in and from Spain: Identities and Transcultural Processes"

The ICTM Colloquium with the Spanish title *Música en España y Música Española: Identidades y Procesos Transculturales* took place from 16-19 December, 1999, at the Universidad de Oviedo in Oviedo, Asturias, Spain. Splendidly organized by Prof. Angel Medina, Universidad de Oviedo, President of the Organizing Committee, the colloquium was hosted by the Vice Rector of Research, the Faculty of Geography and History, and the Department of Art History and Musicology at Oviedo University in cooperation with the Principado de Asturias, *cajAstur*, and the Ministerio de Educación y Ciencia. Dr. Josep Martí, CSIC, Barcelona and ICTM Liaison Officer for Spain was the Chairman of the Program Committee. Intended as a sequel to the ICTM Colloquium on *Portugal and the World: The Encounter of Cultures in Music* held in Lisbon in December 1986, it brought together scholars from Spain, Portugal, Brazil, and Germany for four days of congenial and fruitful discussions in a setting of marvelous Asturian hospitality.

The Council is grateful to all who helped with the preparation of this event. A publication of the results is being planned.

#### Study Group on Ethnochoreology - 21st Symposium

The Study Group on Ethnochoreology is holding its 21st biennial Symposium, 2-8 July 2000 [mark the change of dates!, ed.], on the island of Korcula, in Croatia. This research-oriented symposium is made possible in Croatia by the Institute of Ethnology and Folklore Research in Zagreb (IEF) and the Tourist Organization in Korcula (HTP-Korcula).

Study Group Symposium Committee:

Marianne Bröcker (Germany)

Iva Niemcic (Croatia)

Elsie Ivancich Dunin (United States and Croatia).

Two types of sword dances, *moreska* (mock combat) and *kumpanija* (linked swords), make Korcula island a unique site for the two themes of this symposium:

*Sword dances and related calendrical dance events*

*Revival: ideologies and concepts*

Not only is there a multi-century continuity of sword dances in ritual contexts in Croatia (related subject of the first theme), but there is also recent organization of festival programs for touristic promotion (related subject of the second theme).

Symposium with these two themes will conveniently overlap with the opening ceremonies and program of the Korcula Sword Dance Festival that begins on 5 July ([www.htp-korcula.hr](http://www.htp-korcula.hr)).

Seventy papers have been accepted. Researchers are presenting studies emanating from several European countries: Belgium, Bulgaria, Croatia, Czech Republic, Denmark, France, Germany, Greece, Ireland, Italy, Norway, Poland,

Romania, Russia, Spain, Sweden, Ukraine, United Kingdom; from North American countries: Canada, Mexico and United States; from Near Eastern and Asian countries: Armenia and Turkey; Australia; Japan and Malaysia.

Preliminary list of presenters:

#### *Sword dances and related calendrical dance events*

Angel ACUÑA DELGADO (Spain)

Sword dances in Andalucía: problems in semiotic interpretation

Vido BAGUR (Germany/Croatia)

Reviving the *Kumpanija* in the village of Pupnat on the island of Korcula

Gabriele BERLIN (Germany)

The stick dance of the Tharus in Nepal: relations between an extinct martial art and a living dance tradition

Carlo BONFIGLIOLI (Mexico)

Matachines, Malinches and Mexican conquest dances

Theresa BUCKLAND (United Kingdom)

Calendrical dance, ritual and drama: re-appraising pan-European theory

Josko CALETA (Croatia)

The particularities of music-making and singing in the revived chain dances of Peljesac and Korcula

Jasna CAPO ZMEGAC (Croatia)

Tradition and modernity: the killing of the bull on the island of Korcula

Grazyna WLADYSŁAWA DABROWSKA (Poland)

On some sword dances

Gorana DOLINER (Croatia)

"Moresca, Combattimento Nazionale" - one historical source from 1819

Elsie IVANCICH DUNIN (United States/Croatia)

20-16th century comparative links: Yaqui Indians (North America); Lastovo Island (European Mediterranean)

Anca GIURCHESCU (Denmark)

The Romanian CALUS between ritual and national symbol (paper)

The CALUSER of Transylvania (Romania) in European context (video presentation)

Anna ILIEVA (Bulgaria)

Survey of the masquerade games in Bulgaria - Eastern and Western types

Zhenya KHACHATRYAN (Armenia)

Stick and sword dances among Armenians

Eva KRÖSCHLOVÁ (Czech Republic)

Structural analysis of Arbeau's sword dance Les Bouffons (1588)

Hannah LAUDOVA (Czech Republic)

The time span and the cultural and social significance of sword dances in the Czech lands and in Slovakia

Ivan LOZICA (Croatia)

Sword dances on the island of Korcula and the custom of choosing the King

Grozdana MAROSEVIC (Croatia)

*Kumpanija* and *Moreska* music - for the sword and mock-combat dances of the island of Korcula - in relation to traditional music in Dalmatia



Goran Ivan MATOS (Croatia)  
 Carnival sword dance in the form of a contra dance - Putnikovici, Croatia

Iva NIEMCIC (Croatia)  
 The Pokladarsko kolo on the island of Lastovo

Goran OREB; Milan OREB (Croatia)  
 Role of Korcula's Festival for Knightly Dances in preservation of traditional values (paper)  
 Selections from the Korcula Moreska (dance workshop)

Emma PETROSYAN (Armenia)  
 Games with sticks

Ankica PETROVIC (Bosnia/United States)  
 Naturkivanje, male fighting dance-game in Cazinska Krajina, Bosnia

Alexander ROMODIN; Alexander KUKIN (Russia)  
 Russian instrumental and dance tradition and ritual fights

Larysa SABAN (Ukraine)  
 Dances and games with weapons: Ukrainian authentic traditions and historical examples

Anna SHTURBANOVA (Bulgaria)  
 Ritual background of sword dance

Allegra FULLER SNYDER (United States)  
 "The Carnival complex" on the Web, a new research strategy

Barbara SPARTI (Italy)  
 An 18th-century Venetian Moresca (paper)  
 Selections from Arbeau's Les Bouffons (dance workshop)

Placida STARO (Italy)  
 Sword dance, missing the sword

Marjeta TEKAVEC (Slovenia)  
 Traces of sword dancing in Slovenian dance tradition

Daniel TÉRCIO (Portugal)  
 Sword dances in performances promoted by the Society of Jesus, in Portugal

Jörgen TORP (Germany)  
 A German sword dance in Albersdorf/Dithmarschen

Renaat VAN CRAENENBROECK (Belgium)  
 Creating a tradition

Judy VAN ZILE (United States)  
 Iconography of sword dances in Korea

Tvrtko ZEBEC (Croatia)  
 Sword dances among the Croats

*Revival: reconstruction, revitalization*

Sanja ANDUS L'HOTELLIER (France)  
 The opening and closing ceremonies of the Albertville Olympics-an invitation to the 'bal populaire'

Egil BAKKA (Norway)  
 Contrasting lives, contrasting authenticities

Chi-Fang CHAO (United Kingdom)  
 Reconstruction of the priestess dances in southern Okinawa, Japan: reinterpreting

authenticity

Mary COROS (Canada)  
 The "forgotten" dances of Crete: dilemma for an American Cretan dancer, choreographer, teacher, researcher.

Nina DE SHANE (Canada)  
 Dancing metaphors: Trinidad carnival masquerade

Anne DÉCORET (France)  
 The court and ceremonies dances conservatory of Abomey, Benin: cultural and political stakes of a revival attempt

Zamfir DEJEU (Romania)  
 Folklife in Romania

Fahriye DINÇER (Turkey)  
 The Revival of the Semah dances: identity question versus cultural policies in Turkey

Helene ERIKSEN (Germany)  
 Strategies for the performance and revival of Iranian dance in the diaspora

László FELFÖLDI (Hungary)  
 Danube Folklore Festival, Kalocsa as a workshop of revival activities in Europe

Catherine FOLEY (Ireland)  
 Irish Sean Nos dancing: the process of revitalising and revival

Christine GLAUSER (Switzerland)  
 Cultural associations as actors of revival of dance traditions in northern Greece

Andras GOMBOS (Hungary)  
 "Masters of Folk Art" as sources of revival activity (video session)

Andrée GRAU (United Kingdom)  
 Tiwi Catholicism: dance and religious syncretism among a northern aboriginal people

Beata GULBINOWICZ (Poland)  
 Repertoire in Polish folk groups in Vilnius district - tradition and present

Yvonne HUNT (United States)  
 Reconstructing the Lazarina ritual: the case of Flambouro, Serres Prefecture, Greece

Adrienne KAEPLER (United States)  
 At the Pacific festivals of art: revivals, inventions, cultural identity and tourism

Joann W. KEALIINOHOMOKU (United States)  
 New functions and contexts for old dance cultures

Naira KILICHYAN (Armenia)  
 The Armenian traditional jumping dance, Ver-Veri

Bruce E. KOEPKE (Australia)  
 Re-appropriation of dance traditions in post-Communist Tajikistan

Irene LOUTZAKI (Greece)  
 These are our songs and our dances

Lynn MANERS (United States)  
 Utopia, Eutopia and EU-topia: performance and memory in (Former) Yugoslavia

Andriy NAHACHEWSKY (Canada)  
 Strategies for theatricalizing 'folk' dances

Mats NILSSON (Sweden)  
 What, who, when and then - and maybe why!! Some comments on the Swedish folklore dance music revival movement

Mohd Anis Md NOR (Malaysia)

Dancing on the proscenium: re-constructing, revitalizing and appropriating Malay folk dances in new performance spaces

Tomasz NOWAK (Poland)

Traditional dances of Polish society in the Vilnius district

Dorothy NOYES (United States)

From reproduction to representation: dance revival and community death in rural Catalonia

Kari Margrete OKSTAD (Norway)

Reconstruction and transmission: analytical approach to folk dance teaching.

Marzanna POPLAWSKA (Poland/United States)

Javanese court dance tradition and its revival

Colin QUIGLEY (United States)

Ideologies of revival and representation in Transylvanian dance

Nancy LEE RUYTER (United States)

La Meri and her work in "ethnic" dance

Deidre SKLAR (United States)

"That may be the way they do it in the north, but it's not the way we do it here":  
reviving and reconstructing the past in the "Indio" dance of Tortugas, New Mexico

Daniela STAVELOVÁ (Czech Republic)

Folklorism in a changing society

Anne VON BIBRA WHARTON (United States)

Folk dance revival in Germany, 1930s-1940s

#### ACTIVITIES:

The Symposium's program of research paper presentations will be enhanced by a dance workshop, two evenings of a sword dance festival, and a visit to a sword dance event in Pupnat village, along with documentary films and video of sword dances. There are also optional activities before and after the Symposium.

#### DATES:

June 30-July 1: Arrival and Sub-Study Group meetings for

"Dance Structural Analysis"

Secretary: Adrienne Kaeppler <mnhan057@sivm.si.edu>

"Dance Fieldwork Theory and Methodology"

Secretary: Anca Giurchescu <giurchescu@email.dk>

"Dance Iconography"

Secretary: Barbara Spati <md3671@mclink.it>

"Dance Revival"

Secretary: Mats Nilsson <ethmn@ethnology.gu.se>

"Ritual Complexes in Comparative Perspective"

Secretary: Elsie Ivancich Dunin <lcdunin@aol.com>

July 2-8: Symposium program

July 9: Departure.

The preliminary program will be posted on the ICTM website in May.

#### EVENTS

Happenings before and after the Symposium are optional and may be paid upon arrival; however, please let E.Dunin know by e-mail <lcdunin@aol.com> if you are considering any of these events:

"Blato" (July 1)

Evening of local dancing and music organized by the Kumpanjija group.

"Lindjo tour" (July 9 afternoon and evening)

Guided tour by E. Dunin to Peljesac peninsula (Putnikovici village for a sword dance tradition and historic Great Wall of Ston) and to Dubrovnik villages to observe and participate in local Lindjo dancing with toasting-singing traditions in Slano and Zaton with a dinner in Ljubac village; includes transfer from Korcula to Dubrovnik.

"Dubrovnik summer festival", July 10 evening, street party.

More information on the ICTM Study Groups' Website: <http://ictm.cjb.net/>

Anca Giurchescu/Elsie Dunin

#### Study Group on Musics of Oceania - Hiroshima Meetings 1999

The year 1999 was a busy one for members of the Study Group on Musics of Oceania in both their individual research and publication, and in conference participation including a large number of papers etc. in the ICTM 35th World Conference in Hiroshima, Japan.

The Study Group on Musics of Oceania held two meetings in Hiroshima: a business meeting during the ICTM 35th World Conference, and a Study Group meeting following that on 26 August.

At the Business Meeting, Amy Stillman's proposal to establish an audiography-videograph website, and an invitation from Stephen Wild to hold a meeting in Canberra in 2001 in conjunction with the special celebration of the Australian Institute for Aboriginal and Torres Strait Islanders Studies were accepted. Stephen Wild was elected to a new position of Chair-Elect.

The Study Group meeting, condensed to one day to avoid conflict with home-ward flight schedules, was outstanding in its friendly interchange of ideas and information, with hospitality provided by our Japanese members, and concluding with a wonderful festive dinner.

The significance of the Australia and Pacific Islands volume of *The Garland Encyclopedia of World Music* (by then, already reprinted with good quality photo reproduction), and plans for the content and formatting of the audiography-videography which will provide continuing updating of that component of any publication that inevitably becomes quickly outdated were discussed.

The theme of new video resources was addressed through screening and comparing kinds of data recorded, film-makers' approaches, etc. in a new video release of one of the first films ever documenting dance in Oceania and a recent documentary video of an Australian Aboriginal ceremony (brought and introduced by Helen Lawrence and Stephen Wild respectively); also screened and discussed were some short clips of stick dances (brought and introduced by Junko Konishi and



Barbara Smith for Etsuko Higa) - a dance type of wide distribution in Micronesia, Asia and elsewhere and with significant relationships to martial arts and other performance activities - that deserves further study.

Also presented were reports on recent musical developments in Micronesia: Howard Charles reporting on new compositions and performance contexts in Palau, Junko Konishi on the YADAM program for music and dance of Yap, and Judy Flores on recent findings and analysis of the *kantan chamorrta* of Guam and the Northern Mariana Islands. Regarding forthcoming festivals, Tai Ryuichi conveyed insights on the planning for the Oceania venue and performer-participants for the UNESCO World Performing Arts Festival—WASSHOI! 2000 - to be held in Sakai and Osaka in July 2000, and information from Raymond Ammann and other sources shared on the Festival of Pacific Arts to be held in New Caledonia in October-November 2000.

The significance of the content of recent meetings of other scholarly societies to the interests of our Study Group was briefly mentioned with a view to future cooperative interaction. Consideration of the theme "Research in the Next Millennium" was postponed to the 2001 meeting in Canberra.

Barbara Smith

#### Study Group on Computer Aided Research - 1999 Meeting

The annual meeting of the Study Group of Computer Aided Research was hosted Sept. 14 to Sept. 19, 1999 by invitation of Dr. Wojciech Marchwica at the Institute of Musicology of the Jagellonian University in Cracow, Poland. Participants from Israel, Lithuania, Luxembourg, Poland, UK and the USA gave presentations on three main topics:

- Databases: Material, Software, Analysis
- Multimedia in (Ethno-) Musicology.
- Current Research in Computer-Aided Ethnomusicology.

On the first topic, David Halperin, Israel ("An electronic catalog of the Beregovsky Collection of Yiddish Folksongs") presented a database of songs collected in 1911-14 in Russia by Moshe Beregovsky.

Damien Sagrillo, Luxembourg ("Description of idiomatic characteristics in European folksongs with EsAC") introduced his new project based on EsAC, the Essen Associative Code, which is a standard of encoding monophonic music. Dr. Sagrillo's project is aimed at searching for phrase variants unique for folk music from different regions of Europe.

Ewa Dahlig, Poland ("Electronic folksong database in the Institute of Art in Warsaw) and Wojciech Marchwica, Poland ("Electronic folksong database at the Jagellonian University in Cracow) presented the current stage of EsAC-data in their maternal institutions. The material encoded in Warsaw contains songs from the first volume of the Oskar Kolberg's opera omnia and 4000 folk tunes from the archive of the Institute of Art. The Cracow collection consists of over 1500 religious songbooks of the 16th-17th Century.

Eleanor Selfridge-Field, USA ("EsAC in the English speaking world") gave an overview of software and research based on the EsAC system in the USA and in Western Europe.

Wojciech Marchwica and Ewa Dahlig who presented new music multimedia

programs released in Poland and abroad led the session Multimedia in (Ethno-) Musicology. The demonstration was followed by the discussion on different aspects of the multimedia market, such as striking a balance between scientific content and user-friendly form of presentations.

Free papers gave an overview of the current research in the computer-aided musicology.

Can Akkoc, USA ("Mathematical structures in traditional Turkish music") suggested a method of analyzing non-deterministic scales used in maqam - a traditional Turkish musical form. Matthew Lavy, UK ("Java as a platform for research in music psychology"), who is a young post-graduate student in musicology at the Cambridge University, is working in the area of music psychology. For his research, he uses Java to design testing and analytical procedures. Abbi Wood, UK, from the same university ("Polyrhythm: maths or mirage? Considering the perception and conception of complex rhythmic patterns") uses software written by Matthew Lavy to study the perception of polyrhythmic patterns in traditional and non-traditional music. Rytis Ambrazevicius, Lithuania ("Automatic transcription - cognition - notation") stressed the importance of the music cognition for the adequate music notation. His theory has been presented in a book on this subject. Konrad Kulakowski, Poland ("Music Grammars") presented his software to work on EsAC-files. The software is able to recognize patterns ("music grammar") in one file in order to compare it to another one.

Beside fruitful discussions, the visitors took advantage of the sunny weather while walking around the Old Town. The Cracow charm proved to be irresistible. Additionally, a full-day excursion to the salt mine in Wieliczka and to the open-air ethnographic museum in Wygierzów gave the participants (many of whom visited Poland for the first time) a unique opportunity to "taste" local history and also peasant food. We are very grateful to Dr. Marchwica for perfect organization and extremely generous hospitality.

Ewa Dahlig

#### National Committee: Germany - Meeting 2000

The German National Committee held its General Assembly and Annual Meeting February 11-12, 2000 in Halle by invitation of Prof. Dr. Gretel Schwörer-Kohl, Department for Ethnomusicology at the Institute for Musicology of the Martin-Luther-University Halle. The main subject of the accompanying scientific conference was "Traditionelle Musik in sich wandelnden Gesellschaften" (Traditional Music in Changing Societies).

Papers were read by Hans Brandeis, Berlin ("Akkulturationsphänomene bei philippinischen Bootslauten"); Martina Claus-Bachmann, Bamberg ("Die Funktionalität traditioneller Musik innerhalb der plural-kulturellen Gefügestruktur heutiger Gesellschaften - ein konstruktivistisch-systemisches Modell erläutert am Beispiel Sri Lankas"); Wolfgang Bender, Mainz ("Die frühe Schallplattenproduktion im Kongo"); Michael Schlottner, Willmenrod ("Mit Federn in den Äther: Traditionelle wacipi-Musik der Lakota (Teton-Sioux) im Spiegel von Radio KILI auf der Pine Ridge Indian Reservation (USA)"); Ildar Kharissov, Berlin ("Die kasan-

tatarischen Erzählungen am Ende des 20. Jahrhunderts. Am Beispiel zweier Sängerinnen aus dem Dorf Musabaj-Zavod in Tatarstan"); Ulrich Morgenstern, Hamburg ("Videobeispiele zum Verhältnis von Form, Ausdruck und Funktion in der russischen instrumentalen Volksmusik"); Regina Randhofer ("Eine Klageweise aus Alt-Mesopotamien?"); Wolfgang Pilz, Zittau ("Die Jodlerwettstreite in Altenbrak/Ostharz (DDR) von 1952 bis 1989 - Entstehung - Entwicklung - kurze Bilanz"); Heike Müns, Oldenburg ("Shanties auf dem Festland"); Barbara Rucha, Berlin ("Weltmusikfestivals in Europa - Begegnungen mit dem Fremden auf eigene Weise").

The president opened the General Assembly with apologies for absence and the report of the activities of the National Committee. She could announce that, finally, the two last volumes with proceedings of the conferences held in Münster and Berlin in 1996 and 1997 (*Berichte aus dem ICTM-Nationalkomitee Deutschland*, vol. VI/VII) and in Lüneburg 1998 (*Berichte aus dem ICTM-Nationalkomitee Deutschland*, vol. VIII) were just published. The next volume will contain the proceedings of the meetings in Münster, September 1999 and Halle, February 2000.

The president thanked all the members who actively contributed to the work of the National Committee during the last eight years and thanked also all members associated with institutions that had invited the NC for its annual meetings.

The report of the president was followed by the election of new officers. The Assembly reelected Prof. Marianne Bröcker as the new president and elected as vice-presidents Dr. Gisa Jähnichen, Berlin and Dr. Ralf Martin Jäger, Münster.

Important points were raised by the General Assembly in the following discussion: the most important of these were the installation of a home page for the National Committee and the activities of the National Committee to help the Institute of Comparative Musicology in Berlin, which is now also in danger to be closed.

The president adjourned the General Assembly with thanks to Prof. Dr. Wolfgang Ruf, Institute for Musicology at the University Halle, for inviting the National Committee and Prof. Dr. Gretel Schwörer-Kohl and her assistants for the excellent organization of the meeting.

Marianne Bröcker

#### 100th Anniversary of the Berliner Phonogramm-Archiv (Fachreferat Musikethnologie, Ethnologisches Museum SMPK)

September 2000 marks the hundredth anniversary of the foundation of the Berlin Phonogramm-Archive. Part of this archive is the largest collection of Edison wax cylinders, encompassing ca. 15.000 cylinders in all. The archive has been constantly extended since its creation by all kinds of media ranging from shellac records over LP records to CD, video, and other type of media. During its history the archive has changed its location several times, until it finally found shelter at the Museum of Ethnology in 1934. Recently the archive was honoured by being listed in the register of the UNESCO program "Memory of the World".

The hundredth anniversary is an occasion for a broader consideration of the role of sound archives in history and future at an international forum. On this occasion a conference will be held from September 27 to October 1, 2000 on the topic:

*Retrospective, Perspective and Interdisciplinary Approaches of the Berlin  
Phonogramm-Archive and other Sound Archives of the World*

#### (Ethnomusicological and Interdisciplinary Approaches, Case Studies, Technological Impacts)

Contacts: Ethnologisches Museum SMPK  
Berliner Phonogramm-Archiv  
"Conference 2000"  
Arnimallee 27  
D-14195 Berlin (Germany)  
<phonoarch@smb.spk-berlin.de>  
phone: +49 30 8301-240  
fax: +49 30 8301-292

Ethnologisches Museum  
Fachreferat Musikethnologie  
Phonogramm-Archiv  
Arnimallee 27  
D-14195 Berlin  
tel.: 030-8301 336  
fax: 030-8301 292

Gabriele Berlin

[Printed with consent from the NC chair]

#### National Committee: Lithuania - Meeting 1999

The Institute of Musicology, University of Klaipėda, Lithuania, held its 2nd International Conference "The Music Around Baltic: Past and Present", April 15-19, 1999, chaired by Rimantas Sliužinskas, head of the department. Ethnomusicologists and musicologists from almost all the countries situated around the Baltic Sea (Lithuania, Latvia, Estonia, Sweden, Norway, Germany and Poland) presented 22 papers.

As main research object for this conference were selected problems of ethnic, instrumental, vocal, and religious music, their correlation with the professional music of each country, and seen in an international context.

##### Session 1. Chair: R.Sliužinskas

- Romualdas APANAVIČIUS (Vytautas Magnus University, Kaunas, Lithuania [VMU]) "Ethnic Music of Northern Europeans in the Context of the Ethnic Music of Human Races"
- Martin BOIKO (Riga, Latvian Academy of Culture) "On the Interaction of Styles in the Baltic Traditional Music: Baltic Polyphonies and East Baltic Refrain Songs"
- Cajsa S. LUND (University of Lund, Sweden) "Studies on Musical Instruments in Archaeological Excavations: Presentation of new Research Projects in Sweden"

##### Session 2. Chair: Martin Boiko

- Piotr DAHLIG (University of Warsaw, Poland) "The Baltic Sea as a Component of Music Regionalism in Poland"
- Ingrid RÜÜTEL (Tallinn, Estonian Language and Literature Institute [ELLI]) "Estonian Folk Music Research - Past and Present" [paper read by A.Vissel]
- Susanne ZIEGLER (The Berlin Phonogram-Archive, Germany) "The Berlin



## Phonogram-Archive and its Role in Promoting Traditional Music in Europe"

### Session 3. Chair: V. Muktupavels

- Anu VISSSEL (ELLI) "Setu Herding Tune in Baltic Context"
- Ingrid GJERTSEN (University of Bergen, Norway) "The Vocal Folk Music Wave of the 1990-ies in Norway"
- Åsa SÖDERGREN (Eric Sahlström Institute, Tobo, Sweden [ESI]) "The Swedish Folk Songs and their Local Singing Traditions" [not able to attend]
- Esbjörn HOGMARK (ESI) "The Swedish Nyckelharpa: An Example of Folk Music Instrument in the Baltic Context" [not able to attend].

### Session 4. Chair: P.Dahlig

- Gaila KIRDIENĖ (Vilnius, Lithuanian Academy of Music [LAM]) "Lithuanian Folk Fiddling Traditions in their European Context"
- Valdis MUKTUPAVELS (Riga, Latvian University [LA]) "On Some Relations between constructed Instrumental Folk Music Traditions"
- Gjermund KOLLTVEIT (University of Oslo, Norway) "The Early Lyre in Scandinavia. A Survey".

### Session 5. Chair: R.Sliužinskas

- Lolita FÜRMANE (LA) "Marginalien zur Lettischen Sinfonischen Musik (1991 - 1999)"
- Nora LŪSE (LA) "Latvian Piano Music: Aspects of Music Education" [not able to attend]
- Maruta SILE (Riga Teacher Training and Educational Management Academy, Latvia) "Historical Analysis of Piano Playing Methods of Latvian Authors and its Development Nowadays".

### Session 6. Chair: R.Sliužinskas

- Rimantas SLIUŽINSKAS (Institute of Musicology, University of Klaipėda, Lithuania [IMUK]) "Water Imagines in the Poetry and Melodic Lines of the Baltic Seashore Lithuanian Folk Songs"
- Daiva KŠANIENĖ (IMUK) "Hymns and Hymnals of Evangelical 'Surinkimai' (Religious Meetings) in Lithuania-Minor"
- Alfonsas MOTUZAS (VMU) "The Peculiarities of the Ritual Music of the Latvian and Lithuanian Catholics in Samogitian Calvary Hills"

### Session 7. Chair: R.Sliužinskas

- Karina FIRKAVIČIŪTĖ (LAM) "The Musical Heritage of Lithuanian Karaimes in the Context of the Development of their National Self-Consciousness in 20th Century"
- Danutė PETRAUSKAITĖ (IMUK) "The Role of Juozas Zilevicius in the Musical Culture of Lithuania in 1920 - 1924"
- Regimantas GUDELIS (IMUK) "The Stylistics of Lithuanian Choir Singing".

A concert of Baltic and Scandinavian folk music followed after closing discussions. The folk group "Audenis" (head - V.Jankūnaitė, University of Klaipėda, Lithuania), Gjermund Kolltveit (Oslo, Norway), Cajsa S.Lund (Lund, Sweden) and

Valdis Muktupavels (Riga, Latvia) performed traditional vocal and instrumental music from their ethnic regions.

On the last day of conference participants went on an excursion to visit the unique Neringa-Nida localities and to see examples of local folk culture was arranged. It also was a nice chance for free and productive scientific discussions.

The complete materials of this conference will be published in 2000 by the Institute of Musicology, University of Klaipėda.

The 3rd Conference on "The Music around Baltic: Past and Present" will be held at the Institute of Musicology, University of Klaipėda, April 2001. The meeting will be devoted to international folk music contacts and interactions between the regional folk music traditions in the countries, situated around the Baltic Sea and Scandinavia primarily.

Rimantas Sliužinskas

## Report on Lithuanian and Baltic Conferences on Traditional Music

The Conferences on Traditional Music organized by Dr. Rimantas Astrauskas in Vilnius gained already a certain status in the Baltic Area; they draw more and more international scholars and widening fields of interest with including new topics and areas of study.

The fourth conference entitled "Ethnic Relations in Musical Folklore" took place 17-21 November 1999. (The first Lithuanian conference on "Typological Classification of Tunes. Advanced Systems for Arranging Folklore Stocks" was held in 1994, the second devoted to „Ritual and Music" in November 1997 and the third concentrating on "Improvisation" in December of 1998. The proceedings of the first two conferences were already published (1996,1999). The materials of the last two conferences are in preparation and/or in press).

Dedication to the memory of Jadvyga Čiurlionytė (the leading Lithuanian ethnomusicologist of the older generation - 1899-1992) belongs to the tradition of these conferences. This was especially evident in 1999 being connected with her centennial. Many papers discussed Jadvyga Čiurlionytė's legacy.

Participants of many Lithuanian conferences observe an evident process of development towards extension of scholarly discussion, both in terms of topics and participants. The topics of the last conference concentrated on "The Interethnic Relations" (Baltic-Slav, Baltic-Ugro-Fins, Baltic-German), and on the regional methodologies of ethnomusicology being defined as "National Schools". This diversity of topics allowed to address a wider audience and to invite more international scholars. Nevertheless, the conference preserved its traditional and regional character. The programmes of conferences indicate that the Lithuanian scholars are not under pressure of 'fashionable' topics that dominate the contemporary scene. Indeed, the themes of feminism, 'invented' and/or 'retuned' tradition (Slobin), "political intervention" or "problems of contemporary institutions and "globalization processes" are not suggested by organizers. The attentive participant, however, will find a lot of interesting information on the indicated topics as well. The scholars of this area, being perfect in participant observation and having the privilege to work with relatively well

preserved material, have many opportunities to observe the undergoing contemporary changes. It is clear that the Baltic scholars do not need to 'invent' the artificial subjects and/or approaches. The evident loyalty to the old 'masters' and teachers belongs also to the characteristic of this region and the special regard to Jadvyga Čiurlionytė is to be understood as evidence of the hierarchy of values respected by local people.

To a certain extent, the Conference of 1999 can be seen as an attempt to change the methodology as well as the concept of organization; although it would be hard to define this Conference as being evidently 'different'. The indicated loyalty to traditional patterns of thinking and behaviour has, however, its advantages.

The Conference lasted practically four days with thirty papers delivered in particular thematic sections. The Lithuanian and non-Lithuanian contributions were in balance. The guests were represented by scholars from other countries of the Baltic region: Baltic (Boiko, Muktupavels-Latvia), Slavic (Tavljaj-Belarus; Maraev; Kirsanov-Russia; Czekanowska, Juzala-Poland), Ugro-Finnish (Szalay-Hungary; Ruutel, Vissel-Estonia) and Scandinavian (Pekilla, Leisio-Finland; Lund-Sweden; Gjertsen-Norway).

Interesting excursions to the neighbourhood area and the possibility of meeting with folk performers also belong to the tradition of these Conferences. In 1999 this was a visit to Druskininkai, i.e. to the Jadvyga Čiurlionytė birthplace and the place of her burial.

One of the specifics of these conferences is rich admission of papers delivered in Lithuanian which creates certain problems of communication. Unfortunately, the help with translations does not solve this problem. Evidently, this is one of the key problems to be addressed in the future. The organizers should choose between the local or international character of a conference. I believe that a mediate concept of a regional conference is badly needed in this part of Europe. Perhaps to have parallel sections in different languages could be one of the solutions, although not the best one. One needs to find a compromise between admission of the extended local audience and the possibility of proper communication. This seems to be crucial for both sides (local and international).

The participants of these conferences hope, however, that the great hospitality and perfect organization, will continue to be the attribute of these events. We also hope that the admiration of the former scholars coinciding with the cult of ancestors, which is so typical for this part of Europe will remain a characteristic feature of Lithuanian events.

[Printed with consent from NC chair]

Anna Czekanowska

#### **Liaison Officer: Barbados**

There has been a lot of interest in the indigenous roots of the local Barbadian culture and the heritage of its people. A series of festivals to stimulate expression have revealed traditional practices passed on in the form of song, dance and entertainment over the years during the times of slavery, through emancipation, to present day,

arousing thinkers, researchers and historians on the island.

Festivals include community fairs and concerts, the Congoline Festival, the Crop-Over Festival, the Oistins Fish Festival, the Hometown Festival, the Gospel Festival, the Holder's Festival, the National Independence Festival of Creative Arts, the calypso competitions and showcases. These events as well as the presence of a vibrant music entertainment culture enliven the music scene on this island.

This opportunity to express oneself while enstamping the cultural life and chronicling it through art has caused society to be more enquiring and conscious of its artists and artistic heritage, thereby also influencing the educational system. One of the outcomes is the introduction of music for the first time as an examinable subject by the Caribbean Examination Council including, on an exploratory basis, areas of study relating to folk practices and sociocultural patterns of the region. The project was started in 1995 (the writer was a member of the first panel to devise the syllabus, later monitored the pilot scheme for two years in four local schools) and was first examined in 1998. Students within the region are now able to participate in this subject and undergo school-based assessments. Some of the areas of study included jingles on radio and TV which included local rhythms, the investigating of prominent Caribbean performers and composers, as well as folk and performance practices.

Incorporated in the syllabus is the sociocultural study of musics which influence the Caribbean region using such broad headings as classical, popular, jazz, world music and Caribbean for approaches to listening and appraising components with a Caribbean perspective.

Few persons are interested in the area of research and documentation. The writer continues to contribute and recently completed an article on Barbados for *The Garland Encyclopedia of World Music* (vol. 2: *South America, Mexico, Central America and the Caribbean*, eds. Dale Olsen and Daniel Sheehy, New York, London: Garland Publ., 1998:813-821), serves as lecturer at the University of the West Indies in two courses designed by her for the Department of Language, Literatures and Linguistics and is currently working on a history of the music of Barbados.

Dr. Curwen Best of the University of the West Indies has published his book on popular music, *Barbadian Popular Music and the Politics of Caribbean Culture*. New York: AC Inc., 137 pp.

Trevor Marshall, a historian, continues to write in daily newspapers on topics of sociocultural interest.

Although there is still need for literature as resource material for educative purposes and for reference and archival use, in general one can find now more encouragement in public and governmental circles for the documentation of vast areas of untapped knowledge, especially concerning folk medicine, dance, music and musicians. The Barbados Museum plays its part in the documentation on a large scale, although not itself possessing a particular music collection, by providing space for cultural shows, art exhibitions and musical presentations within its compound.

It is hoped that the preservation and documentation of the island's heritage will be ongoing in the coming years.

Janice Millington-Robertson



## Liaison Officer: Kazakhstan - Report 1997-98

### *Musical Festivals and Concerts*

During 1997-98 various events that effected musical life in Kazakhstan should be marked here. Of great importance was the celebration of the 175th Jubilee of Kurmangazy Sagyrbayev (1823-1889), master of Kazakh traditional music and a great *kyuishi* (creator and performer of the instrumental pieces for the *dombra*). *Kyuis* of folk composer are well known all over the world and a heritage of the world musical culture.

The Kurmangazy Jubilee days were celebrated not only in Kazakhstan but also in the homeland of *kyuishi*, including Ural'sk, Atyrau, as well as Almaty, Astrakhan and Moscow (Russia), Bishkek, Kant (Kyrgyzstan), Ashgabat (Turkmenistan), Turkey and other countries. Representatives of Kazakhstan's embassies in Russia, Kyrgyzstan, chairs of international cultural programs, the Governor of the Astrakhan region, and senators of Kazakhstan's Parliament were invited.

The best traditional musicians and professional artists of Kazakhstan participated in a series of concerts that took place in various cities. Among them the International Festival of Traditional Music (Almaty) and competitions of the young *dombra* musicians (Ural'sk). The State Academic Orchestra of Kazakh Folk Instruments (artistic chief and conductor: Aitkali Zhaimov) participated in festive tours which included Moscow, Bishkek, as well as Astrakhan where in the village of Altynzhar one can find the grave of Kurmangazy. This famous orchestra performed the best *kyuis* of Kurmangazy, such as "Sary Arka" ("Golden Steppe"), "Kishkentaji" ("youngest"), "Serper" ("impulse"), "Adaji" (the name of the Kazakh clan) and others with great success.

One of the attractions, the Almaty festival of traditional music "Kurmangazy and Music of the Great Steppe" (8-11 November, 1998), was organized by the Committee of Culture (chair Duisen Kaseinov), the Directorate of Republican and International Cultural Programs, the Auesov Institute of Literature and Art at the National Academy of Sciences, the Almaty Kurmangazy State Conservatory, and the foundation for the support of traditional music "Tulpar".

This festival presented three concerts of traditional music: the opening concert named "Dala sazy" ("melodies of the steppes"); a second concert, planned as a theatrical show "Gasyrlar Zhangyrygy" ("music of the centuries"), and a third concert named "Amanat" ("living heritage"). Kazakh traditional and modern musicians - Rysbai Gabdiev (Atyrau), Serzhan Shakratov (Aktau), Karshyga Akhmed'yarov, Azidulla Eskaliev (Almaty) and others demonstrated their skills jointly with guests from the Central Asian Republics, Siberia and the Volga region. Among them were Bolot Bairyshev (Altai), Shukhrat Razzakov (Uzbekistan), Nurak Abdrakhmanov (Kyrgyzstan), Zhumabai-Zhyrau (Karakalpakstan), Akmurad Charryev (Turkmenistan) and others.

The final concert presented young *dombra* performers, including the children ensemble from the musical college "Kokil" (chair: Abdulkhamit Raimbergenov).

### *Conferences*

A scientific conference on "Kurmangazy and Traditional Music on the Boundaries of Centuries" took place in conjunction with the Almaty festival. Participants came from various institutions of the Republic, including Kazakh Al-Farabi National University, Almaty Kurmangazy State Conservatory, Auesov Institute of

Literature and Art, and the Gumilev Eurasian University (Astana). Apart from ethnomusicologists and *dombra* performers the conference was attended by historians, producers, culturologists and representatives of others disciplines. Among scholars coming from CIS and others countries were Yhor Macijevski (St.-Petersburg, Russia), Diljara Kurbanova (Ashgabat), and young researchers from the Almaty State Conservatory. The conference program included about fifty reports on the following topics:

1. *Kyuis* of Kurmangazy and traditional music
2. Kurmangazy and the culture of the 20th century
3. Superethnic musical civilization of Central Asia: problems of study, preservation and development.

Papers presented in the plenary session and the first section were devoted to Kurmangazy and his creations, his *kyuis* interpretations (K.Akhmed'yarov); his historical significance for Kazakh culture (B.Karibaev, A.Ketegenova, Z.Kospakov); questions of his works' interrelationship with those from representatives of other local music schools in West Kazakhstan (G.Akhmed'yarov).

A number of papers focused on the problem of *kyuis* forms (G.Omarova) and the origin of this genre (D.Bakhtygaliyeva). A report devoted to the use of traditional music in modern musical education found special interest (Y.Macijevski). Several of our scholars examined some unknown phenomena such as *zhyr-kyuis* (instrumental versions of epic songs) and their genre stylistic characteristics (A.Sarymsakova).

Further attention of scholars focused on various questions concerning the instrumental music of Kazakhs, on epic poems and their connections with poetry of the East (U.Baibosynova); on correlation between the vocal and instrumental in lyric professional songs of Kazakhs (B.Tleukhan), and on the peculiarities of musical aesthetics of two famous Kazakh poets - Abai and Shakarim (A. Sabirova).

Papers of the second section were concerned with the influence of Kurmangazy and his works on compositions by modern professional composers (U.Dzhumakova, A.Ketegenova, and G.Begimbetova) and with the theatrical side of the image of Kurmangazy (A.Omarova).

The third section of the conference had to be canceled because many participants could not attend due to financial problems.

A "Round Table" for discussions was organized at the final day of the conference. Discussion centered on problems of ethno-organology, performance and education of Kazakh *dombra* musicians. Many critical remarks addressed the need for methodological restoration of musical science, and the hesitation to discuss historical problems in contemporary research works.

Beyond papers and discussions the conference program offered documentary films about Kazakh traditional music and folk musicians.

As a follow-up to the conference the Organizing Committee published a series of CDs. The collection includes recordings of Kurmangazy *kyuis*, music performed by the Academic State Orchestra of Folk Instruments, works by Nurgisa Tlendiev, songs performed by Ermek Serkebaev and Bibigul Tulegenova, both known as national artists of the Kazakhstan Republic.

The Almaty Kurmangazy State Conservatory organized a local scientific

seminar (September 1997) and a conference (November 1997) with help from the 'Soros-Kazakhstan' Foundation. The seminar on "Cultural Aspects of Modern Composer's Music" was devoted to the memory of the talented Kazakh composer Tles Kazhgaliyev (1949-1996). A round table on "Creations of Young Composers" and a concert with works by Kazakhstan's young composers concluded the seminar.

Contributions to the local conference examined problems in modern musical education: the learning process of musicians playing folk musical instruments such as *dombra*, *kyl-kobyz*, and *sybyzgy* and their instructions on different levels of the musical educational system in which they were involved.

*Kyui is a message of the God*, a book (in Russian) by Aitzhan Tuktagan was presented at the time of the conference. This publication investigates the creation of the famous Esbai kyuishi and includes about 50 transcriptions. It was published with support from the "Soros- Kazakhstan" Foundation.

#### New Organizations

I would like to mark the opening of two important institutions: the Kazakh National Academy of Music in Astana and the Scientific Research Institute of Culture and Fine Arts in Almaty.

The Academy of Music (rector Aiman Musochodzhayeva) combined all levels of the professional musical education (such as musical school, college and Academy). This new institution, a Conservatory, will be prepare musicians of various specialization for all regions of the Republic.

#### Music Publications 1997

Akhmed'yarov Karshyga and Galym, Dina, eds. *Asem konyr* [Beautiful Konyr]. Almaty: Olke baspasy. 120 pp. [In Kazakh.]

Collection of kyuishi for *dombra* by Dina Nurpeisova (1861-1955) who was a famous kyuishi woman and a talented follower of the great Kurmangazy. With 22 kyuishi notations and an introduction about this folk composer.

Akhmed'yarov Galym, ed. *Serzhan kumbirletken kuiler* [Kyuishi from the repertoire of Serzhan Shakratov]. Almaty: Respublykalyk baspa cabineti. 70 pp. [In Kazakh.]

21st kyuishi notations presented from the repertoire of Serzhan Shakratov, who is known as best *dombra* performer from Mangystau.

Tuktagan Esenuly Aitdjan. *Kyui - poslanije vsevyshnego* [Kyui is a message of God]. Almaty: Kokil. 196 pp. [In Russian.]

Contents of the book include 1. Elementaries of the Kazakh *dombra* culture; 2. Analysis of Esbai kyuishi, who was well known in the 19th century as a folk composer and performer; 3. Kyuishi of Esbai (about 50 notations).

Tuktagan Esenuly Aitdjan and T. Eleugyz kyzy, eds. *Kyui - kerueni* [Caravan of the kyuishi]. Almaty: Daik press. [In Kazakh.]

Collection of various Kazakh kyuishi for the *dombra*

Zhaimov Aitkali. *Shattanamyn*. K. Sakharbaeva, ed. Almaty: Daik press. 70 pp. [In Kazakh.]

Collection of the author's kyuishi, with musical analysis and performer's recommendations.

#### Scientific Publications

1997 Utegaliyeva Saule. *Mangystauskaja dombrovaja traditsiya* [Mangystau *dombra* tradition]. Almaty. 51pp.

This monograph deals with various preconditions in the development of the *dombra* tradition which is located in the south-west of West Kazakhstan, examination of local *dombra* schools, and genre stylistic analysis of this region's kyuishi.

1998 Nusanbaev, A., ed. *Kurmangazy. Sbornik trudov statei i vospominanii, posvjashennykh zhizni i tvorchestvu kyuishi* [Papers, research and memoirs of the life and creation of the great kyuishi]. Almaty: Kazak encyclopedia. 544 pp. [In Kazakh and Russian.]

Research on and memoirs of the great kyuishi. With new information and research on the heirs of Kurmangazy.

10 February 1999

Saule Utegaliyeva

#### Liaison Officer: Latvia

##### Preliminary Remarks

A survey on 'Latvian Ethnomusicology: Past and Present' by this writer was published in the *Yearbook for Traditional Music* 26, 1994 presenting a view into history and perspectives of ethnomusicology in Latvia as seen at the beginning of the 90s. Some progress has been achieved in the meantime but the main issue is still unresolved: despite of an attempt made in 1997, ethnomusicology is still not institutionalized as an academic study program in higher educational institutions in Latvia. The lack of a solid institutional basis has, of course, a negative impact on the ethnomusicological activity and the general development of the discipline. The institutionalization of ethnomusicology at the University in Riga or at other Latvian universities or academies still remains the main task in order to change the current condition. There is hope to achieve this within the next two to four years.

##### People

The circle of Latvian ethnomusicologists is still a small one. There are nine persons having academic, chiefly musicological education, who regard themselves as ethnomusicologists (some of them use the term 'musical folklorist'). Five of them are permanently involved in ethnomusicological research activities and teach ethnomusicological subjects. Ethnomusicological work provides the main material basis of existence for only two of them. The average age of Latvian ethnomusicologists is 50 years. Since 1993 not a single new person has joined the club and, since there is no academic ethnomusicological program offered at universities or academies, there is little hope that this will change in the coming years. On the other hand, a tendency can be observed to include more often ethnomusicological subjects in study programs of other disciplines such as pedagogy, folklore study, linguistics, etc. Through this process ethnomusicology, although represented only by separate subjects (e.g., Baltic traditional music, introduction to ethnomusicology, etc.), radiates into different higher educational institutions such as University of Riga, Latvian Academy of Culture, University of Pedagogy and Education Management. (Earlier, ethnomusic-

ological subjects were taught only at the Latvian Academy of Music.) It is possible that this process will help some students from related disciplines to find their way to ethnomusicology.

#### *Archives and other Institutions*

The Latvian Folklore Repository (founded 1925), keeper of the most valuable historical recordings of Latvian traditional music, developed 1994 a program in collaboration with the Wiener Phonogrammarchiv. Subject of this collaboration is the re-recording and reconstruction of about 170 phonograph cylinders made from 1926 to 1947. The publication of this material is planned for the next years. Project manager is the folklorist Aldis Putelis.

Maris Jansons continues with the collection of musical material for his private Folk Music Center (founded 1993). In the recent years, about 150 new hours of audio recordings have been added to the collection and the total recording time reaches now 300 hours. The new material represents chiefly the southeastern part of the country. The Center has released nine audiocassettes containing Latvian traditional music of diverse styles.

The Collection of Folk Music Audio Recording at the Music Department of Latvian Radio, developed at the end of the 80s by ethnomusicologist Gita Lancere, has not experienced a similar expansion but remains one of the most important archives of Latvian traditional music. As music editor at the Latvian Radio Lancere produces a weekly broadcast devoted to the life of traditional music, new recordings, ethnomusicology, etc.

Among the institutions that played an especially important role in recent years is the Department of Traditional Culture of the E. Melngailis Folk Art Center in Riga. This Department, lead by folklorist and musician Andris Kapusts, has provided massive support for ethnomusicologists by organizing field work and international conferences (e.g., the conference on 'Ethnographic Singing' in 1996 and 'Sea in the Baltic and Balto-Finnic Traditions' in 1999), courses devoted to traditional music for teachers, students, etc., exhibitions devoted to collectors of Latvian traditional music, and other things. The Department fulfills to a certain extent the functions of an academic research center.

#### *Publications and Theses*

In his discussions with colleagues the writer often heard that, especially in the last two or three years, their ethnomusicological activity has decreased. Nevertheless, some important studies were published:

- 1996 Beitane, Anda. *Vocal Polyphony with High Accompanying Part in District Skilbeni*. MA thesis, Riga: Latvian Academy of Music.  
This MA work contains a description of a rare form of polyphonic singing documented in the very east of the country. For this form of polyphony it is typical that a solo accompanying part is performed by a single woman singer with a particularly high, penetrating voice, whereas other parts are performed by a group of singers.
- 1996 Boiko, Martin. *Die litauischen Sutartines. Eine Studie zur baltischen Volksmusik*. Ph.D. dissertation, University of Hamburg: SVL.  
Reviewers: Albrecht Schneider, Helmut Rösing and Oskár Elschek. This work

deals with one of the most "exotic" European polyphonic phenomenon - the Lithuanian sutartines, a style which is characterized by a more or less regular crossing of voices, complementary rhythm, simultaneous performance of different texts, predominance of seconds in the harmonic vertical, etc.

- 1997 Avramecs, Boriss & Valdis Muktupavels. *Musical Instruments. Traditional and Popular Music*. Riga: Musica Baltica.

This book contains a general introduction to organology, a series of smaller surveys devoted to traditional music of Baltic and some other countries, and to popular music, its history, most important styles, etc. The book is supplemented with 5 audiocassettes, containing diverse examples from all over the world.

- 1999 Muktupavels Valdis. *Systematics of Latvian Musical Instruments*. Ph.D. dissertation, Riga: Latvian Academy of Culture.  
The most encompassing work ever written on Latvian instruments. It includes traditional as well as archaeological instruments.

Large numbers of smaller studies (articles, conference papers) are published in various domestic and international journals etc., which for space reasons had to be omitted here. As the reader sees, most of the above mentioned studies were written as graduation works. The list reflects approximately the chronology of ethnomusicology graduations of recent years.

#### *Projects*

The ethnomusicologist Arnolds Klotins is involved as editor in a large project *Anthology of Latvian Choral Music (1997-2001)* directed by conductor Imants Kokars. Because the choral music is a mass movement in Latvia, a strong factor of Latvian history, including even social and political history and closely connected with the folk music scene, it is a legitimate subject of ethnomusicological study. The Anthology contains 12 volumes with 12 illustrative CDs. It retraces the history of Latvian choral music and movement from 1873 on.

Another project, *WWW Pages of Latvian Ethnomusicology* by Muktupavels, is in preparation. Its task will be to inform about the most important developments in Latvian ethnomusicology and traditional music and to ensure information exchange. The project is supposed to start at the end of 1999. The possible address is: [www.music.lv/ethnomusicology/](http://www.music.lv/ethnomusicology/), but this has to be confirmed in one of the next Bulletins of the ICTM.

A project conducted by Zaiga Sneibe, *Latvian Folk Music: Classical Legacy and Contemporary Processes*, to be finished September 1999, pursued the compilation of an edition of 'War Songs' (Series: Latvian Folk Music) which will contain about 800 melodies.

Since 1997 Boiko conducts a project, *Officium defunctorum* (Office of the Dead), in eastern Latvia. Its subject is orally transmitted Catholic burial music (psalmody) which was introduced by Jesuit missionaries at the end of the 18th century. After they were forced to leave the country in 1820, this kind of music survived as part of an oral tradition and has over the years undergone various transformations and mixtures with diverse styles of local folk music. The project is based on extensive fieldwork and is supported by the Research Support Scheme of the OSI/HESP. This project was preceded by a cooperation with the film studio BOOMfilm from Arnhem



(Netherlands). BOOMfilm developed a project *Sad Singing* (director Arno Kranenburg) about mourning music in Europe, consisting of seven documentary films devoted to different European countries. The tragic fate of an outstanding female performer of the *Officium defunctorum* was chosen to be the subject of the Latvian film *Story of Valentina* which was shot in November 1997.

Martin Boiko

#### Liaison Officer: Slovenia - First report

This is the first liaison officer's report for Slovenia, one of the new countries on the world map, which until 1991 was the westernmost republic of what was Yugoslavia. Slovenia's capital Ljubljana will host the first meeting of the ICTM's youngest Study Group on Music and Minorities in June 2000. This report presents the recent developments on Slovenia's traditional music scene and the ongoing activities within the realm of its ethnomusicology.

Itself still lively in a variety of contexts within the fast-changing society, traditional music provides inspiration for numerous amateur folklore ensembles, participants of the folk music revival movement, folk-pop, rock and jazz musicians, and composers of art music. Some folklore ensembles such as e.g. *Emona* and *France Marolt* are assisted by distinguished ethnochoreologists, such as Mirko Ramovš and Bruno Ravnika in preparing traditional dances for stage performances. Although folk music revival in Slovenia has its roots in the late 1970s in ensembles such as *Trio Terlep* (later renamed *Trutamora Slovenica*), which aimed at reconstruction of traditional music for the sake of concerts and workshops, and *Istranova*, which aimed at performing traditional music with "modern sensibility", it seems that one can speak about a revival "movement" primarily in the second half of the 1990s. This is reflected in the establishment of the *Cultural Society Folk Slovenia* in 1996, mainly by the performers themselves - individual singers such as Bogdana Herman and Ljuba Jenče, vocal ensemble *Katice*, and numerous vocal-instrumental ensembles, such as *Istrijske mužikante*, *Kurja koza*, *Marko banda*, *Šavrinske pupe en ragaconi*, *Tolovaj Mataj* and others. Under the presidency of Drago Kunej, the Society also organizes regular lectures and occasional concerts. Musicians participating in the Alpine style folk-pop music, known in Slovenia as *narodnozabavna glasba*, depart from the roots established by the Avsenik brothers' ensemble decades ago, which achieved considerable fame and stimulated many followers in the wider Central European region. Exciting fusions between traditional music and jazz occur in the performances of creative improvisers such as Renato Chicco, and Lado Jakša. Pop-rock musician Vlado Kreslin often performs together with carriers of traditional music from his native region. Several art music composers, such as Jani Golob, Jakob Jež, Uroš Krek, Lojze Lebič, or Pavle Merku, approach traditional music of Slovenia in their work in a variety of ways.

The principal institution that carries out ethnomusicological research in Slovenia is the *Glasbenonarodopisni inštitut ZRC SAZU* (Institute of Ethnomusicology of the Scientific Research Centre at the Slovenian Academy of Sciences and Arts). As written on the Scientific Research Center's web page ([www.zrc-sazu.si](http://www.zrc-sazu.si)), the Center "carries out Slovenian national research program (and) engages in research into Slovenia's natural and cultural heritage". Folkloristic approach to the research of

Slovenian folk music has been the basis of the Institute's activities since its establishment in 1934, so it matched well with the goals of the Center, established in 1981. Today, the Institute of Ethnomusicology figures as one of the seventeen research institutes of the Center. Its scholars work in the departments of textology (Marjetka Golež, director; Marija Klobčar, Marko Terseglav), music (Maša Komavec, Urša Šivic, Robert Vrčon), ethnochoreology (Mirko Ramovš, Marjeta Tekavec), and the sound archive and studio (Drago Kunej). The two distinguished retired Slovenian ethnomusicologists, whose work deeply marked the history of the Institute, the nestor Zmaga Kumer and Julijan Strajnar, who organized the STG on Folk Musical Instruments meeting in the city of Piran in 1983, are still affiliated as external associates. The Institute organized the 27th International Ballad Conference (SIEF Ballad Commission) in Gozd Martuljek in 1997 (M. Golcz) and occasionally organizes performances in Ljubljana of regional traditional musics (M. Komavec).

Several individuals outside of the Institute contribute to the present state of ethnomusicology in Slovenia. Igor Cvetko, formerly employee of the Institute, editor of the bi-lingual (Slovenian-English) book *Among Folk Musicians and Instruments* (1991) conducts research mainly within the domain of children folklore. Dario Marušič, independent researcher and musician author of the bi-lingual (Croatian-Italian) book *Piskaj sona sopi* (1995) on Istrian musical instruments focuses his activities primarily on the music in the multi-ethnic Istrian peninsula. Rajko Muršič, lecturer at the Department of Ethnology and Cultural Anthropology of the Ljubljana University, author of two monographs (*Neubesedljive zvočne Igre* 1993, *Center za dehumanizacijo* 1995) is particularly active within the realm of popular music research. Mira Omerzel Terlep, independent researcher and musician, former president of the Slovene Ethnological Society, recently marked the 20th anniversary of her ensemble *Trutamora Slovenica* with a representative concert, her research centers on the "transcendence of conscience and sound". Bruno Ravnika, an expert in the areas of acoustics and ethnochoreology, lectures at the University of Ljubljana and is also active within CIOFF. Traditional music is well represented in radio programs of the national radio station thanks to the editor Jasna Vidakovič, who organized the EBU's Contemporary Folk Music Festival in the city of Portoroz in 1998.

Besides the predominantly national topics, even if approached in various ways, traces of multiculturalism come mainly through educational channels: Albinca Pesek (Faculty of Education in Moribor) is the author of multicultural textbooks for elementary music education (*Glasba* 1998-) and Svanibor Pettan (Music Academy in Ljubljana) is the author of the documentary film *Kosovo through the Eyes of Local Rom (Gypsy) Musicians* (1999). Widening of the scope can also be seen in the increased interest of students in conducting research on non-Slovene topics (e.g. projects with refugees), sometimes requiring fieldwork in parts of the world as distant from Slovenia as Peru (Danijela Krajnc). From 1998 on students at the Music Academy are offered the course 'Musics of the World'. International music festivals continuously bring to Slovenia various musical expressions, often within the realm of "world music", such as *Drugo godba* in Ljubljana and *Okarina* in Bled. In 1999 the directors of the European Forum of Worldwide Music Festivals (EFWMF) met in Ljubljana upon the invitation of Bagdan Benigar, director of *Druga godba*.

The discovery of the fragment of a bear lemur bone on the locality of Divje babe in 1995 received a lot of attention in Slovenia and abroad. This extraordinary finding is possibly a 45,000 year-old musical instrument. D. Kunej and M. Omerzel-Terlep published on this topic (see Turk in the bibliography section).

At the meeting of Slovenian ethnomusicologists on December 11, 1998 in Ljubljana, the Slovenian Musicological Society officially recognized a Slovenian Ethnomusicological Study Group as part of the society. The study group's goals are defined as stimulating connections and co-operations among ethnomusicologists within Slovenia and with colleagues and professional associations abroad. One of the direct outcomes of the meeting was a series of lectures in which several ethnomusicologists, both domestic and foreign, presented their current work. The lecturers included Danijela Krajnc, Julijan Strajnar, Mira Omerzel-Terlep, Roberto Starec (Italy), Svanibor Pettan, and Jane Sugarman (USA).

Ethnomusicology at the university level is taught within the system of the University of Ljubljana (Music Academy, Dept. of Musicology, Dept. of Ethnology and Cultural Anthropology) and at the University of Maribor's Faculty of Education.

#### *Some current books:*

- Cvetko, Igor. *Slovenske ostroške prstne igre* [Slovene children games with fingers]. Radovljica: Didakta, 1996.
- Golež, Marjetka (ed.). *Ljudske balade med izročilom in sodobnostjo - Ballads between Tradition and Modern times*. Ljubljana: Založba ZRC, 1998.
- Kumer, Zmaga. *Slovenske ljudske pesmi Koroške: Podjuna* [Slovenian folk songs from Carynthia: Podjuna]. Ljubljana: Založba ZRC, 1998.
- Muršič, Rajko. *Dinamika medkulturnega stika. Odnos med rokovo podkulturo in lokalno kulturo na Tratah v Slovenskih goricah* [Dynamics of culture contact. Relationship between a rock subculture and local culture in the village of Trate in Slovenske gorice]. Ph.D.diss., University of Ljubljana, 1997.
- Omerzel-Terlep, Mira. *Zgodovinski razvoj "predklasičnega" ljudskega instrumentarja od paleolitika do današnjega časa na slovenskem etničnem ozemlju* [Historical development of "pre-classical" folk instruments from the Paleolithic to present times on Slovene ethnic territory]. Ph.D.diss., University of Ljubljana, 1998.
- Pesek, Albinca. *Otroci v svetu glasbe. Izbrana poglavja iz glasbene psihologije in pedagogike* [Children in the world of music. Selected chapters in music psychology and pedagogics]. Ljubljana: Mladinska knjiga, 1997.
- Pettan, Svanibor (ed.). *Music, Politics, and War. Views from Croatia*. Zagreb: Institute of Ethnology and Folklore Research, 1998.
- Ramovš, Mirko. *Polka je ukazana. Plesno izročilo na Slovenskem, vzhodna Štajerska* [Polka has been ordered. Dance heritage of Slovenia, eastern Štajerska]. Ljubljana: Kres, 1997.
- Ravnikar, Bruno. *Osnove glasbene akustike in informatike* [Basics of music acoustics and information theory]. Ljubljana: DZS, 1999.
- Tekavec, Marjeta. *Vloga godčevstva pri oblikovanju slovenskega plesnega izročila*

[The role of musicianship in the formation of the Slovenian dance heritage]. M.A. thesis, University of Ljubljana, 1999.

Turk, Ivan (ed.). *Mousterienska "koščena piscal" - Mousterian "Bone Flute"*. Ljubljana: Založba ZRC. (Includes ethnomusicological articles by Drago Kunej and Mira Omerzel-Terlep.)

#### *Some current recordings:*

*Slovenie. Musiques et chants populaires*. Paris: Ocora 1997 (notes: Jasna Vidakovic)

*Folk preporod na Slovenskem - Folk Revival in Slovenia*. Ljubljana: Druga godba, 1998 (notes: Svanibor Pettan).

*Zapojmo lepó, zaigrajmo enó. Ljudska pesem in godba Slovencev - Let Us Sing a Sweet Song, Let Us Play a Tune. Folksongs and Music of the Slovenes*. Ljubljana: Helidon, 1998 (notes: Zmaga Kumer).

Svanibor Pettan

#### **Liaison Officer: South Africa - Report 1998-2000**

March 27, 1998 was South African Music Day. It is a national event to celebrate our musical heritage, culture and talent that takes place at venues around our nine provinces each year. Another yearly event that is celebrated with music of all sorts is the Human Rights Day.

On March 30, the famous South African gospel group, *Joyous Celebration*, embarked on a national tour of the country. Its aim is to revive spirituality among South Africans through gospel.

Also in March, Vanessa-Mae, the British-based violinist was in Johannesburg for nine shows at the newly opened Vodaworld giving South African audiences an opportunity to witness an international violinist of her calibre.

On April 12, 1998, the MTN sponsored 'Contemporary Jazz Festival' was held at the Donaldson Dam in Westonaria. It included such well known artists like the trumpeter, Hugh Masekela.

August 1999 saw a series of music festivals devoted to jazz, popular music, and African traditional music and dance, around the country. The 'Joy of Jazz Festival' is one of South Africa's prime jazz events and the highlight of the wider national circuit. It was established earlier this year as part of the 'Standard Bank Jazz Series'. The bank's involvement in the 'Joy of Jazz' is a natural extension of its longstanding support for the annual jazz festival in Grahamstown. The 'Joy of Jazz Festival' returned to the State Theatre in Pretoria August 12 to 15 where the jazz series featured some of South Africa's top jazz musicians. It was the third year that this exciting series had thrilled fans.

The School of Human Sciences of the University of Venda for Science and Technology held its 5th African Arts Festival 21-25 September 1999. The festival rounded off with traditional African music and dances from the Northern Province of South Africa. The School has adopted the Drama for Education and Development Project as its community outreach program under the auspices of the Music Department. Music, dance, and drama form part of the project.

The quiet town of Potchestroom came alive with the best of jazz in October at the Standard Bank Jazz Festival on the Potchefstroom University campus.

The 'World of Music Arts and Dance' (WOMAD) was started by Peter Gabriel in 1982 with the aim of giving audiences an insight into various cultures. To this purpose, WOMAD organized a three day event at the Bluegum Creek Estate in Benoni bringing together performers from more than twenty countries, representing music and art from every continent. Five performances by groups such as the Irish *Hot House Flowers* group, the spectacular drummers of Burundi, the United Kingdom rap act *Fun Da Mental*, and Cape Town's *Prophets of Da City*, and others, graced the occasion. Sunday's event saw Senegal's Baaba Maal perform. It was the first time that WOMAD was brought to South Africa.

October 1999. The international artist, Helmut Lotti, appeared in a televised concert of some of South Africa's best-loved traditional songs as well as other renowned African renditions. His new album 'Out of Africa' which was filmed at the Basotho Cultural Village near the famous Golden Gate in the Free State province, was set against the beautiful view of the majestic Maluti Mountains of Lesotho. Lotti wrote the compelling emotive title song 'Out of Africa' which sums up his passion for the region. He was accompanied by a full orchestra and the Bloemfontein Children's Choir.

December 1999. South Africans were treated to a feast of traditional music at the 'Festival of Living Treasures' which was held at the Shongweni Dam. It was presented by the Wildlife and Environmental Society of South Africa as a millennium celebration. The money generated from the festival was donated to the preservation of nature reserves. The festival's music enlightened the hearts and minds of the people of South Africa.

The love for their community and a commitment to promote the arts has driven three music promoters to turn the almost forgotten cultural center, the Papatso Heritage Site in Papatso Village, Hammanskraal, into a vibrant entertainment and crafts center. This extensive heritage site is now being used as a venue for jazz, catering to the villagers, and other faraway folks. The 'Papatso Jazz Village' which was officially opened on December 16, strives to use music as an instrument to give people hope, dignity and pride. Strains of African jazz and malombo music filled the hearts of those who were there.

We are very sad to miss Richard Nwamba's program "African Connection" on our national television. It was a kaleidoscope of various musics of black Africa, viz. traditional, urban and popular musics.

January 2000. Masingita Sounds and Images (MSI), a company with concentrations in the diamond mining and food industries, is now set to invest in the music industry. Aim of the company is to revive music preserved in archives of such artists as Abdullah Ibrahim (formerly known as Dollar Brand), a jazz pianist, of the late Todd Matshikiza, legendary composer of the black musical 'King Kong' of 1960's fame, of Enoch Sontonga, as well as musics of the Khoi and San of South Africa, with the goal to fuse this music with compositions of a new generation of musicians. Many traditional musical instruments, such as the *mbira* and the *lesiba* (the Basotho stringed musical instrument), will be fully exploited to create a unique sound from Africa. The company will record everything on digital videodisc, which will be a giant leap into the future.

Flora Ntsihlele

## ICTM MEETING CALENDAR

- |  |   |
|--|---|
| 2000<br>28 April<br>to 1 May<br>Aleppo<br>Syria      | Study Group on Music of the Arab World<br>Themes:<br>1. Arab Music During the Ottoman Period<br>2. Bedouin and Tribal Music in Contemporary Arab World<br>3. Concepts and Terms in Arabic Music<br>Chair: Scheherazade Hassan   |
| 2000<br>17-23 May<br>Innsbruck<br>Austria            | Study Group on Historical Sources of Traditional Music<br>Themes:<br>1. Change of Style in Traditional Music: Performance and Repertory<br>2. Laments in Historical Documentation and Sound/Video Recording<br>Chair: Doris Stockmann<br>Local Organization: Rainer Gstrein                                   |
| 2000<br>21-26 June<br>Mark-<br>neukirchen<br>Germany | Study Group on Folk Musical Instruments<br>Themes:<br>1. Traditional Musical Instruments in the Age of Mass Media<br>2. Professional Making of Traditional Musical Instruments<br>Chair: Erich Stockmann<br>Local Organization: Andreas Michel  |
| 2000<br>25-30 June<br>Ljubljana<br>Slovenia          | Study Group on Music and Minorities<br>Themes:<br>1. Music and Dance of Minorities: Research Traditions and Cultural Policies<br>2. Music/Dance and Identity in Minority Cultures<br>3. Minorities in Slovenia and Neighbouring Regions<br>Chair: Ursula Hemetek<br>Local Organization: Svanibor Pettan       |
| 2000<br>2-8 July<br>Korcula<br>Croatia               | Study Group on Ethnochoreology - 21st Symposium<br>Themes:<br>1. Sword Dances and Related Calendrical Dance Events<br>2. Revival: Reconstruction, Revitalization<br>Symposium Committee: Elsie Ivancich Dunin, Marianne Bröcker, Maria Koutsouba<br>Chair: Anca Giurchescu<br>Local Organization: Elsie Dunin |



2000 Study Group on Music and Gender  
 4-6 August Theme:  
 Toronto Music, Gender and the Body.  
 Canada Subthemes:  
 1. Integrating the Study of Music and Dance  
 2. Gender and the Voice  
 3. Technology and the Body in the Production and Reproduction  
 of Music  
 Co-chairs: Pirkko Moisala & Carol Babiracki  
 Program / Local Organization: Beverley Diamond

**36TH ICTM WORLD CONFERENCE - BRAZIL 2001**  
**4-11 JULY, RIO DE JANEIRO, BRAZIL**

Themes:  
 1. Moving from the Specific to the General and Back  
 2. Immigrant Music and Dance in Two Directions - To the Americas and from  
 there to the World  
 3. Technology, Mass Media, and the Performance of Music and Dance  
 4. The Relationship Between Researchers and the Communities they Research  
 5. New Research  
 Program Chair: Anthony Seeger  
 Local Organization Chair: Samuel Mello Araujo Jr.

2001 Study Group on Maqâm - 5th Meeting  
 25-31 August Theme:  
 Bukhara Intercultural Comparison of Maqâm and Related  
 Uzbekistan Phenomena  
 Chair: Jürgen Elsner

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Payments should reach the Secretariat preferably by March 1 of each year. Later submissions will cause not only unnecessary paper work but might also deter the listing in the ICTM Directory.

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