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FROM THE ICTM SECRETARIAT, CANBERRA, AUSTRALIA

THE ICTM SECRETARIAT HAS NOW MOVED TO AUSTRALIA!

Please note that on January 1st, 2006, Stephen Wild became the ICTM Secretary General and the Secretariat offices moved to The Australian National University in Canberra, Australia.

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

SECRETARIAT CONTACT INFORMATION:

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

fax: +61-2-6125 9775

telephone: +61-2-6125 1449

email: email: secretariat@ictmusic.org

website: <http://www.ictmusic.org>

THE APPOINTMENT OF FILM/VIDEO REVIEWS EDITOR

I am pleased to announce the appointment of Prof. Lisa Urkevich as the Film/Video Reviews Editor of the *Yearbook for Traditional Music*. Lisa teaches ethnomusicology and musicology in the Arts and Humanities Division of the American University of Kuwait.

Films and videos for review should be sent to: Prof. Lisa Urkevich, PSC 1280 Box 79, APO AE 09880, USA, and they will be forwarded to her in Kuwait. She can be contacted on email at: LUrkevich@auk.edu.kw.

On behalf of the editors of the *Yearbook*, we welcome her and look forward to her contribution.

Don Niles,
General Editor,
Yearbook for Traditional Music

SUBMISSIONS FOR THE YEARBOOK FOR TRADITIONAL MUSIC (YTM)

The Editor for the YTM encourages submissions of articles from members and non-members. For submission specifications, please refer to the most recent edition of the YTM under the heading "Information for Authors." Please send submissions to the Yearbook Editor: Don Niles, Institute of Papua New Guinea Studies, Box 1432, Boroko 111, Papua New Guinea; email <ipngs@global.net.pg>. Submissions should be made in both electronic form attached to an email and hard copy sent to the postal address or faxed.

SUBMISSIONS FOR YTM REVIEWS

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

ICTM Book Reviews Editor: Please send books, periodicals, and other printed material for review to Prof. Frederick Lau, Department of Music, University of Hawai'i at Manoa, 2411 Dole Street, Honolulu, HI 96822, USA; email <fredlau@Hawaii.edu>; fax +1 808 956 9657

ICTM Film and Video Reviews Editor: Please send films and videos for review to Prof. Lisa Urkevich, PSC 1280 Box 79, APO AE 09880, USA; email LUrkevich@auk.edu.kw

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

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

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

MEMBERSHIP INVOICES

Invoices for 2006 Membership Renewals have been sent. If you have recently moved, please provide us with your current email address. Credit card payments will be accepted online at the ICTM website <http://www.ictmusic.org/ICTM/jregister.php>

ICTM WEBSITE

The ICTM website is being redesigned for your convenience and benefit. As mentioned above credit card payments for membership dues are now accepted, please go to <http://www.ictmusic.org/ICTM/jregister.php> and follow the prompts. Please contact the Secretariat if you encounter any errors.

SUBMISSIONS FOR THE BULLETIN OF THE ICTM

(Editor: Lee Anne Proberts) The Bulletin is primarily a means for communicating ICTM information. If space allows, however, the Bulletin considers news from international organizations affiliated with ICTM. Priority is given to UNESCO affiliated organizations.

Deadlines for submissions to the Bulletin are:

April Bulletin - 1st of March deadline

October Bulletin - 1st of September deadline.

All submissions should be sent by email to the Secretariat. Material will be edited, when necessary, without notification.

MAILING SCHEDULES FOR ICTM PUBLICATIONS

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

Mailing Schedule:

April Bulletin: Beginning of April

October Bulletin: Beginning of October

YTM: Mid-December

All mail goes out via surface domestically and ISAL internationally. Please allow at least 6-12 weeks for surface mail to reach you, depending on your location.

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

39th World Conference of the ICTM – Third Notice 4 – 11 July 2007 Vienna, Austria

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

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

CONFERENCE SCHEDULE

4 July:	Arrival of participants in Vienna; registration (12:00 a.m. – 6:30 p.m.) and welcome reception (7:00 p.m.)
5 July:	Opening Ceremony (9:00 a.m.)
5 – 7- July:	Paper sessions, business meetings, film sessions, informal music sessions and workshops
8 July:	Break; excursions
9 – 11 July:	Paper sessions, closing ceremony
12 July:	Departure

Conference participants should plan to arrive in Vienna no later than the early afternoon of Wednesday, 4 July as registration will be possible from 12:00 a.m. until the welcome reception at 7:00 p.m.

The following day, Thursday, 5 July starts with the opening ceremony at 9:00 a.m. All sessions will take place at the University of Music and Performing Arts Vienna which is located in the 3rd district of Vienna nearby the very centre of the city. During the whole conference a variety of concerts, informal music sessions, special events and tours in the surrounding areas of Vienna to the mountains and to the Burgenland are being prepared (for more details, see ENTERTAINMENT)

On Wednesday, 11 July a multi-faceted music evening closes the conference so that you should plan your departure on Thursday, 12 July. A more detailed conference schedule will be published in the April 2007 Bulletin and on the ICTM website.

LOCAL ARRANGEMENTS COMMITTEE

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

Inquiries concerning the local arrangements should be directed to:
Institut für Volksmusikforschung und Ethnomusikologie
Anton-von-Webern-Platz 1
1030 Wien
Phone: +43 (1) 71155 – 4207
Fax: + 43 (1) 71155 – 4299
Email: ictm@mdw.ac.at

GENERAL ASSEMBLY

The 38th General assembly of the ICTM will be held during the conference on Friday, 6 July 2007, from 14:30-16 hours.

CONFERENCE PROGRAM

Members who wish to make a presentation should send their proposal before the **deadline of 1 November 2006**. If your paper was accepted you have to **register until 30 April 2007**. Otherwise your paper can not be considered in the final program. Detailed information on the conference themes, abstract submissions, formats and deadlines can be found on the ICTM website <http://www.ICTM2007.at> or in the April 2006 Bulletin that can also be found on <http://www.ictmusic.org/ICTM/> . A fuller account on the schedule and detailed program will be given in the April 2007 Bulletin.

WHERE TO SEND PROPOSALS FOR PRESENTATIONS

All questions concerning the scholarly program and your proposals should be directed to:
Wim van Zanten, ICTM Program Chair – Vienna 2007
Dept. of Cultural Anthropology and Development Sociology
Faculty of Social and Behavioural Sciences
Leiden University
P.O. Box 9555, 2300 RB Leiden, the Netherlands
Fax: +31 – 71 – 527 36 19
Email 2007 conference: W.van.Zanten@umail.leidenuniv.nl

EXHIBITS

The conference organizers are planning to prepare an exhibition of Ethnomusicological books, audio, audio-visual and other materials that will be on display and also for sale during the conference. If you are interested in exhibiting your books or other material please contact Birgit Huebener (ictm@mdw.ac.at) not later than **1 May 2007** to settle questions of afforded space, settlement of accounts, terms of payment for professional sellers and delivery. It will also be possible to enclose selected publicity leaflets for books, journals, and other items of potential interest in the conference folders, for a small charge. Again, contact the Conference Assistant, for more information.

ENTERTAINMENT

Vienna has been often called “the city of music” and it is a truly multicultural city, formed by immigration like other Western European capitals as this will be seen and heard also during the conference, in events and leisure programs. The following description tries to give you an overview of all leisure amenities offered during the conference. Some of these activities can be booked optionally together with your registration others are automatically included.

Welcome Reception: 4 July

The welcome reception will take place on Wednesday, 4 July at 7:00 p.m. at the University of Music and Performing Arts Vienna. It offers you a first get-together with colleagues, friends and other participants in a relaxed and comfortable atmosphere. Food, wine and music are ensured.

Visit to the “Heurigen”: 6 July, please register!

Join us on Friday evening for a Dinner at a typical Viennese “Heuriger” (Wine Tavern). In the midst of Vienna’s vineyards on the outskirts of the “Wiener Wald” (Vienna Woods), you can enjoy a pleasant get-together at one of the places loved not only by visitors but also by the locals. During the evening you have the possibility to visit selected locations where different groups of musicians will play typical Viennese songs. A shuttle service or a short walk through the vineyards will bring you to the place of your choice.

Workshop “dance a waltz”: 7 July, please register!

On Saturday evening we want to offer you the possibility to shake a leg by dancing the waltz and other typical Austrian dances. In this workshop you will learn waltzes from scratch, refresh your knowledge or bring it to the point of perfection.

Excursions: Sunday, 8 July; please register!

On Sunday 8 July we offer two different tours to the surrounding areas of Vienna (to the Schneeberg and Burgenland). You may choose according to your interest, but both will offer a restful but impressive day in the countryside, including musical experiences. Both tours have been created especially for participants of the ICTM

World Conference. (You will not miss a shopping day in Vienna, because shops will be closed on Sunday).

Busses will leave Vienna at about 11.00 a.m. and bring you back late in the evening. The price includes the transport, all tickets and refreshments (except beverages) during the whole day as well as music events. (The price for each of the tours: EURO 55,-) **There is only a limited number of tickets for each of the tours, so please do not forget to register.

Elevated Soul and Yodelling

The “**Schneeberg**” is the first elevation above 2000 meters about 1 hour drive away from Vienna. The area around the Schneeberg is rich with folk music and the treasure of yodelling.

We will have the opportunity to touch the feeling of this mountain region by going up to the top of the Schneeberg by train to enjoy the splendid views, walk a little and get in touch with the local singers and musicians as well as experience yodelling. Solid shoes and a warm overcoat might be recommendable.

Music, Dance and Wine in the Burgenland

The “**Burgenland**” is Austria’s easternmost region and youngest federal state which is also called “Land of the Sun”. It is famous for its wine production, for the beautiful panoramic landscape and its cultural diversity due to history. The tour includes all these, but the focus will be on experiencing musical diversity. We shall pass by the birth places of Joseph Haydn and Franz Liszt, are going to see an exhibition on violin traditions in Kittsee (birth place of the Jewish violinist Joseph Joachim), and will enjoy wine tasting. We will taste local food, hear Croatian Tamburica-music and we will join in a Hungarian Dance House (live music and dance), which is a wonderful opportunity for more informal communication.

Reception and music event: 9 July, please register!

On Monday, 9 July we promise you an unforgettable evening. Besides a selection of Austrian food and drinks, the special highlight of this evening will be the varied music program which represents a wide spectrum of various musical styles with an invitation to dance.

Closing Ceremony: 11 July

The pleasant finale after the official closing ceremony of the 39th World Conference of the ICTM offers another informal music event. Here you will have the possibility for a last discussion, the chance to say goodbye to your colleagues in a relaxed atmosphere and to listen to Vienna’s rich musical heritage.

Participation in all these special events is optional but also very strongly recommended. Each one forms an excellent means of getting to know conference colleagues better, while enjoying some of the highlights of Austria’s music, dance, scenery, art and architecture.

CONFERENCE REGISTRATION

The registration desk will be located in the main lobby of the University of Music and Performing Arts Vienna and staffed during the first two days of the conference and then throughout the rest of the conference as needed.

All participants, including those giving papers and chairing sessions, must pay a registration fee. Those whose paper proposals have been accepted by the Program Committee **must register for the conference by 30 April 2007**. Otherwise their papers may be removed from the conference program.

To receive lower conference rates, participants must be ICTM members in good standing or students with their dues paid for 2007. Because ICTM membership will be checked at the registration desk, **members are strongly advised to settle their membership status with the ICTM Secretariat in Canberra before travelling to Vienna** (secretariat@ictmusic.org or write to: ICTM Secretariat, School of Music, Australian National University, ANU College of Arts and Social Sciences Building 100, Canberra, A.C.T. 0200, Australia). There will, however, also be an ICTM desk for membership payments at the Conference. Students have to bring a valid document of identification.

By sending in the Conference Registration Form (preferably online: www.ictm2007.at/register.htm or by fax: please use the registration form attached) and payment before **30 April 2007**, you will be assured of the lower advance registration fee. The lower fee is intended to encourage earlier bookings, which are administratively essential for local arrangements and program committee alike. Payment can be made by credit card (Visa and MasterCard) or bank transfer.

Bank transfers may be made without processing fees to the ICTM2007 Conference Account. You must include your full name and the purpose of your payment.

Please make your bank transfer to:

Account: ICTM2007
Account No.: 608 519 187
Bank: Bank Austria Creditanstalt AG
Bank Code: 12000
SWIFT: BKAUATWW
IBAN: AT76 1200 0006 0851 9187

In case of cancellations before 1 June 2007 an administrative charge of 25% of the registration fee will be deducted. For cancellations of the registration notified between June 1 and June 15, 2007 a refund less charges of 50% of the registration fee will be made. No refund can be made after this date.

****Please note this cancellation policy does not apply to paper givers, see Conference Registration details above.**

LOCATION

Vienna is the capital of the Republic of Austria. It is the country's biggest city and seat of many international organisations (official UN seat, OECD headquarters). Its 1.65 million inhabitants live in a space of 414 square kilometers. Vienna is a truly multicultural city, formed by immigration like other Western European capitals, with a strong reference to the south-eastern parts of Europe.

Vienna takes a special position in Austria as it is both a city and a federal province. The mayor of Vienna is at the same time governor of the province, while the City Council also acts as provincial government. The City Council consists of 100 members and constitutes the City's highest official body.

Vienna's cultural life is multi-faceted. You have the choice of fifty theatres, four opera houses, two stages for musicals, one hundred museums and numerous theatre, music and dance festivals. The Museumsquartier (museum quarter) with its baroque facade is home to one of the biggest cultural districts in Europe.

The University of Music and Performing Arts Vienna, venue of the world conference, is one of the largest and oldest universities of Music and dramatic arts in the world. At present more than 800 teachers instruct approximately 3500 students from almost all countries in the world.

TRAVEL

The Vienna Airport is situated approximately 16 km (12 miles) from the centre of Vienna. From the Viennese airport you can easily get into town within 30 minutes, by bus, train or by taxi. The Vienna Airport Services busses link the airport to the Vienna City at Schwedenplatz/Morzinplatz two times per hour. The bus ride to Vienna takes approximately 20 minutes, the ticket costs € 6,00. (Not recommended)

The S-Bahn (suburban rail) takes 32 minutes to the Vienna City Air Terminal (Wien Mitte – Landstrasse); the ticket costs approximately €3,00

The City Airport Train (CAT) takes you in about 16 min two times per hour from Vienna Airport to the city. The single ticket costs € 8,-.

From the Vienna City Air Terminal, taxis and public transport (U3, U4) are easily available. A taxi ride from the airport to the centre of Vienna costs approximately € 32,-.

Vienna also features an excellent public transport system. The underground is very reliable and easy to negotiate, and there are many tram lines and busses for shorter distances. For night-time traveling, Vienna offers a network of night busses, and of course taxis. Validated tickets can be used for all public transport in the core zone. Tickets are available at ticket machines at most underground stations or at points of advance sale. Tobacconists also sell tickets. You may also purchase a ticket on board the bus or tram at an increased rate of two EURO per ticket.

VISAS

Holders of an EEA (EU Member States, Iceland, Liechtenstein and Norway) or Swiss passport do not require a visa. Nationals from EU-countries as well as Switzerland and Liechtenstein may remain for an unlimited time.

All holders of Travel Documents and Certificates of Identity (CID) do require a visa!

You ONLY need a visa if you are a national of one of the countries named on following link;

http://www.bmaa.gv.at/view.php3?f_id=5428&LNG=en&version=

Please check this link for further information.

If you are a member of ICTM in good standing and need a personal invitation to attend the conference (whether for a visa or funding application of your own), please contact the Conference Assistant of the Local Arrangements Committee.

ACCOMODATION

A wide range of hotels and student accommodation is available. We made up a list of some of the addresses we recommend close to the University of Music and Performing Arts Vienna which you can find on our conference website (www.ictm2007.at/accomodation.htm). There, a contingent of rooms is held for ICTM conference participants which can be booked online together with your registration. Please keep in mind that booking is your responsibility, so make sure to arrange the accommodation of your choice in time. Of course the local arrangement team is available for any further questions.

MEALS

Coffee breaks and the buffet at the receptions are included in the registration fee. We recommend you have breakfast at your hotel. Lunch will be available during the break (12:30 a.m. – 2:30 p.m.) for a reasonable price close by at the University of Music and Performing Arts Vienna. We aim to strike a balance between cost and convenience, aiding the smooth running of the schedule but also leaving space for guests to explore the third district or other parts of the Vienna individually. Food costs range from about € 1,50 for a basic sandwich to around € 5,00 for an average pub or takeaway meal, and from € 6,00 to € 12,00 for typical restaurant meals. A list of eating places and other amenities will be provided to registrants.

LANGUAGE

German is the official language in Austria. Regional dialects are pronounced and within the different regions of the country one will encounter marked variations from Hochdeutsch, i.e. 'standard' German. Due to the multicultural history, on the tide of immigration you can also hear many different languages. Usually English is understood in hotels,shops as well as in everyday life.

CURRENCY

The EURO (€) Austrian's currency is the currency of twelve European Union countries, stretching from the Mediterranean to the Arctic Circle (namely Belgium, Germany, Greece, Spain, France, Ireland, Italy, Luxembourg, the Netherlands, Austria, Portugal and Finland). As from 1 January 2007, the euro will also be the currency of Slovenia. Euro banknotes and coins have been in circulation since 1 January 2002 and are now a part of daily life for over 300 million Europeans living in the euro area.

Banknotes: € 5; € 10; € 20; € 50; € 100; € 200; € 500 (In shops and restaurants you may have problems with 200,- and 500,- notes)

Coins: There are eight different denominations in the current euro coin series, ranging from the 1 cent to the €2 coin.

Automated cash machines are available all over Vienna. These will provide cash to a variety of overseas bank and credit cards, including VISA and MasterCard. There are also banks where traveller's checks can be cashed within walking distance. A credit card can be used for purchases in most shops, pubs, and restaurants.

Tipping taxi drivers or waiters for food in restaurants is optional but common. If the service you received was acceptable or better, tips normally account 10%.

TIME

GMT + 1 (GMT + 2 during the European/continental summertime).

ELECTRICITY

220 volts AC, 50Hz. Round two-pin European plugs are standard.

TELEPHONE

Full IDD facilities available. Country code: 43. Outgoing international code: 00. The dialling code for Vienna, when calling from abroad is: +43 for Austria 1 for Vienna. Call boxes are grey and found in all areas. International calls can be made from payphones with four coin slots. Trunk calls within Austria and to 40 countries are cheaper Mon-Fri 18:00-08:00 and approximately 35 per cent cheaper at the weekend (from 13:00 Saturday to 08:00 Monday).

INTERNET ACCESS

Internet access will be provided by the University during the whole conference. Please ask for the ID and Password at the information desk. Most of the hotels offer the possibility to use the internet, for which a small fee is charged. In addition you'll find Internet Cafés around the University.

HEALTH

Food & drink: Austria's especially Vienna's quality of water is deemed to be among the best in the whole European region so you can drink water directly from the tap without risk. Milk is pasteurised and dairy products are safe for consumption. Local meat, poultry, seafood, fruit and vegetables are generally safe to eat.

Health care: The following emergency numbers are used: Police: 133; Ambulance: 144; Fire: 122. Refunds are available from Regional Health Insurance Offices (Gebietskrankenkassen) which also provide addresses of medical and dental practitioners. Referral to a public hospital will require an admission voucher issued by a doctor. In an emergency, visitors should show their passport to the hospital administration which will ascertain from the insurance office whether the costs of treatment will be met.

Further Information: <http://wien.at/english/health/index.htm>

CLIMATE

Austria enjoys a moderate continental climate featuring four distinct seasons: summers are warm and pleasant with cool nights, and winters are sunny, with snow levels high enough for widespread winter sport. In July average temperatures of 23,1°C/73,5F (day) and 13,4°C/56,1F (night) can be expected.

OTHER TIPS

Vienna, ranks among the safest European capitals, personal security is normally unproblematic. Shops open between 8:00 a.m. and 10:00 a.m.; closing times vary from 6:00 p.m. to 7:30 p.m. On Sundays they are mostly closed. There is no official closing time at pubs and restaurants.

Some visitors may wish to extend their visit to Vienna by taking in another part of Austria or of neighbouring countries. Vienna is situated 250 km from Salzburg, 60 km from Bratislava, 250 km from Prague and 220 km from Budapest. From Vienna all these destinations can be easily reached by bus, train or air.

As the conference approaches, the Conference website will be updated to provide further information about Vienna and the conference itself. The local arrangement committee will make every effort to make this an enjoyable and friendly conference as well as an intellectually stimulating one.

SUPPORTING REGISTRATIONS

Members are invited to assist those who may not otherwise be able to attend the World Conference in Vienna by paying a Supporting Registration fee. A Supporting Registration covers the registration fee of the person paying the Supporting Registration as well as a discounted registration fee for a second person. It is intended especially to assist delegates from soft currency countries.

A member paying a Supporting Registration fee may nominate the recipient, or they may allow the registration to be allocated by the Local Arrangements Committee.

Anyone wishing to be considered as a recipient of a Supporting Registration must:

- Be a member of ICTM;
- Complete the Conference Registration Form;
- Indicate that you wish to be considered; or
- Be nominated by a person willing to do so and pay a Supporting Registration fee.

Conference Registration Form
39th World Conference of the ICTM
4 – 11 July 2007 Vienna, Austria
(preferably online registration: www.ictm2007.at/register.htm)

Name: (Surname, First name)

Mr/Mrs. _____

Title: _____

Address:

Street: _____

Code, City: _____

Country: _____

Email: _____

Phone / Fax: _____

I plan to attend the 2007 ICTM World Conference in Vienna. I understand that advance registration entitles me to receive the discounted registration fees as listed below.

_____ I include required credit card details for registration fee marked below.
(Only Visa and MasterCard are accepted)

_____ I will pay by bank transfer.

Mark the appropriate conference fee and mark any special event ticket.

Conference Fee

_____ **Supporting Registration** (Ordinary Member registration plus supporting membership for a participant from a soft currency country) **before** April 30, 2007
€ 150,-

_____ **Supporting Registration** (Ordinary Member registration plus supporting membership for a participant from a soft currency country) **after** April 30, 2007
€ 200,-

_____ **Joint Supporting Registration** (Joint Ordinary Member registration plus supporting membership for a participant from a soft currency country) **before** April 30, 2007
€ 210,-

_____ **Joint Supporting Registration** (Joint Ordinary Member registration plus supporting membership for a participant from a soft currency country) **after** April 30, 2007
€ 260,-

_____ **Ordinary Member** registering **before** April 30, 2007
€ 120,-

_____ **Ordinary Member** registering **after** April 30, 2007
€ 170,-

_____ **Joint Ordinary Member** registering **before** April 30, 2007.
€ 180,-

_____ **Joint Ordinary Member** registering **after** April 30, 2007.
€ 230,-

_____ **Student Member** registering **before** April 30, 2007
€ 80,-

_____ **Student Member** registering **after** April 30, 2007
€ 100,-

_____ Non-Member registering **before** April 30, 2007
€ 160,-

_____ Non-Member registering **after** April 30, 2007
€ 210,-

I wish to be considered as a recipient of a Supporting Registration.

I wish to nominate as the recipient of my Supporting Registration

(Name of Recipient).....

Leisure amenities

Excursion (not included in registration fee)

_____ “Schneeberg” or
_____ “Burgenland” EURO 55,-

TotalAmount: € _____

Other special event tickets (included)

_____ Visit at the "Heuriger", 6 July

_____ Workshop "dance a waltz", 7 July

_____ Reception and music event, 9 July

Method of payment

_____ **Bank transfer**

Please make your bank transfer to:

Account: ictm2007
Account No.: 608 519 187
Bank: Bank Austria Creditanstalt AG
Bank Code: 12000
SWIFT: BKAUATWW
IBAN: AT76 1200 0006 0851 9187

Alternatively, payment may be made by

_____ **VISA** or _____ **MASTERCARD**

Name as it appears on your card: _____

Card number: _____

Expire Date: _____

Total amount to be billed in EURO: € _____.

Signature: _____

Date: _____

Address (if different from that given above):

Please photocopy or print out the Conference Registration Form and return it by regular mail or fax with your payment (preferably before 30 April 2007) to: Mrs. Adele Stanek

admicos.Congress Incentive GmbH
Garnisongasse 7
A-1090 Vienna, Austria
Fax-Nr.: +43-1-512 80 91 80

ANNOUNCEMENTS

Barbara Barnard Smith Travel Award

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

An applicant for the Award may be:

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

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

NOTE: This Award has been made possible by a substantial donation. The original donor has agreed that the Board may invite members to contribute to the fund to ensure its continuation in the future.

The ICTM Secretariat, would like to announce that we have recently received a further substantial donation to this Award and although the donor wishes to remain anonymous, we would like to thank the donor for their generosity towards this fund. Donations should be made to the "Barbara Barnard Smith Travel AwardFund" and sent to the Secretariat.

UNESCO NEWS

Issues in safeguarding living culture

The UNESCO web-site (www.unesco.org) contains very useful information on issues of its policies concerning our field. Apart from the text of the 2003 *Convention for the safeguarding of the intangible cultural heritage* (ICH convention), some definitions and reports of expert meetings may be found. The 2003 ICH convention will remain very important to the ICTM, much more than the 1972 *Convention concerning the protection of the world cultural and natural heritage* (monuments, buildings, natural sites, etc.) and the 2005 *Convention on the protection and promotion of the diversity of cultural expressions*, that is more related to artistic creation and cultural products of all kinds (literature, TV, performing arts, architecture, etc). The ICTM has been very much involved in the *Proclamation of Masterpieces of the oral and intangible heritage*, a program which has now been terminated (see the April 2006 Bulletin). Some ICTM members took part in preparing and/or evaluating proposals for proclamation and it remains to be seen what ICTM's involvement will be now that the 2003 convention has come into force.

Operational directives and Fund to be established. The 2003 convention came into force on the 20th April 2006. From 27-29 June 2006 the first General Assembly of state parties took place. In his opening speech the Director-General of UNESCO, Mr. Koïchiro Matsuura, mentioned that the speed of ratification of a UNESCO convention has never been so fast: 52 states parties within 30 months after its adoption. (On 25th August 2006 the 62nd state ratified the convention.) The General Assembly of the ICH convention elected Mr. Mohammad Bedjaoui (Minister of Foreign Affairs of Algeria) as its chairperson, as well as an Intergovernmental Committee composed of 18 members: Algeria, Belgium, Brazil, Bulgaria, China, Estonia, Gabon, Hungary, India, Japan, Mexico, Nigeria, Peru, Romania, Senegal, Turkey, United Arab Emirates and Viet Nam.

The Intergovernmental Committee will be expanded to 24 members in November 2006 and will start preparing a set of operational directives that will guide the implementation of the ICH convention. Further, the Intergovernmental Committee has to look into financial aspects and to discuss how to use the Fund for the safeguarding of the ICH. See for more information the UNESCO site www.unesco.org/culture/ich_convention.

Communities, groups and individuals are frequently mentioned in the ICH convention as well as the important role they have to play in the safeguarding process. For instance, state parties to the convention are supposed to identify and define the various elements of ICH present in their territory *with the participation of communities, groups and relevant non-governmental organizations* (Article 11) with a view to drawing up one or more inventories of the intangible cultural heritage present in its territory. These inventories will serve to identify which elements need

active safeguarding; ultimately, some of the items on these inventories may be proposed by the states parties for listing on one of two 'world lists': the *Representative list of the intangible cultural heritage of humanity* (this list will eventually include all 90 *Masterpieces*) and the *List of intangible cultural heritage in need of urgent safeguarding*.

There are a number of problems in making these inventories and lists. For instance, how will state parties seek the participation of communities and NGOs? And who are the members or representatives of communities and relevant NGOs? Furthermore, communities may not be willing to put items of their ICH in an inventory or on a list. On UNESCO's website, it reads: 'The Convention speaks about communities and groups of tradition bearers, without specifying them. Time and again it was stressed by the governmental experts who prepared the draft of the Convention that such communities have an open character, that they can be dominant or non dominant, that they are not necessarily linked to specific territories and that one person can very well belong to different communities and switch communities.'

In order to specify more precisely who these people in the communities and groups are and how they should be involved in the inventorying process for intangible cultural heritage, UNESCO organised a number of expert meetings (in principle, participants speak on their own behalf, not as representatives of a country or institution):

1. *Inventorying intangible cultural heritage*, Paris, 17-18 March 2005 (in which our former secretary general Anthony Seeger was one of the keynote speakers);
2. *Selection criteria and procedures for inscription of intangible cultural heritage elements*, Paris, 5-6 December 2005;
3. *Documenting and archiving intangible cultural heritage*, Paris, 12-13 January 2006;
4. *Community involvement in safeguarding ICH: Towards the implementation of the 2003 convention* in Tokyo, Japan, 13-15 March 2006, organised in cooperation with the Asia/Pacific Cultural Centre for UNESCO (ACCU);
5. *Impacts of the proclamation of Masterpieces of the oral and intangible heritage of humanity*, Paris, 20-21 April 2006.

The reports of the first and the fourth meetings may be found on UNESCO's website. Below I only mention a few points that seemed very interesting.

Authenticity. In these reports you will find a discussion on the term 'authenticity'. According to the 2004 Yamato declaration 'authenticity' is considered not relevant for intangible cultural heritage in the sense of 'historically correct'. However, several experts remarked that abandoning the criterion of authenticity would lead to

the loss of values. In Bulgaria ‘authenticity’ was used for performances in ‘natural/original context’ as opposed to performances by professionals having studied in academic institutions. It was also felt that it is necessary to distinguish between what is rooted in a cultural tradition and what is artificially created for commercial exploitation. However, Ms. Sant’Anna from Brazil, a country that has been very active in safeguarding ICH, stated that the notion of ‘authenticity’ as used in the context of physical heritage, cannot be applied to ICH. There are no ‘pure’, uninfluenced cultural expressions in Brazil, she said (report meeting 1, p.16-17).

Making an inventory is a process, not an end-product. This was remarked several times. In the report of the fourth meeting it even said (p.12) ‘The experts agreed that the international listing system should not become a repetitive and static encyclopaedia of intangible cultural heritage and suggested time limitations, both at national and international level. At international level, the experts proposed the use of a sunset clause in order to limit the period of inscription on the Convention’s List. At the national level, the regular updating of the inventories, as required by the Convention, may bring along the idea of limitation in time.’

Communities and groups. The convention stresses the role of communities who are the bearers and transmitters of the traditions and expressions to be safeguarded, rather than focussing on documentation, research and researchers. (Report fourth meeting, p.24-25).

In a UNESCO Glossary of terms for ICH prepared in 2002 the definition of ‘community’ was:

‘People who share a self-ascribed sense of connectedness. This may be manifested, for example, in a feeling of identity or in common behaviour, as well as in activities and territory. Individuals may belong to more than one community.’

The fourth expert meeting in March 2006 came up with another definition, within the context of the ICH convention:

‘Communities are networks of people whose sense of identity or connectedness emerges from a shared historical relationship that is rooted in the practice and transmission of, or engagement with, their ICH.’

It may be seen as a shortcoming that the second definition does not use the ‘self-ascribed sense of connectedness’, however, also this fourth expert meeting very much stressed that it is a community that defines its own ICH, and not, for instance, a government or a researcher.

This expert meeting gave the following definition of ‘group’ in the ICH context:

‘Groups comprise people within or across communities who share characteristics such as skills, experience and special knowledge, and thus perform specific roles in the present and future practice, re-creation and/or

transmission of their intangible cultural heritage as, for example, cultural custodians, practitioners or apprentices.’ (report fourth meeting, p.17)

The presented definition of ‘individual’ seems not necessary to me, or it could have been stated that an individual is a member of a group and/or community.

Copyright and intellectual property. One of the key-note speakers in the first meeting was Mr. Wend Wendland, head of the Traditional Creativity and Cultural Expressions Section, Global Issues Division of WIPO (the World Intellectual Property Organization). ICH has a dynamic character, and this is one of the problems in trying to ‘protect’ or safeguard ICH. Mr. Wendland remarked that ‘ideas are not under protection and can therefore be used. In copyright law, the challenge is to distinguish between legitimate inspiration and inappropriate copying.’ (p.34). Copyright law can only protect intellectual property (IP) when the authors are known. It cannot protect the rights of a community which is not the author as such, but rather a source of creativity. However, the WIPO draft provisions directly establish communal rights (p.33). These new WIPO provisions ‘will fill the current gaps by providing IP-type protection for communal creativity. It will also apply when an innovative expression relies on a traditional one and benefit sharing would be necessary under patent legislation.’ (p.34).

Audiovisual recordings. Undoubtedly in the process of making inventories and lists of ICH, audiovisual recordings will play an important role. These documentations may be used for raising awareness about and transmission of the ICH. We shall have to wait for the operational directives to see how this will be implemented by the Intergovernmental Committee.

UNESCO still has the heritage of the UNESCO Collection of Traditional Music of the World in which many of our members played a role as compilers and/or assisted in the editorial work. As reported in the October 2005 Bulletin, this collection has come to an end and the contract with the distributor Auvidis/ Naïve has been terminated in May 2005. UNESCO is currently trying to make sure that the more than 100 Collection titles will be available again in the near future, especially in a ‘publish on demand’ form, and to publish about 15 unreleased titles that are entirely ready, but were never published by Naïve. However, various copyright and intellectual property issues first need to be clarified and UNESCO hopes that most of these legal issues will be solved before the end of 2006.

Wim van Zanten

Meeting of the Study Group for Anthropology of Music in Mediterranean Cultures

The Study Group on the “Anthropology of Music in Mediterranean Cultures” will hold its 7th Meeting in Venice, hosted by the “Fondazione Ugo e Olga Levi”, in June 28-30, 2007. The theme will be “Cosmopolitan Cities and Migrant Musics”. This is the first reconvening of the STG after Tullia Magrini, founder and soul of it, so prematurely passed away in Summer 2005. The Meeting will be thought as an opportunity for the people who more closely shared Tullia’s interests to meet again, to discuss the future of the STG and of its publication “Music & Anthropology”. Those interested in attending the Meeting may contact Marcello Sorce Keller at the following address: mskeller@ticino.com

REPORTS

ICTM National Committee – Bangladesh

Music is a natural passion in Bangladesh, a land of natural beauty, unending lush green fields, verdant woods, meandering rivers, gargling sea, lakes and blue skys. over the hills. Music is an integral part of life in Bangladesh which has a variety of rich and colourful musical traditions conforming to the change of six seasons in the year, important national events, life and death of important poets and various folk festivals.

Different cultural organizations welcomed the New Year's Day on 31st night by organizing attractive musical and dance programmes in halls and open spaces, on radio and television. The presentation of Pop music, a fusion of Bengali folk, modern and devotional musical elements by different music organizations was the special feature of the new year's daycelebration. A special fusion music programme was held, organized jointlyby ICTM Bangladesh and Ustad Ayet Ali Khan Sangeet Niketan andLondon Grand Union Orchestra founded by composer musician Tony Haynes. Tony Hayne's music troupe, in collaboration with a number ofartists under the leadership of Ustad Shahadat Hussain Khan, (a famous Sarod player and a member of ICTM, Bangladesh National Committee) assisted by Professor Reenat Fauzia, an eminent Sitar player presented the fusion music programme of western jazz and eastern classical music reflecting an unique blend of eastern Ragas and Jazz ballad, Latin beats and African Samba rhythm.

Bangladesh ShlipaKala Academy dedicated to preserve and promote the cultural traditions of Bangladesh. Apart from holding musical programs of varied kinds on different occasions, held a week-long folk music performance participated in by artists from every nook and corner of the country. A week long Lalon geeti festival celebrating a Lalon mystic singer who delved deep into the mystery of life and life hereafter was held in Kushtia participated by reputed Lalon music artistes.

As usual the Bengali new year was celebrated by various cultural organizations and radio and television channels with Tagore songs of joy and hope welcoming the Naba Barsha, the Bengali New Year. Tagore songs were sung by artistes of different cultural organizations on the occasion of birth and death anniversary poet Rabindra Nath Tagore. Similarly, on the occasion of birth and death anniversary of national poet Kazi Nazrul Islam, different organizations held Nazrul songs. The Victory Day on December 16 and Independence Day on March 16 was celebrated with great pomp and splendor including patriotic songs.

Sudha Sangeet Prashar Gushti a cultural organization held a 3-day long classical music conference. In September Ustad Ayet Khan Sangeet Niketan organized a cultural function of classical instrumental music on the occasion of death

anniversaries of two reputed Sarod and Surbahar maestros; UstadAlauddin Khan and Ustad Ayet Ali Khan.

Abdul Hannan

ICTM National Committee - Cyprus

The CYPRUS MUSICOLOGICAL SOCIETY, the organization which hosts the ICTM Cyprus National Committee since 2003, announced that the 4th INTERNATIONAL CONFERENCE of the CYPRUS MUSICOLOGICAL SOCIETY will take place in November 24-25, 2006, in Nicosia, Cyprus, on “*CONTEMPORARY TRENDS IN MUSIC TECHNOLOGY*”. The two - days program will be covered by few invited speakers, and many other local researchers and members of the CMS, as the aim of the conference is to gather researchers, teachers, composers and practitioners actively involved in music technology, to serve as a forum for discussion, presentation of theories, research projects and practical applications concerning the issue of music technology in Cyprus and internationally. The conference will provide an opportunity to reflect on and challenge prevailing methodologies and concepts in technology, music and music education at all levels (early years to higher education), and to discuss future directions.

The new academic year 2006-2007 is about to start in Cyprus without having the Musical studies established in the University of Cyprus. Recently a committee of Cypriot musicologist visited again for a second time the Dean of Academics of the University of Cyprus Professor Elpida Keravnou and discussed with her the issue of developing of Research and academic music program in the University. Eventually, since last academic year a couple of music-courses have been offered to the students as elective ones, in the Department of Social and Political Science of the University of Cyprus. The courses offered are an “Introduction to Ethnomusicology and the Anthropology of Music” and “Sociology of Music”. Courses are taught by Dr P. Giorgoudes. That’s why we should mention his new book in Greek “*Ethnomusicology: Methodology and Application*”. The book refers to Ethnomusicology and its application in Cyprus and contains an Audio CD with twenty authentic musical examples from the island, and it has been published by the Cyprus University Press “Mesogeios” in Athens in 2004, ISBN: 960-406-851-2.

On the other hand, in the academic programs of at least two of the local private Colleges in Cyprus (non university status yet), the efforts of developing musical studies came true and since last academic year they both offer a program on Music Education and Performance. We had personally been working towards this aim discussing the issue with the Government and the Deans of the Colleges.

The two research-projects those were running in the area of Ethnomusicology (a) "Cyprus Music Network (CMN)" funded by the Foundation for Research Promote of Cyprus and "Uniting Through Traditional Music (UTTM)" funded by the U.N. Programs in Cyprus have been concluded and published online on <http://www.cmn.intercollege.ac.cy> and <http://www.uttm.otg>

The presentation of these two online archives along with the first one in Cyprus on <http://www.ucy.ac.cy/research/ethno> will be probably our contribution in the forthcoming International Conference of the ICTM next July 2007.

Panikos Giorgoudes

ICTM National Committee - Hungary

General Report 2001-2006

Active members of the Hungary National Committee are also researchers at the Institut for Musicology, Hungarian Academy of Sciences (researchers from the Department of Folk Music, Department of Folk Dance, Department of Folk Archive, Department of Early music). In 2006 there are 12 members in the NC. In the last years there were changes in personnel (i.e. Prof. Dr. György Szomjas Schiffert passed away at the age of 94. In 2004, others, like E. Pesovár, B. Sárosi and L. Vikár are nearly 80 years old) but there are new members, as well.

Despite the small number of members in the group, it is in constant contact with the larger public life within the country and outside. The National Committee works together with people who are active in the field of Folk Music education as teachers, as singers, instrumentalists, dancers ect. Researchers who are also involved with organizing different festivals and are also members of the jury of different folk music and folk dance competitions.

The HNC together with the Institut for Musicology or other institutions creates scientific programs with other Hungarian researchers who are living in Hungary or in the neighboring countries. One program in this territory is field work which is commonly conducted in Rumania, Slovakia, Yugoslavia among Hungarian minorities and other peoples, during 2004 one of the main activities was this field work.

We continue the archiving and preserving, using new methods, more than 10.000 authentic folksongs and folk melodies played on instruments are now available on the internet, which were not ever published until now (www.zti.hu/Online adatbázisok/publikált népzenei felvételek. = Online database/Published folk music/).

A systematic research effort is being carried out with regard to new folk songs as well as instrumental music and folk dance in different regions of Hungary. The

main scientific research in Hungarian ethnomusicology focused on the publication of next two volumes (XI-XII.) of CMPH, with following topics: local tradition and area, Hung. traditional and the finno-ugristic origin, folk song-instrumental music connections, ancient and contemporary folklore forms (Domokos, Paksa, Szalay). Other researches focuses to new methods in Hung. ethnomusicology (Kovalcsik, Tari), the modern archiving (Richter), transcriptions on ethnochoreology (Fügedi). The phonographic wachs cylinders (made in Hungary since 1896), the later gramophone recordings and tape recordings from 1949 are currently digitalized with computer. The digitalisation of Bartók's collection (more than 6000 melodies) is for 2006, the Bartók Jubilee-year (B. Bartók born before 125 years). The series Anthology of Hungarian Folk Music was finished 2005 (see pub.)

One other jubilee was held on Nov. 6-7. 2003 when the Inst. for Folk Music celebrated its 50th Anniversary. Old, retired scholars, family members of ex-researchers musicians, many other social-researchers (folklorists, historians ect.) gathered for the celebrating in the main building of the Academy of Sciences Budapest. During the conference and before the evening jubileum reception two folk singers were sung in folk custom. The Yearbook of the institut in 2003 contains the published papers of this event with many photos.

Meetings

Between 2001-2005 there were many meetings, workshops, during the given period two conferences were held on Hung. Society for Musicology, one conference of International Kodály Society and one conference of Hungarian Kodály Society. Members of the NC made papers and were chairpersons at these conferences (K. Paksa, M. Domokos, L. Tari ect.). In Sept. 2005 Hungarian musicologist and ethnomusicologist celebrated the 80 years old Bálint Sárosi and the 85 years old Géza Papp in a conference. Among others who gave a paper at the conference were J. Kárpáti (also as Chair of the Hungarian Musicological Society), L. Dobszay, K. Kovalcsik, J. Szendrei, L. Tari ect. At the ICTM Congress in Sheffield 3 members were present with papers (J. Sipos, K. Katalin L. Tari). In the International Bartók Conference (March 2006) papers were held also from the members of the HNC (i.g. O. Szalay). There were held meetings for member the ICTM Hung. NC. in Budapest, at Inst. for Musicology. In 2006 many programs in connection with the personality of B. Bartók in the TV, broad castings, exhibitions musical competitions ect. were made.

A new event in 2006: the chair of the Ethnochoreogr. Sub-SG is (after chairing A. Giorgiescu) László Felföldi.

Members of the NC are active professors in different Hungarian Universities: L. Dobszay, J. Szendrei, K. Paksa, K. Kovalcsik, L. Felföldi, J. Fügedi). After pensioning of L. Vikár since 2003 Jan. L. Tari is docent (Dep. of Musicology) at the Liszt F. University Budapest. She is also active in the creation of a new folk-musical education system (in connection of primary and secondary school).

Upcoming events: end of Sept. 2006 conference in Zenta YU and in Nov. 2006 the celebration of the 105 birthday of Benjamin Rajeczky (1901-1989).

Tari Lujza

ICTM National Committee – Ireland

The national committee for Ireland of ICTM was formally recognised at the 38th World Conference of ICTM at the University of Sheffield, U.K., in July 2005. The steering committee of the fledgling society organised a one-day symposium to be hosted by the Irish World Music Centre at the University of Limerick in February 2006 on the subject “A National Ethnomusicology”, at which Professor Anthony Seeger graciously agreed to deliver the keynote address. The symposium was generally agreed to be a tremendous success. Elections were held during the symposium, and Chair—Thérèse Smith—Hon. Secretary—Susan Motherway—and Treasurer—Colette Moloney were duly elected, along with an ordinary member—Fintan Vallely—and student member—Anna M. Dore. A further three members—Aileen Dillane, Catherine Foley, and John O’Connell—were subsequently co-opted to the committee.

At the first meeting of the ICTM Ireland committee, hosted by University College Dublin in May 2006, a wide range of business was covered. A draft constitution was drawn up for the society; plans for formalising relations with other cognate societies were drawn up; and plans for a website were explored. Additionally, building on the success of the February 2006 symposium, but also cognisant of the need to broaden discussion on the topic, the committee decided to hold a roundtable discussion on the topic of a national ethnomusicology for Ireland: the roundtable to be hosted by the Dundalk Institute of Technology in late October 2006. A second symposium, hosted by the Department of Music at University College Cork, was agreed for February 2007: the topic “Irish Popular Music and Dance in History” and we are delighted to announce that Philip Bohlman has agreed to deliver the keynote address at this event. Finally, a Student Research Forum was agreed, to be hosted by the Department of Music at the Waterford Institute of Technology in January 2007.

This has been an extraordinarily successful and productive time for this new society, and the committee would like to extend its thanks to all speakers (particularly our keynote speakers), host institutions, and members for their support.

Business Meeting

The first business meeting of ICTM Ireland was convened at the University of Limerick on February 22nd (2006) in association with the hosting of the ICTM Ireland symposium ‘A National Ethnomusicology’. Chaired by John M. O’Connell, it was noted that the formalities concerning the recognition of ICTM Ireland as a national committee were complete, a new committee being elected according to

ICTM procedures. To date, the group had a membership in excess of fifty members. Concerning the election, ten nominations were accepted for the five positions on offer. Not being candidates, Aileen Dillane and John M. O'Connell counted the votes, the final result being overseen by Anthony Seegar. The election results were as follows: Thérèse Smith (Chair), Susan Motherway (Secretary), Colette Moloney (Treasurer), Fintan Vallely (Ordinary Member) and Anna Maria Dore (Student Member). It was subsequently agreed that former members of the steering committee (now dissolved) would be co-opted in order to ensure continuity.

The new committee thanked the members of the steering committee, John M. O'Connell, Aileen Dillane and Thérèse Smith, for their hard work and dedication, in establishing ICTM Ireland and in organising a successful symposium. Thérèse Smith noted the success of the ICTM Ireland panel at the recent ICTM International Conference in Sheffield (August 2005), which included papers by Aileen Dillane, Catherine Foley, John M. O'Connell and Thérèse Smith. It was noted that the topic 'National Ethnomusicology' had been chosen as a main theme at the forthcoming ICTM conference in Vienna (2007).

It was agreed that ICTM Ireland provided a forum for collaboration between institutions both North and South. Areas of collaboration concerned student co-supervision and resource sharing including: archival, publishing and educational activities. Subsequently, ICTM Ireland has explored the possibility of hosting a student research seminar at Waterford Institute of Technology in January 2007. It was also suggested that an additional ICTM Ireland meeting be organised to allow for an in-depth exploration of the theme 'A National Ethnomusicology', now to be held in Dundalk Institute of Technology on October 20th (2006). The committee noted the need to maintain cordial relationships with other organisations both within and outside the Island of Ireland, relations with SMI, IAA and BFE being under review.

It was agreed that the first publication of ICTM Ireland should concern 'A National Ethnomusicology', a volume to be edited by John M. O'Connell and Thérèse Smith. The editors noted that they had already approached a number of senior scholars in this matter and that a deadline for submissions had been set for September 15th, 2006. Further, it was proposed and accepted that ICTM Ireland holds an annual symposium. The theme proposed for the next Symposium was 'Irish Popular Music in History'. Following the agreement of the membership, Phillip Bohlman (University of Chicago, President of SEM) has been invited to give the keynote speech at the next symposium, which will be held in University College Cork on February 16th (2007). A Call for Papers has been issued with a deadline for abstract submissions of October 20th (2006). Following a successful precedent this year, a lecture tour of the major Irish institutions teaching ethnomusicology by the keynote speaker has been arranged.

Thérèse Smith & Susan Motherway

ICTM National Committee – Sweden

Ethnomusicology has never been established as a discipline in its own right at Swedish universities. There is no department of ethnomusicology. However, a student can specialize in ethnomusicology within several established disciplines such as musicology, social and cultural anthropology, ethnology/folklore, and even literature studies. This means that the Swedish ethnomusicologist often is the only one in a specific department. The NC of ICTM in Sweden serves as a forum for encounters and cooperation between these ethnomusicologists.

The main activity of the NC is to organize four or five seminars on different themes every year. These usually take place at The Swedish National Collections of Music in Stockholm, but can also be organized in other places, e.g. at the department of musicology at the University of Lund in Southern Sweden. Typically 20-40 ethnomusicologists from all over Sweden and sometimes also from other Scandinavian countries take part in these seminars. These seminars are open also to non-ICTM members. At the seminars current research and thesis texts are presented and discussed, publications and cooperation projects are planned, the result of field work and collection activities is shown etc. The NC as such does not have a series of publications, but it is seminal for publications on ethnomusicological themes issued by other bodies.

The NC receives a sum of money from the Swedish government every year. This money is used to finance the seminars including paying the travel costs for members from places far away from Stockholm who are presenters at the seminars. Travel grants are also distributed to members who participate in ICTM conferences and study group meetings.

During the past year four Ph.D. dissertations on ethnomusicological themes have been completed and defended. Karin Eriksson's on a regional folk musicians' organisation in Sweden and its roles and activities from its start in 1931, Sverker Hyltén-Cavallius' "A margin for memory – On music and pensionerhood", Kajsa Paulsson's on Swedish commercial records for children 1904-1980, and Virva Basegmez' "Irish scene and sound – Identity, authenticity and transnationality among young musicians". The first three are in Swedish with a summary in English and the last one in English.

Krister Malm

ICTM National Committee – Switzerland

The Swiss Society for Ethnomusicology CH-EM held its annual meetings in December 2004 at Zurich, in June 2005 at Freiburg, Germany, and in 2006 at Seewen near Basel. The Zurich meeting was dedicated to the presentation of recent fieldwork results of young Swiss scholars, the Freiburg meeting to visits at the German Folksong Archive and the neighbouring Institute for Eastern German culture, and the Seewen meeting to a visit at the Swiss Museum of mechanical music instruments.

At the Zurich meeting Dieter Sulzer presented a report entitled “Bhaktapur bāāsuri khalah“, dealing with his Nepalese fieldwork results on transverse flute groups of the Newari peasants at Bhaktapur in the Kathmandu valley. Dominik Schnetzer spoke about “Ethnojazz between esoterism and pragmatism: On the development of a contested category.” Susanne Böhm discussed the role of the music making women in the Mauretanian society under the aspect of tradition and cultural change. Marc-Antoine Camp presented the results of his Brazilian fieldworks on the history and present signification of the *vissungo*-chants in the funeral rites from Minas Gerais in the rural Diamantina region. The texts of these communications are published in the 2005 issue of the *Bulletin* annually edited in cooperation with the Society for Traditional Music in Switzerland GVS.

At the Autumn Meeting 2005, held in the Musée d’Ethnographie at Neuchâtel, other recent fieldwork results of Swiss scholars were presented. Moira Laffranchini spoke about “Être traditionnel pour être moderne. La musique timbila des Chopi du Mozambique”, Raymond Ammann presented his E-learning project “Ethnomusicology interactive”, in progress at the Basel University in collaboration with Zurich, and Laurent Aubert presented and commented his film “Les dieux ne meurent jamais (Gods never die)”, realised together with Ravi Gopalan Nair, Patricia Plattner and Johnathan Watts and dealing with *Tirayāttam*, a South Indian dance ritual from Kerala. The reports presented at Neuchâtel will be published in the *Bulletin* 2006.

At the 2006 meeting in Seewen, Raymond Ammann has been elected as the new president and Marc-Antoine Camp as the new secretary.

Ernst Lichtenhahn

ICTM National Committee – United Kingdom

Several conferences have been held during 2005-2006, notably the ICTM 38th World Conference, which was held in Sheffield in August 2005. The themes were “Music and Dance in War, Revival, and Islam, and New and Applied Research in Ethnomusicology and Ethnochoreology”. The conference was very successful with a diverse range of topics being addressed and many vigorous discussions. Our thanks were extended to all the ICTM organisers including the Local Arrangements Chair, Jonathan Stock and his team. It was followed by a one-day conference of the British Forum for Ethnomusicology in November, which turned out to be similarly international in scope with speakers from the UK, France, Portugal, Denmark, Columbia and USA. The theme was “Diasporas, Postcolonialism and Performance” and conference aims were to explore current understandings of the place of performance in diasporic and postcolonial politics and to broaden and challenge current analytic models. A special issue of the journal *Ethnomusicology Forum*, edited by the conference chair and co-organiser, Tina K. Ramnarine, will result in 2007. It was co-organised with Mine Dogantan at Middlesex University and contributed to highlighting ethnomusicological research interests at that institution. The BFE annual conference (April 2006), to be held at the University of Winchester and organised by Ruth Hellier-Tinoco, will address the themes “Sexuality and Gender in Performance, Fieldwork and Representation”. The keynote speaker will be Carolyn Cooper from Jamaica, University of West Indies, who is renowned for her research on dancehall.

As well as enjoying an active conference scene, researchers in ethnomusicology in Britain are delighted by the increasing number of university posts in this field, which demonstrate both a healthy growth in institutional interest and converging conceptual links between various domains of music studies. The BFE’s peer-reviewed academic journal, *Ethnomusicology Forum* (formerly known as the *British Journal of Ethnomusicology*), is now published by Routledge and is available on JSTOR (back issues). The current editors are Rachel Harris and Tina K. Ramnarine. In July 2006, a National Graduate Conference in Ethnomusicology will be held, organised by Katharine Brown and Iain Foreman, a development that has been very much welcomed in providing a specific forum for graduate students to discuss their work with each other and in stimulating ethnomusicological research interests for the future.

Tina K. Ramnarine

Liaison Officer Report - Belarus

This report presents the activities of the Ethnomusicological Phonoarchive of the Belarusian State Academy of Music (EP BSAM) during the period of the years 2000-2005. In this report we present, in brief, the problems of the existing collections of the Belarusian traditional music, their preservation and processing, the state of field studies planned and realized by BSAM, as well as scientific investigations and presentations on the archives of traditional music held by the BSAM.

The main institutions and organizations which preserve the collections of Belarusian traditional music are: the National Institut of Art-Criticism, Ethnography and Folklore (National Academy of the Sciences), Folklore Commission of the Belarusian

Composers' Union, the Belarusian State Academy of Music, the Belarusian State Institut of the Problems of Culture. Collections of the Belarusian traditional music recordings are also at the disposal of other universities, the Belarusian State University (Department of the Belarusian Folklore and Dialectology), the Belarusian State Pedagogical University, several musical schools and institutions, regional and local centres of culture, public organisations and private persons. One of the main problems of the ethnomusical collection existing in Belarus is that there is no formalized regime for the official (state) preservation of the sound materials. Scientific and educational institutions constitute, as a rule, part of a departmental unit. These so-called closed funds function according to internal rules of the institution.

Professional archives are characterized by systematic replenishment, compilation and processing in accordance to a system. Different field is presented by the non-professional funds, which are mainly sources for the amateur performing groups' activities. There exist also recording collections of an intermediate type, which functions mainly with the aim of popularisation of the Belarusian traditional music (for example, the audio-archive of the State Radio-Television Company of the Republic of Belarus).

Among the actual tasks for current functioning of the archives of ethnomusic in Belarus we could mention, first of all, a development of technical and scientific methods of action in all the directions: effective forming (mutual adding), preservation (restoration), description and use of audio-archives, improvement add further development of methods of systematization, correct dissemination of the archive materials into cultural and scientific use, taking into the consideration a factor of the authenticity of authors' rule of the exponent and collector.

An effective way of solving the problems mentioned above is in the introduction of computers as tools for archiving. This is a multi-aspect problem, which was

addressed by a number of a special conferences and seminars, held during the above-mentioned period in Moscow and Minsk.

The idea of creating a united national audiographical space was, presented, among others, during the second Russian scientific-practical conference, dedicated to the problems of audio-culturology, audio-archiving and new technologies « Echolot-2002 ». The necessity of an all-state database of musical folklore, (which is for now dispersed among different places under different ownership), as a pilot-project, has been formulated some time ago by researchers working in the National Institut of Art-Criticism, Ethnography and Folklore of the National Academy of the Sciences, initiated by Tamara Varfolomeyeva. Its realization in the future could bring the development of an intergrated movement, academic in its sense. A strategically important centre for those ethnomucicological archives, which still don't get any institutionalized status. It could also access funds, existing within the school, public and the other organisations.

The EP BSAM is a type of a archive, which can be defined as academic. Being unique in its space and content of the materials, presented in different collections, it is now the only one phono-archive of the Belarusian traditional music which functions within the frame of the High School of music in Belarus.. Starting from the very beginning of its existance, this archive was arranged according to a model of specialised scientific and educational structure, functioning with the aim of becoming a centralized collecting, scientific processing (score transcription and analysis, systematization, catalogization, investigation). Use in an educational process of the higher music school the authentic examples of the traditional vocal and instrumental music of Belarus, which had been preserved as the result of a planned field investigation of ethnic territory of the Belarusians. As an example the creation in the 1970's with the funds of the ethnomusic in BSAM (the Belarusian State Lunacharsky Conservatory at that time), the archive of the Cabinet for folk music of the Moscow State Tchaikovsky Conservatory, the latter founded and headed for a long time by the famous K. Kvitka.

Formerly a problem of the status of audio-archives of the ethnomusic of Belarus has never been widely discussed by a scientific circle. Neither from a scientific position, nor a methodical one the state of this archive as a base overdisciplinary unit within a structure of the ethnomusicology in Belarus has never been investigated. Now, with a new impulses given to the Belarusian ethnomusicology, its role as an activator of an educational process in the BSAM facilitates its acceptance as a base ethnomusicological archive. New understanding of the activities of the sound-archive, in its turn, makes it actual a question of observation of its funds from the position of the content, geography of field studies, technical level of preservation of the recordings, completeness of the archive documentation, including the score transcriptions, methods of scientific systematization and analysis. The modern state of the sound-archive of the Belarusian traditional music held in the BSAM permits to make such a survey in almost complete form.

The specific point of the Ethnomusicological Phono-archive of the BSAM is that it is keeping quite a wide hand-written collection of score-transcriptions, which are made by students under the guidance of scientific supervisors – the leading ethnomusicologists of the country. A special form for documenting the traditional music culture of Belarus, score-transcriptions serve as an illustration of the ways of field-work studied provided by the BSAM. The earliest written transcriptions of the archive are dated by the years 1956-58 (materials in the expeditions to the former Checher, Zhlobin and Turov regions of the Gomel oblast).

Now, in the year 2005, the phono-fund of the ethnomusicological sound-archive of the BSAM is composed from 128 collections of recordings, belonging to 42 collectors. Among them – supervisors of the field expeditions, Professors of the BSAM L. Mukharinskaya, L. Kostyukovetz, T. Yakimenko, I. Nazina. The geography of the investigated territories, according to a list of descriptions, includes 83 regions of the modern Belarus, as well as some border-line territories of Smolensk, Pskov (Russia) and Kiev (Ukraine) regions. A complete amount of the materials includes more than 1100 hours of sounding.

A systematic character of the field studies of the musical traditions in all the ethnocultural regions of Belarus, resulted into creation of an archive of audio-recordings, on which the subjects of many ethnomusicological issues of different genres, presented by various authors, were recently developed. Besides the Ph.D dissertations, diploma works and referats, the mentioned materials are currently used for scientific papers, investigations of different type, etc. Among the already published are, books of the series “The Belarusian musical folklore investigations, presented by young ethnomusicologists” (released under the coordination and edition of Prof. T. Yakimenko, 1991, 1996, 2004).

A stable part of the ethnomusicological work in BSAM has been also preparing of the scientific phono-collections on CD's. This is quite new for the sound-archive of the traditional music direction of the processing of the field recordings, made during various expeditions. Being carefully selected and systematized by authors, these recording constituted such collections, as “Musical Tradition of Shrovetide of the Belarusian Podneprovye” (V. Prybylova, with the participance of M. Kozlovitch, T. Berkovitch, 2000), “After-harvest songs of the Belarusian Pooserye” (T. Zablotskaya, 2001), “Singing-game tradition in a musical folklore of Belarus: I. Leading of a Goat”. II. Marriage of Tzyareshka » (T. Berkovitch, 2001, 2002), “The Belarusian spiritual verses” (L. Barankevitch, 2001), and the others. The newest direction here are also multi-media presentations of the Ph.D dissertations, made recently by young researchers (V. Prybylova, E. Krivosheitzeva).

T. Berkovitch and E. Gorokhovich

ICTM Liaison Officer – Macedonia

The Republic of Macedonia is a country placed in the very center of the Balkan, and it is a real Mecca for the scientists in the field of traditional music. The Macedonian tradition is largely preserved in some parts of the country, while in others it is still fresh in the memory of the people. It becomes apparent that – especially in the past 10 years, when the country faced various transitional changes, tradition is widely accepted as the most powerful weapon for preserving the Macedonian ethnicity. Therefore, the scientific institutions increased their investments in projects and publishing of works of permanent value.

The development of the Macedonian Ethnomusicology as a science began with the establishment of the Institute of Folklore “Marko Cepenkov” – Skopje in 1950. Since then, the doyennes of the Macedonian Ethnomusicology Zivko Firfov, Ganco Pajtondjiev, Metodija Simonovski, Vasil Hadjimanov and several other folklore enthusiasts began to change the attitude towards the Macedonian music, which until then could be found only in Bulgarian or Serbian publications (which are still very valuable sources of information). Today, this Institute is a major institution dealing with researches of the folklore in Republic of Macedonia. The Institute Archive is consisted of more than 4000 tapes with heterogeneous folklore material and abundant library with interesting and valuable titles. Every year this Institute publishes at least eight publications, out of which two are focused on the music folklore. Beside the numerous collections of songs from the entire ethnic Macedonia, the Institute also published books on the characteristics of the Macedonian songs, instruments and dances. Newest publications are “The bagpipe in Macedonia”, “Shupelka” and “Kaval” by Dr. B. Djimrevski, “The Problems of Ethnomusicology in Macedonia” by Dr. T. Bicevski and others. The Institute also has an active music department, which employs M.A. Rodna Velickovska who works on the Macedonian vocal musical tradition. The Institute also organizes a “Balkan Symposium of Folklore” in Ohrid, Republic of Macedonia, which takes place every third year in the second half of June. The Institute publishes one or two issues annually of the magazine “Macedonian Folklore”, which features issues on the folklore in Macedonia, the region and wider.

Since 1990 there is also a Department of Ethnomusicology at the Faculty of Music Arts in Skopje, led by Professor Dr. Gjorgji Gjorgjiev. This Department accepts 4 – 5 students every fourth year, and four generations of Ethnomusicologists have graduated until now. The Department also has post-graduate studies on Ethnomusicology. Some of them are active Ethnomusicologists, working on various fields in state sponsored institutions. In 1999 within the Faculty of Music Art and lead by Prof. Dr. Dimitrije Buzarovski the Institute for Researching and Archiving Music (IRAM) began to operate, focused on digitalization of the Macedonian folklore. Up to date the collections of the first Macedonian Ethnomusicologists are digitalized, such as Zivko Firfov (129 audio files, with duration of 48 hours and 36 minutes), Vidoevski (3200 minutes), and Atanas Badev

(26 hours, 40 minutes, and 6 seconds). The IRAM archive also includes 17 minutes of video footage of the *KGSD Yeni Yol* traditional Turkish vocal-instrumental music, performed by the cultural-artistic company *Yeni Yol*. The digitalization of the Vasil Hadzhimanov collection is in process. Each year IRAM also organizes two international science conferences. The first one is in January in Skopje, and the topic is the cultural policy and the musical education, and the second one is in October in Struga, the topic of which is Reflection on Macedonian Music: Past and Future. All data digitalized by IRAM, as well as the texts from the conferences are available on IRAM official web-site www.mmc.edu.mk

Regarding the vital meaning of the folklore tradition, there are several local (regional) and international manifestations organized around the country. The largest festival is the “Festival of Balkan Dances and Songs”, held every year from June 12 – 17 in Ohrid, and also very interesting is the “Festival of Folk Songs and Instruments - Dolneni” in village Dolneni near Prilep, Western Macedonia. This festival presents a real palette of rich sounds of the Macedonian folklore idiom. There are several other festivals of local character where authentic groups of the rural areas perform pure and original folklore.

Regarding the Government’s awareness of the need to protect the Macedonian music folklore, there is one and only ensemble for folk songs and dances, *Tanec*, which during the past three years upgraded to a global professional level in preserving and performing of the original Macedonian songs and dances. *Tanec* also features a vocal group, whose primary goal is to reconstruct and preserve the songs of the oldest layer of the Macedonia vocal tradition, especially the polyphone male and female singing deriving from all regions of Macedonia.

Every year in September in Struga the international manifestation “Struga Music Autumn” is organized, featuring issues of the popular and the spiritual Byzantium music.

There is an expansion of publishing literature on anthropology, folk architecture, Ethnology and Ethnomusicology. In most of the periodic magazines, as - “MUZIKA” (published by SOCOM – Macedonian composer's association), “Contemporary Life” and “Macedonian Music” there are separate sections on the music folklore. These magazines are published twice a year in Macedonian language, and once in English, which gives the world an opportunity to get acquainted with the enormous Macedonian traditional and cultural values. In the process of preparation is a CD “Macedonian Music Folklore”, which in details features and explains the entire (scientifically) researched folklore material in Macedonia until now.

As a result of a massive folklore valuating related national awakening through the last 10 years, numerous popular bands which synthesized the Macedonian folklore sound idiom into their sound appeared in Macedonia. These bands, as *Synthesis*,

DD Quartet, Anastasia, Misar and numerous other pop-groups, ever more implement the Macedonian selection of folk instruments – like the *gayda* and the *zurla* – but the vocal folklore, as well. Several folk orchestras were formed and reformed, as *Petse Atanasovski Orchestra, Stefche Stoykovski Orchestra* and other. They exclusively perform original and traditional music. Their records have already been distributed around the world. These groups are mostly consisted of young musicians who show an enormous interest to preserve the Macedonian folklore sound, making it ever more popular not only on the Balkan, but muchwider.

The originality and the endurance of the Macedonian folklore continue to be a challenge for the scientists of this field both from Macedonia and from abroad. The ethnomusicologists here may find material for much deeper scientific researches and comparisons on issues varying from the classical music anthropology to the contemporary events. Regarding that Macedonia today is a multiethnic country, especially interesting is the influence, the problems and the consequences of this common life of several ethnicities on a small territory where numerous great cultures and traditions interweaved during the centuries. The present time opens new opportunities for communication and comparisons, which treat the music folklore as a social and cultural anthropological phenomenon of survival of an ethnic group or establishing of a new sound that would create differences or similarities among the ethnic groups in Republic of Macedonia.

Velika Stojkova Serafimovska

ICTM Liaison Officer – Madagascar

As a Liaison officer of the ICTM for Madagascar, I am happy to forward to you a report on the situation of traditional music in my country. In this article, I would wish to give you highlights of the situation of traditional music in the urban environments of Madagascar.

A little history Malagasy; islanders, in general are very attached to their traditions of the worship of the ancestors and all the ceremonies relating to the stages of the life of a human being: the first haircut, circumcision, initiation for teenagers, marriage, death and reversal of deaths, practices that divide Malagasy with the inhabitants of the South of Indonesia. Of course, there are still also the songs childhood, of entertainment, work and others. So Malagasy music is very rich and varied, in its form as well as in its rates/rhythms or its melodies.

The population of Madagascar, an island continent, is made up of different ethnic origins; Austronésienne, Arabic or African. However, it has a single language belonging to the branch Austronésienne with dialectal alternatives. This language also uses a little Bantou and Swahily and Arabic and, contains more than 600 words

in Sanskrit. What shows the seniority of the language of the Large Island Its music is thus with the image of this linguistic and cultural richness. The rate/rhythm of Malagasy music is very specific and considered complex. It is built on binary and ternary combinations of rhythms. In the same way the male and female voices obey vocal complexities according to the polyphonic, of tuilage or alternate techniques.

Up to now, no thorough research was undertaken for the transcription of the music Malagasy. The other characteristic of this music is the linear design that is used by musicians in their compositions. Contrary to traditional Western music which in general is structured with a melody and an accompaniment, Malagasy music encompasses superposition of various melodies independent from and to each other. But the beauty and the richness of this music comes from the unexpected result of the merging of the rates/rhythms and sounds of these melodies. In addition, it is interesting to note the various influences which mark the music of the Large Island on the central highlands, the melody is prevalent with a dominating use of wind or string instruments.

In the North-West, we find a marked Islamic influence where musical instruments of have names pointing out the proximity of Malagasy with the Islands of the Comoros. On the East coast, the creole influence is manifest in particular with the rate/rhythm of the basesy or the salegy. We find in the South Island strong Arabic influences whose population claims to have originated in Mecque. whose large religious heads or large characters hold, from generation to generation, invaluable manuscripts called Sorabe, describing the arrival of the first emigrating peoples of Arabic origin in Madagascar, between 8th and the 12th century.

On the West coast, the musical traditions are related to the traditional ceremonies of royalty. The sacred drums, symbols of force and being able, hold a specific place within it. Lastly, in the south, is choral societies whose practised songs hold great beauty and are sometimes epic. Called beko and often related to the ritual of death. Developments, including the opening of the borders, technology transfers and the globalisation of these last years, brought changes in the aesthetics of our music and also in the design which the musicians or artists use. For example, previously, if the musicians or the groups of traditional artists considered their art as a gift from God which they were to share with their fellow-citizens and for which they could not thus impose a tariffing of their service. Today, conscious of the commercial value of their work, they consider their activities as work which must be paid for.

Musicians experiment and equip their musical instruments with materials of foreign origin (plastic or metal in the place of the bamboo, less solid), or even with technical transformation in their constructions (multiplication of the cords and additions of ankles), to obtain a diatonic or chromatic range in order to provide to play of the "modern" pieces. Sometimes also, they accelerate the speed of their music which they think more adapted to the ear of the Westerners. For the purists, all these phenomena are precursory to the disappearance of the tradition Malagasy music.

Especially for the music in urban environments, where we can hear all the kinds of contemporary musics, such as rap, rock'n'roll, r&b, pop and others. What is reassuring is that the musicians remain, despite everything, faithful to specificities of traditional music and make a point of introducing it into their compositions. This ensures that Malagasy music will always remain recognizable in the mass of the musics currently practised.

There are the former guards of tradition, very old, and who are now in the process of disappearing. This is why we created, within the Institute of Ages of the University of Antananarivo, a laboratory of ethnomusicology in 1986, to preserve traditional Malagasy music. For a few years, many researchers of various nationalities and in particular of the United States, of Germany, of Japan and Italy, have researched the cultural inheritance of Madagascar and in particular its music. Their work contributes, by its quality and its diversity, to enrich the knowledge of Malagasy music and also, to advance the studies relating to it.

Conclusion: the evolution of the urban music of Madagascar is not different from that of the other countries, in particular those in the process of development. We always meet the duality between the tradition and its safeguarding and the currents of influences due to the new technology. What was considered before as a weakness must be perceived today as enrichment, appropriate as, many Western countries also grew rich by the musical traditions of the other cultures. Thus no culture is able to regard itself as "authentic". Just as in the field of painting the impressionist movement, fauvist or cubist whose major influences were taken from African art.

The challenge of our world of today, is to know precisely our modes of artistic expressions. Malagasy music in this respect is a beautiful example of success - in spite of the diversity of its expressions, it remains recognizable amongst others. In addition, being indissociable dance and song, the fields of investigations in research relating to it always open new prospects to us. It is among the reasons which have inspired the endeavour to advance research on the Malagasy tradition music, in all its aspects, to contribute to the knowledge of the population of the large Island through her music. Today, this research has a multidisciplinary aspect and proceeds within our institution, the Institute of Ages of the University of Antananarivo. We work there in collaboration with linguists, sociologists, anthropologists, archaeologists and historians. And in spite of the modest means of which we carry out this intention, our work is requested by many foreign institutions with which we carry out exchanges of works or results of our research.

We would wish to widen these exchanges by the thesis's of students, visits of foreign academics to Madagascar or by Malagasy researchers in foreign institutions. A major work is "Madagascar: the music in the history" which is a historical text of Malagasy music left in 2003 and another concerning "the instruments of music in the Malagasy tradition". These two publications, are the result of research on the

collection of the 347 musical instruments of the Museum of Art and Archaeology of Antananarivo.

Mireille Rakotomalala

ICTM Liaison Officer – Nigeria

The area of Nigeria is located in West Africa, bordering the Gulf of Guinea, between Benin and Cameroon. Nigeria is a vast country sitting on about 923,768 square kilometers of the earth's surface and housing a population of over a hundred and thirty million (130,000,000)- one out of every four black persons in the world. The environment is diverse - mangrove swamps, the maze of the Niger Delta, tropical and deciduous forests, the grasslands and the sahelian vegetation. Then, there are rivers and lakes, mountains and valleys, highlands and plains, rocky lands and swamps. This variegated environment has logically created a diversely rich cultural landscape with different peoples striving over the centuries to master their own environments to their own advantage. Consequently, the one hundred and thirty million Nigerians are organized in about 256 ethnic groups or sub-cultures. This is the environment from which ethnomusicological efforts and schemes in Nigeria draw their materials.

The traditional avenues for folk musical expression in Nigeria are provided by the myriad of traditional festivals in the traditional lunar calendar, and the equally numerous ceremonies, which mark the life-rites and the pulse of life in the society. Acculturation, mainly in the form of religion, Western education, the media technologies and culture contact, has weakened the force of tradition in many parts of the country. On the other hand, 70% of Nigerians live in the rural areas where people still have a mystical attachment to home. Therefore, Nigerian traditional music still lives a reasonably healthy life offering researchers, culturists, tourists, and people of any level of education or religious persuasion, abundant opportunities to share in the diverse musical treasures of the country.

Academic interest in Nigerian ethnomusicology, which gathered pace over the past forty years has gained further momentum within the past five years. Of over 70 universities and about 65 colleges of education in Nigeria, 10 universities and 16 colleges of education offer music and music-related programmes. This proportion of colleges of education teaching music is encouraged seeing that their graduates teach music at the primary and secondary levels of education in the country. Four universities namely, University of Ibadan, Ibadan; Obafemi Awolowo University, Ile-Ife; Delta State University, Abraka; and Nnamdi Azikiwe University, Awka, have terminal degree programmes in music while all the universities, which now offer music programmes, conduct masters degrees' programmes for their students. From my experience, as external examiner to several of these institutions, it is exciting that most undergraduate and graduate students choose ethnomusicological

subjects or topics for their research and dissertations. There is also an increasing awareness on the part of music scholars in Nigeria that a much stronger foundation for music education in the country can be made by using folk music materials, where they are appropriate, for teaching the foundation of music courses at the primary, secondary and tertiary levels.

Another area of increased activity is that of professional associations and academic journals. Nigerian musicians and musicologists are in greater numbers joining the International Society for Music Education, (ISME), Musicological Society of Nigeria (MSN), International Council for Traditional Music (ICTM) and the Nigerian Society of Music Education and Research (NISMER). The Musicological Society of Nigeria held its Annual Conference 2006 at the Nnamdi Azikiwe University, Awka.

Domestic publication of journals like Nigerian Musicological Journal, Awka Journal of Research in Music and the Arts (AJRMA), Journal of Music Educators in Nigeria, The Gourd Rattle of Musicology, UNIZIK Journal of Arts and Humanities, and Journal of General Studies (JOGS) has provided Nigerian scholars more avenues of intellectual cultural exchange. The trend has further been given greater propulsion through a number of books like:

1. Agu, Dan C.C. (1998). *Let the Choirs Sing - Choral Music for Diverse Occasions, Vol One*. Enugu: New Generation Books. Agu, Dan C.C. (1999). *Form and Analysis of African Music*. Enugu: New Generation Books.
2. Akpabot, Sam Ekpe (1986). *Foundations of Nigerian Traditional Music*. Ibadan Spectrum Books Limited.
3. Idolor, E. (Ed.). (2002). *Music in Africa - Facts and Illusions*. Ibadan: Stirling-Horden Publishers (Nig.) Ltd.
4. Okafor, R.C. (1998). *Ezeagu Atilogwu - The Legendary IgboTroupe*. Enugu: New Generation Books. Okafor, R.C., Nwokike, A., Eziechi, C. & Egudu, J. (1999). *The Life and Works of Celestine Ukwu*. Enugu: New Generation Books Okafor, R.C. & Emeka, L.N. (Eds.) (2002). *Nigeria Peoples and Culture (Millennium Edition)*. Enugu: New Generation Books Okafor, R.C., (2005). *Music in Nigerian Society*. Enugu: New GenerationBooks.
5. Omojola, Bode (1995). *Nigerian Art Music*. Ibadan: Institut Francais de Recherche en Afrique (IFRA).6. Uzoigwe, Joshua (1998).

UKOM: A Study of African Musical Craftsmanship. Owerri: Fasmen Educational & Research publications.

Some of these books have gained fairly wide readership from outside the musical academic community. On the current trend, traditional music studies and practices in Nigeria have exciting years ahead.

Richard C. Okafor

ICTM Liaison Officer – Papua New Guinea

As briefly reported in the April 2005 Bulletin (p. 64), an Australian Research Council grant has funded an international, interdisciplinary project since 2003: “Chanted Tales from Highland New Guinea: A Comparative Study of Oral Performance Traditions and Their Role in Contemporary Land Politics.” The chief investigator of the project is Dr Alan Rumsey, a linguistic anthropologist at Australian National University (ANU). Don Niles of the Institute of Papua New Guinea Studies (IPNGS) is a partner investigator. An initial workshop was held at the University of Goroka, 14-15 February 2004, with additional assistance from Cultural Senza Frontiere (Italy).

This report concerns a second workshop, held 19-23 June 2006, at the Kefamo Conference Centre, outside Goroka. Because this workshop was distinctive in a number of ways, it is detailed here. In addition to ANU and IPNGS, participants also represented the Melanesian Institute (Goroka), University of Goroka, Macquarie University (Australia), Göttingen Universität (Germany), and Otago University (New Zealand).

Everywhere in the world, people tell many different types of stories. Usually such stories are told in a way much like ordinary speech. However, in some parts of Asia, Africa, Europe, and the Papua New Guinea Highlands, stories are told by specialist performers in a way more similar to singing than everyday speech. These “chanted tales” are also referred to as sung narratives or ballads.

The performance of chanted tales in six different language areas was highlighted during the workshop. From the Southern Highlands, discussions concerned the Duna *pikono*, Huli *bi te*, and Karinj *enj*. Then, the focus turned to the performance of Enga *tindi pii*. Finally, presentations were made on the Western Highlands traditions: Melpa *kang rom* and Ku Waru *tom yaya kange*.

There are certain performance features which are shared amongst all these groups. Chanted tales are performed by an individual, never by a group, usually in the house after the evening meal. While the performer is usually male, in some regions there are also outstanding female performers. Everywhere the performer sits or lies down to tell their story, without any musical instruments. While the basic plot of the

stories may be known to the listeners, the performer creates it anew for them, demonstrating their abilities as a poet, composing while performing.

The stories themselves often concern a journey by a hero to a distant land to court a young woman. Sometimes the stories end happily, sometimes not. Depending upon the region, some performances may last only a few minutes, others may last throughout the night and listeners may either remain totally silent or, in other areas, make short comments. Everywhere, an expert performer of sung narratives has listeners hanging on every word, describing the adventures during travels, encounters with human and non-human characters, and providing elaborate descriptions of every aspect of the journey. In some regions, sung narratives are traditional tales, in others their form has been adopted for new uses, such as in the church or for political campaigns.

At the 2006 workshop, five expert performers demonstrated their extraordinary creative abilities. Paul Palam performed the well-known Melpa *kang rom* story of Miti Krai who goes to court a beautiful young woman named Ambra Amb Rangmba. Josep Haip's amusing *enj* from the Karinj area included his gestures highlighting a story about a man equipped with an outrageously elongated penis that eventually is cut down to manageable size. Two Ku Waru men performed *tom yaya kange*. Paulus Kots cast himself as the main character of his story, while Peter Kerua described the history of the tribal fighting that has plagued the Nebilyer valley since last year. Finally, Pita Tapuli eloquently presented a Huli *bi te* concerning a handsome young man who outwits a cannibalistic male ogre and in the end ascends to the paradise-like sky world with the help of beautiful sky woman.

In addition to performers, participants included individuals who have been conducting research amongst these groups. Some researchers have only recently begun their work in the Highlands, others have forged long-term relationships for over thirty-five years. Participants also included senior experts and elders, knowledgeable in many aspects of traditional culture.

Workshop participants are listed below according to their areal interests. Whether from the areas concerned, or local or overseas academics, all contribute in numerous ways to the ongoing research:

Duna

Richard Alo
Kirsty Gillespie
Nicole Haley
Ken Kendoli
Nicholas Modjeska
Lila San Roque

Huli

44

Howard Halu
Gabe Lomas
Pita Tapuli (*bi te* performer)

Karinj
Alois Along
Josep Haip (*enj* performer)
Hans Reithofer

Mendi
Theodore Mawe

Enga
Philip Gibbs
Joe Rex

Ku Waru
Peter Kerua (*tom yaya kange* performer)
Paulus Konts (*tom yaya kange* performer)
John Onga
Wapi Onga
Alan Rumsey (also Melpa)
Andrew Wai

Melpa
Ru Kundil
Gomb Minimbi
Wan Mininbi
Don Niles (also Ku Waru)
Paul Palam (*kang rom* performer)
Snow Ru

Three university students also participated, with the hope of stimulating their further research on such forms: Ben Hall (now in the Solomon Islands), Michael Sollis, and Oliver Wilson. The complex audiovisual needs of participants were masterfully handled by Chris Haskett (USA).

After initial presentations focussing on each of the traditions mentioned above, sessions turned to discussion of particular features, for example: traditional socio-cultural settings for performance; adaptation to new uses, such as in the church or for political campaigns; narrative content of plots and the characters involved; comparative musical and linguistic aspects; distinctive and contrasting features of all the genres considered “chanted tales.” Additionally, comparative examples were consulted from ancient Greece, Bosnia, Serbia, Russia, Mongolia, Kazakhstan,

Indonesia, Japan, and Korea. Many of these examples were kindly provided by the Abteilung Musikethnologie, Ethnologisches Museum Berlin, in Germany.

To conclude the workshop, consideration was given to possible print and audio publications, subsequent workshops, and future related projects.

Aside from the important subject matter, the workshop was also distinctive in a various ways. Papua New Guineans from a number of different language areas met to talk about their own traditions and to learn about those of other groups. Additionally, all sessions were in English and Tok Pisin (New Guinea Pidgin), so that all participants could learn as much as possible from each other.

Most people in Papua New Guinea readily acknowledge the importance of traditions. However, people of different areas seldom, if ever, get together to discuss, perform, and celebrate them. The performers of chanted tales in the Highlands are talented artists, telling stories which delight listeners. Participants in the workshop were very privileged to learn from such expert poets and musicians.

Further information about the project, its workshops, and a map can be found on the project's website: <http://rspas.anu.edu.au/anthropology/chantedtales/>.

Don Niles

ICTM Liaison Officer – Russia

Russian ethnomusicology appeared on the basis of the keen interest to the bearer of tradition, the essence and foundation of any culture. The rise of Russian ethnomusicology was due to the remarkable philology and ethnography progress. Beginning with the second half of the nineteenth century, active development of the enormous cultural space of Russia. Including not only Russian traditions but also discoveries of other ethnic folk traditions. Collective and individual ways of art releasing were studied, as well as the creative experience of singers and epic tellers. The first Phonograph records of folk music were made {Yevgeniya E. Lineva; 1853-1919} and the national and local features of traditional musical styles (tune scales, rhythmic, melodic, polyphony types) were investigated, etc.

The development of science slowed down appreciably in the times of Stalin. The period of stagnation began. A new period started in the 60-s. Since that time regional investigations of the musical culture of the peoples of Russia have been developing rapidly. Some outstanding scholars: Climent V. Kvitka {1880-1953}, Viktor M. Belyaev {1888-1968}, Yevgeniy V. Gippius {1903-1985} (Moscow), Feodosiy A. Rubtsov {1904-1985}, Izaly I. Zemtsovsky, Igor V. Macijewski (St. Petersburg) established and set up the ethnomusicological branches and schools existing up to now.

The most important scientific centers are concentrated in Moscow and St. Petersburg. There are some Moscow establishments, such as the State Art Institute, the Gnesin Russian Academy of Music, the Moscow State Conservatoire named after P.I. Tchaikovsky. There are scientific centers in St. Petersburg: the Russian Institute for History of the Arts, the St. Petersburg State Conservatoire named after N.A. Rimsky-Korsakov, the Phonogram Archives at Institute of Russian Literature (the Russian Academy of Sciences, the Pushkin House).

Ethnomusicologists work also in conservatoires in other parts of the country: Rostov-na-Donu, Ekaterinburg, Petrozavodsk, Saratov, Astrakhan', Kazan', Nizhniy Novgorod, Novosibirsk.

With regard to the musical culture of the various peoples of Russia, it is the task of scholars working at the Institutes and Universities in different cities: Saransk {Mordvinians}, Yoshkar-Ola {Mari}, Cheboksary {Chuvashs}, Kazan' {Tatars}, Kyzyl {Tuvinians}, Izhevsk {Udmurts}, Ufa {Bashkirs}, Maikop {Adygs}, Yakutsk {the aboriginal peoples of Siberia}, Astrakhan' {Russian Germans} and some others. With all the diversity of different subjects and methodology, Russian ethnomusicologists are united by the genuine interest in studying of existing types of traditional culture.

There is no special ethnomusicological magazine in Russia. Scholarly publications appear in different periodicals

Since 1991 (the crash of the Soviet Union) the active releasing of Russian ethnomusicology from cliches, stereotypes and prohibitions has started. Some subjects which were unacceptable earlier by the Soviet regime, currently enjoy full scholarly rights. For example, the deeper research of forms and genres linked with religion has eventually started:

Vasil'eva, Elena, Lapin, Victor. 1998. *Psal'ma, Psalm, Psalom*. In: *Muzykal'nyi Petersburg: Ensyclopedicheskiy slovar'. T. I: XVIII vek* (Musical Petersburg: An encyclopedia. Vol. I. the 18th century. Issue 2).

Russian Institute for History of the Arts. Ed. Anna L. Porfir'eva. St. Petersburg: 482-497; Nikitina, Serafima. 1993. *Ustnaya narodnaya kul'tura i traditsionnoe soznanie* (The Oral National Culture and Traditional Consciousness). Moscow.

At the same time even problems which were fundamentally developed are studied nowadays much more resourcefully and freely. In 1995 the conference "Voice and ritual" was held in Moscow, where numerous problems of traditional rituals with its sounds, from different points of view, were interpreted anew:

Golos i ritual (Voice and Ritual). Moscow, 1995. Ed. Ekaterina A. Dorokhova, Nadezhda I. Zhulanova, Olga A. Pashina.

The study of folk music instrument develops rapidly in St. Petersburg. An International conference “Blagodatov lectures” has been held regularly by the Department of Instrumentology of the Russian Institute for History of the Arts (in honor of Georgy I. Blagodatov). There were published 5 volumes of materials.

Regular conferences of the young folklorists are held by the Folklore department of the Russian Institute for History of the Arts. Altogether 28 such meetings have been already held. The last 29th conference received new status and was named the “International school of the young folklorists”. The first school was held in 2003 in Pushkin, near St. Petersburg, together with the Vladimir Propp center of the Philological Department of the St. Petersburg University.

Ethnomusicological conferences are held regularly by the Moscow Conservatoire. The last meeting in 2004 was dedicated to Climent V. Kvitka. There is book of materials of the third Conference in honor of Anna V. Rudneva (2001): *Folklor: sovremennost' i traditsiya* (Folklore: the Presence and the Tradition). Ed. Natalia N. Gilyarova. Moscow, 2004.

Some conferences in honor of E.V. Gippius (100 years) were held in many Russian cities. One of them took place in Moscow. The book “*Materialy i stat'y; k 100-letiyu so dnya rozhdeniya E.V. Gippiusa*” (Documents and Articles. The 100 years of E.V. Gippius). Ed. Ekaterina A. Dorokhova, Olga A. Pashina was published in Moscow in 2003.

A book was published in St. Petersburg (the Russian Institute for History of the Arts): *Instrumentovedcheskoe nasledie E.V. Gippiusa i sovremennaya nauka: Materialy Mezhdunarodnogo instrumentovedcheskogo simpoziuma, posvyashchennogo 100-letiyu Evgeniya Vladimirovicha Gippiusa* (The Instrumentological Heritage of E.V. Gippius and the Modern Scholarship: International Symposium on Instrumentology; Issue, Dedicated to the 100 Year Commemoration of E.V. Gippius). Ed. Dinara Abdalnasyrova and others. St. Petersburg, 2003.

Campanology, which was banned in Soviet times, has been developing successfully during the last 15 years. There are some remarkable works and collecting of articles. Some books were published:

1. Yareshko, Alexander. 1992. *A.S. Kolokol'nye zvony Rossyi* (Bell rings in Russia). Moscow.
2. Nikanorov, Alexander. 2000. *Kolokola i kolokol'nye zvony Pskovo-Pecherskogo monastyrya* (Bells and bell rings of the Pskov-Pechory Monastery). St. Petersburg.

3. Tosin, Sergey. 2002. *Kolokola i zvony v Rossyi* (Bells and bell rings in Russia). Novosibirsk.

The results of fieldwork which continues for years in different areas have been published. Among them two huge collections should be mentioned:

1) *Narodnaya traditsionnaya kul'rura Pskovskoi oblasti. Obzor ekspeditsionnykh materialov* (Russian Traditional Culture of the Pskov Region. Review of Expedition Materials) / *Folklorno-etnografichesky tsentr (St. Petersburg), Oblastnoi tsentr narodnogo tvorchestva Pskovskoi oblasti* (Folklore ethnography centre, St. Petersburg; The Regional center of folklore in the Pskov region). Ed. Anatoly M. Mekhnetsov. St. Petersburg; Pskov, 2002. Vols. 1-2;

2) *Smolensky muzykal'no-etnografichesky sbornik* (The Musical Ethnography collection of Smolensk District). So far three volumes came out: *T. 1: Calendarnye obruady i pesni* (Vol. 1. Calendar Rituals and Songs). Ed. Olga A. Pashina. Moscow, 2003; *T. 2: Pohoronnyi obryad. Plachi i pominal'nye stihi* (Vol. 2. The Funeral Ritual. Laments and Commemoration Poetry). Ed. Olga A. Pashina, Margarita A. Engovatova. Moscow, 2003. *T. 3: Sezonno-priurochennye liricheskie pesni* (Vol. 3. Lyric Songs Timed to Seasons). Ed. Margarita A. Engovatova, Irina A. Nikitina. Moscow, 2005.

The unique musical materials recorded in the region of Russia-Byelorussia frontier areas, are presented in the volume: *Traditsionnaya muzyka russkogo Poozer'ya* (Traditional Music of Russian Lakeland). Ed. Elena N. Razumovskaya. St. Petersburg, 1998 (+CD).

Alexander Romodin

Study Group on Folk Musical Instruments

The study group on folk musical instruments held its 16th meeting the 5-8 of April 2006. The meeting took place in Vilnius, Lithuania, more precisely in the beautiful National Museum, situated nearby the river Neris, that divides the Lithuanian capital. Local arrangers were Dr. Rūta Žarskienė and Austė Nakienė at the The Institute of Lithuanian Literature and Folklore (see www.ilti.lt).

This STG, the oldest within ICTM, have never before had a meeting in a Baltic country. Since there are several dedicated organologists not only in Lithuania, but in Estonia and Latvia as well, it was a well-founded decision to arrange a meeting in this part of the Europe. The rich instrumentarium of Lithuanian folk music was – of course – demonstrated in some papers, but also in a concert and during the excursion, that finished the conference.

Some 30 participants from principally northern and eastern Europe attended the conference. Strikingly many of them made their first appearances in the group, which before had a core of loyal members. It therefore seems as this STG has had a shift of generation.

The meeting had three topics: 1. "Classical" instruments in folk music and folk musical instruments in "classical" music, 2. Folk musical instruments as symbols, and 3. Folk musical instruments around the Baltic Sea.

The two last topics gained most attention, especially the second one, which reflects a turn in organology towards cultural issues. This is probably also due to the many new members of the group.

The proceedings are to be printed as a special volume in the periodical *Folklore Studies*, published by the institute. At the same time the journal will be a volume of the proud series *Studia Instrumentorum Musicae Popularis*.

The STG has also got a new chairman. Prof. Gunnar Ternhag from Falun, Sweden and Dr. Andreas Michel from Leipzig, Germany have resigned after six years in duty. The new chairman is Dr. Hans-Hinrich Thedens, working at the Norwegian Collection of Folk Music, which is a part of the Department of Musicology, University of Oslo, Norway. Dr. Thedens has attended several meetings and is deeply involved in Norwegian instrumental folk music. His e-mailaddress is h.h.thedens@imv.uio.no.

The contributions to the 15th meeting, held in Falun, Sweden, are printed in *Studia Instrumentorum Musicae Popularis*, vol. 15. The book is still available from Svenskt visarkiv, Box 16325, SE-103 26 Stockholm, Sweden or e-mail: info@visarkiv.se. It costs SEK 150 (ca \$ 22) plus shipping.

For current information about the study group on folk musical instrument, please visit its own web-site: <http://www.studia-instrumentorum.de/popularis.htm>

Study Group on Historical Sources of Traditional Music

Report on the 16th Meeting of the ICTM Study Group on Historical Sources of Traditional Music, Berlin (Germany) 8 – 12 March, 2006.

The 16th Meeting of the ICTM Study Group on Historical Sources of Traditional Music was held in the Berlin Phonogramm-Archiv from March 8 until March 12, 2006, at the invitation of the *Abteilung Musikethnologie, Medien-Technik und Berliner Phonogramm-Archiv im Ethnologischen Museum, Staatliche Museen zu Berlin – Preußischer Kulturbesitz*. The conference was made possible through the generous financial support of the *Fritz Thyssen Stiftung*, Köln.

The meeting place among the exhibition of musical instruments and the nearby multimedia installation "WorldMusicMap" with historical sound documents created an intimate working atmosphere to the conference. Twenty-five scholars from Argentina, Austria, the Czech Republic, Croatia, Denmark, Finland, Germany, Israel, Norway, Poland, Slovenia and Sweden presented papers and discussed various historical aspects of ethnomusicology. Members of several institutions in Berlin also took part. The meeting was officially opened by Prof. Dr. Viola König, Director of the Ethnological museum, by Dr. Lars-Christian Koch, head of the Ethnomusicological department, and by the chair of the Study Group, Dr. Susanne Ziegler.

The paper presentations focused on two topics: I. Prevention of the "loss" of tradition, and II. Repertoires in the early 20th century and their characteristics. The quality of papers as well as lively discussions resulted in a compact program on an outstanding high level.

As in the last meeting of the Study Group in Graz in 2004, the role of archives was again the main focus of the meeting, this time discussed under the aspect of archival material as a source for contemporary ethnomusicological research. There is no doubt that (sound-) archives play an important role in the preservation and distribution of historical sources, not only by preserving unique historical recordings, but also by providing material for reconstruction and revitalisation. Several examples were presented, which enabled insight into our work with historical sources and the actual problems connected with them.

Gerda Lechleitner (Vienna, Austria) in her paper "An acoustic *lieu de mémoire* - some examples from the Vienna Phonogrammarchiv" opened the meeting with a more general consideration of historical sound recordings and a discussion of them from a contemporary point of view. Another general overview was contributed by Lars-Christian Koch (Berlin, Germany) "Sound Archives and Contemporary Ethnomusicology", in which he discussed the role of archives by presenting examples from India. A further more general paper under the title "The role of the NSA - Jerusalem as a source for reconstruction and revitalization of traditional Jewish and Arabic music" was read by Gila Flam (Jerusalem, Israel). Thereby, she also raised a discussion on the availability of sound recordings and information strategy of sound archives.

The majority of papers consisted of case studies, which focussed on Scandinavian and Jewish folk songs and Southeast European music traditions.

In her paper "Folk song in contemporary Sweden: archive recordings and editions as a source for re-creating and re-shaping medieval ballads" Ingrid Akesson (Stockholm, Sweden) concentrated on reconstruction, while Astrid Ressem (Oslo, Norway) studied the importance of written sources in contrast to the early sound documents in her paper, entitled "Creativity in the modern reconstruction of traditional songs documented in the 1840: can we speak of change or "loss" of tradition before the earliest sound recordings?"

Risto Blomster (Helsinki, Finland) devoted his paper "Folk music in the field recordings of early Finnish linguists: the case of Livonia 1912" to the early recordings of Livonian language in contrast to recordings of music.

Veronika Seidlová (Prague, Czech Republic) presented recordings of liturgical Jewish music, which have survived only in a private archive, in her case study "Lost and New-Found Memory: The Unknown Music of Prague Synagogues".

Contributions on music traditions in Southeast-Europe were presented by Drago Kunej (Ljubljana, Slovenia) in his paper: "Wax cylinder collection from *Bela krajina* and its role in Slovene ethnomusicology", by Gorana Doliner (Zagreb, Croatia) concerning "The role of the *Gesellschaft der Musikfreunde* (Vienna) in the preservation of Croatian tradition", and by Grozdana Marošević (Zagreb, Croatia), who considered "The archival materials of the Institute of Ethnology and Folklore Research, Zagreb as the source for reconstruction and revitalization of traditional music in Croatia: the project 'memories' of the *klapa*-singers *Jelsa* from Zagreb".

A diachronical view of historical recordings from Bali on the basis of the correspondence of Jaap Kunst and Walter Spies was presented by Kendra Stepputat (Halle, Germany) in her contribution "Jaap Kunst, Walter Spies and the Sanghyang".

Special collections of historical recordings were also represented in the paper by Thomas Nußbaumer (Innsbruck, Austria), about "The South Tyrolean Folk Music Tape Recordings of Alfred Quellmalz (1940-42) between "Ancestral Heritage" and Cultural Heritage",

further, by Ekkehard Rojl, who in the place of Rimantas Sliuzinskas reported about his recordings among the Manobo people in the Philippines, and, finally, Miguel A. García (Buenos Aires, Argentina), who discussed "Canonical ethnomusicology and the reconstruction of the history of music in Argentina: the case of Lehmann-Nitsche recordings".

An insight into the holdings of the host institution, the Berlin Phonogramm-Archiv, were provided in the paper of Susanne Ziegler (Berlin, Germany) in an overview on her book on the wax cylinder collections of the Berlin Phonogramm-Archiv (at that time still in print) "The wax cylinder catalogue of the Berlin Phonogramm-Archiv as a means of preventing the "loss" of tradition". This was augmented by a demonstration lecture "Working with the phonograph in the age of digital reproduction", offered by Albrecht Wiedmann (Berlin, Germany).

The second topic – Repertoires and Their Characteristics – was less represented, but nevertheless approached in interesting papers.

Vesa Kurkela (Helsinki, Finland) discussed the difference between local and global repertoires in Finland on the basis of dances (*polska* and *tango*) in her study, "Micro and macro localities in the recording history of Finnish dance music", and Pjotr Dahlig (Warsaw, Poland) observed the *tempo rubato* in historical perspective "Old sound recordings as an exposition of performing styles".

Dorit Klebe's (Berlin, Germany) paper "Influences and effects of the record industry on repertoire and genres of Ottoman-Turkish music within the 1st two decades of the

20th century" followed the ongoing discussion on commercial and archival recordings. Maurice Mengel (Berlin, Germany) discussed the repertoire of the famous Romanian singer Maria Tănase in his paper "Aspects of folk song in Romania: between muzica populară and folclor".

Two papers were devoted exclusively to the instrumental repertoire: Ardian Ahmedaja (Vienna, Austria) in his paper "*Songs with lahutë*: sound recordings and repertoire" presented historical and contemporary recordings of the Albanian *lahutë* and explained their reception; and Ulrich Morgenstern (Hamburg, Germany) made a similar study on the Russian *trostyanki* "The *trostyanki* of Pskov region – Towards the sources and the style development of Russian harmonica playing".

Two more papers dealt with the change in traditions with respect to a specific repertoire: Ingrid Bertleff (Freiburg i.Br., Germany) reported about "Developments and changes in a regional tradition: Vietnamese water puppet theatre in the early 20th century" and Andreas Meyer (Paderborn, Germany) presented "Highlife and other new traditions from Ghana" on the basis of his recent research.

Following the presentation of papers a business meeting was held, in which it was agreed to hold the next meeting in Stockholm, Sweden, in 2008. The meeting of the study group also included activities such as a tour through the Department of Ethnomusicology and various exhibitions in the Ethnological Museum, an Oriental buffet dinner and a walking tour through "musical Berlin", which was combined with a visit of the *Lautarchiv* of Humboldt University. All in all there was a congenial and familiar atmosphere throughout, which was only somewhat "dampened" by snow and cold weather.

Yet there is a sorrowful note to be added to this report.

Shortly after the Study Group meeting, Doris Stockmann, chair of the Study Group on Historical Sources of Traditional Music from 1986 until 2000, passed away on May 5th, 2006. With sadness the Study Group wishes to commemorate their former chair with great respect. Doris Stockmann was a brilliant scholar, who devoted her life to ethnomusicological research, and especially to historically relevant problems. She knew to place the right questions at the right time, and in this way she created a vivid and stimulating discussion in our field. We shall miss her.

Susanne Zielgler

Study Group on Music and Minorities

Minutes of the Eighth Business Meeting

Monday, August 28 2006 at Horizont Hotel, Golden Sands, Varna, Bulgaria

The meeting, attended by participants in the Study Group meeting in Varna, was co-chaired by Ursula Hemetek (Austria) and Svanibor Pettan (Slovenia).

1. Since the minutes of the Study Group meetings are posted on the Study Group web site, the minutes of the 2005 meeting held in Sheffield, UK were

presented to the attendees in summary form. They were approved by common consent.

2. Svanibor Pettan gave an introduction to the Study Group for the benefit of new members. He noted that members of the ICTM in good standing are eligible to join the Study Group. Reacting to the definition of minorities as it has been proposed in 1998 and presented at this meeting as part of the introduction, members suggested the following emendations:

Minorities are “groups of people *distinguishable from* [instead of “distinguished from”] the dominant group *for cultural, ethnic, social, religious, or economic reasons* [instead of “out of cultural, ethnic, social, religious or economic reasons”]. Further, instead of the 1998 formulation: “The Study group will promote the music of minorities by means of research, documentation and interdisciplinary study, and will serve as a forum for cooperation among scholars of music and minorities by means of meetings, publications, and correspondence” the following was proposed:

The Study Group “focuses on music and minorities by means of research, documentation and interdisciplinary study. It serves as a forum for cooperation among scholars through meetings, publications and correspondence.”

That the discussion of these proposed changes could be re-opened during the Final Discussion at the end of the meeting was agreed upon unanimously.

3. a) It was noted that the Study Group was very well represented at the ICTM conference in Sheffield, UK last summer.

b) At the ICTM Colloquium on “Emerging Identities: Trans-Atlantic Perspectives” held at Wesleyan University, Connecticut, USA in May 2006 and hosted by Mark Slobin and Su Zheng, seven of the sixteen participants were Study Group members.

c) In connection with the publication of *Shared Musics and Minority Identities*, the proceedings of the third meeting of the Music and Minorities Study Group, which had been formally presented at a separate session, it was announced that there will be a further announcement in the ICTM web page and in the next ICTM meeting. In response to a call for ideas on how to publicize the volume, it was suggested that reviews be solicited for publication in the *Yearbook for Traditional Music*, *Ethnomusicology*, and the *Ethnomusicology Forum*, among others.

4. The next Study Group business meeting will take place in Vienna during the ICTM World Conference scheduled for July 4-11, 2007.

5. Svanibor Pettan urged Study Group members to participate in the upcoming Vienna ICTM in 2007 particularly in panel formats. Thus far, Gisa Jähnichen, Dorit Klebe and Adriana Helbig have submitted proposals for panels. The deadline for submitting proposals is November 1, 2006 and the chairperson of the Programme Committee is Wim Van Zanten. For further information, refer to the ICTM Bulletin.

6. Zuzana Jurkova reiterated the invitation extended to the Study Group to meet in Prague in 2008. She proposed that the meeting take place the last week in

May in conjunction with the world famous celebration of Roma culture that will then be taking place. One of the themes of the conference will therefore be dedicated to the Roma. Bruno Nettl will be the keynote speaker. Preliminary information on accommodations and the site for the conference were offered. For the rest of the themes for the meeting, a box is to be made available where members can drop suggestions for consideration at the Final Discussion.

7. Invitations for the 2010 meeting were solicited. Singapore was tentatively proposed by Larry Francis Hilarian.

8. Rosemary Stelova led the discussion on the publication of the proceedings of the Varna meeting. All of the approximately 60 papers will be included. Technical considerations—number of pages per article, the inclusion of a CD, the necessary permissions, copyrights, etc.—were mentioned. The deadline for the submission of manuscripts for publication was set for November 30, 2006. Two venues for publication were suggested: the *Bulgarian Ethnomusicology Journal* or *Bulgarian Musicology*. Ursula Hemetek then expressed the Study Group's appreciation and gratitude to Rosemary Stelova and her assistants who were given a standing ovation.

9. Other matters:

a) Svanibor Pettan reported on the meeting of the Board of the ICTM in Ljubljana and extended his invitation to the events planned at the time and scheduled to take place from September 21-25, 2006.

b) A conference on "Urban Music in the Balkans" that will take place in Tirana, Albania from September 28 to October 1 was announced. The meeting was adjourned at 9:50 PM.

Shared Musics and Minority Identities: Papers from the Third Meeting of the "Music and Minorities" Study Group of the International Council for Traditional Music (ICTM)

In the last decade the "Music and Minorities" Study Group of the International Council for Traditional Music has been a driving force in the ethnomusicological study of minorities and their music. This volume, titled *Shared Musics and Minority Identities*, contains papers from the Study Group's third meeting, which was held in 2004 in Roč, Croatia. The three mutually interlocking themes of the meeting were: 1. Multiple identities and identity management in the music of minorities, 2. Emics and etics in relation to the music of minorities, 3. Marginality, empowerment and applied ethnomusicology. But, the sharing of identities inside or beyond a supposedly firm ethnic group, the sharing of musics between different ethnic groups, and the issue of sharing between researchers (and other experts) and their subjects have appeared as the three conjunctive aspects of the papers in this volume, and the basis for their sequence.

This volume directly follows the collections of papers from two previous meetings of the Study Group "Music and Minorities". All of them greatly value the existence

of different national research traditions, theoretical and methodological differences, and the varying positions of insiders and outsiders in relation to the community under study, as well as different voices of the individual authors. The value of diversity, exceptionally important regarding minorities, finds its counterpart in the value of diverse research approaches. However, the authors' approaches gathered here on the whole could be determined to be conjunctive due to the dominant interdisciplinarity, and the fact that analysis and interpretation are built upon the immediate fieldwork experience and knowledge about researched communities and their musical practices. All of the authors also share in efforts to represent researched communities led by dialogical and humanistic principles, and to contribute to the protection of minority rights and cultural diversity in multicultural and multi-ethnic societies. The varied articles in this volume have brought out several issues for future work within the subject of the music and minorities by pointing at the complexities of implementing these principles and objectives. Namely, it is not that researchers who are gathered in this study group always succeed in surmounting the dichotomy of emics and etics, to grasp the community, to write ethnography which is as convincing and truthful as possible ethnography, either as insiders or outsiders, or that, despite surely good intentions, always contribute to a well-being of minorities. It is more likely that because of dealing with often hot issues and marginalized communities, some concerns of ethnomusicological work in general come to the fore; for example, an interplay between stereotyping, de-stereotyping and/or re-stereotyping the community under study. Also, the sensitivity of the relationship between studying and working in favor of minorities, similar to the situation in women's studies and the women's movement, does not mean that problems are solved but that they have surfaced; for example, the relationship between analytical findings and activist conclusions. The editors have accepted all the papers that were submitted for publication, believing that the value of this research field is indeed in tackling salient issues or, sometimes unintentionally, making them visible.

Shared Musics and Minority Identities: Papers from the Third Meeting of the "Music and Minorities" Study Group of the International Council for Traditional Music (ICTM), Roč, Croatia, 2004, ed. by Naila Ceribašić and Erica Haskell. Zagreb – Roč: Institute of Ethnology and Folklore Research – Cultural-Artistic Society "Istarski željezničar", 2006, xxvi + 372 pp + accompanying CD, ISBN 953-6020-32-7.

Order from:

Institute of Ethnology and Folklore Research

Šubićeva 42, HR-10000 Zagreb, Croatia

tel +385 1 4596 700, fax +385 1 4596 709, email: institut@ief.hr, <http://www.ief.hr>

Price: 150 kn / 20 €

Study Group on Ethnochoreology

24th Symposium of the ICTM Study Group on Ethnochoreology
10th – 16th July 2006, Cluj, Romania

About 80 participants gathered in the university town of Cluj, Romania for this year's biennial symposium of the Study Group on Ethnochoreology, held from 10th - 16th July. Papers submitted fell into two main themes: *From Text to Field: Translations and Representations*, and *Dance and Space*, which inter-wove together as the symposium proceeded. The week-long meeting took place at the Tranzit House, an old synagogue now converted into the Centre for Contemporary Art and Culture - a perfect setting with its large space for both oral and practical presentations, and set beside Cluj's main river, the Someşul Mic. A cosy internet café above the main hall provided relaxing space, online access and extra coffees when needed and the symposium was staffed and generously supported by students working at the Tranzit House under the direction of Kőnczei Csilla, the local organiser. The organising committee was Corina Iosif, Harbula Hajnalka, Kőnczei Csongor, Silvestru Petac and Helene Eriksen.

Monday morning saw all the participants (from 23 different countries) seated in the Tranzit House listening to an opening welcome from Anca Giurchescu, chair of the Study Group, followed by the inaugural session introducing the first of the themes *From Field to Text*. Colin Quigley (USA) began by giving a comprehensive overview of the history and development of dance ethnography, noting the importance of the published work of some of the key members of the Study Group in this regard, and the relationship between dance and text. His paper was followed by lively presentations by Chi Fang Chao (Taiwan) and Kristen Harris Walsh (Canada), both giving details of their own case-studies. The ensuing debate with the audience was thought-provoking, questioning the use of life-histories in constructing 'texts', and the validity of 'composed realities' within research. Further sessions in the afternoon and early evening continued the analysis of moving from field to text, and included a paper from Linda Dankworth (UK) discussing 'embodied translations' of Mallorcan dance and Daniela Stavělová (Czech Republic) introducing us to her documentary film on Czech carnival rituals. Before supper, and the special Opening Ceremony, a panel organised by Andriy Nahachewsky (Canada) and consisting of Egil Bakka (Norway), Marie-Pierre Gibert (France), Mats Nilsson (Sweden), Stephanie Smith (USA) and Tvertko Zebec presented their research on themes of revival (or 'vival') and a group's orientation to the past.

Day two of the event examined the topic of space and dance through an extensive range of sources and geographical places, beginning with Georgiana Gore's 'Understanding the other's dancing experience' in which she discussed changing anthropological methodologies and techniques that allow both objectivity and deeper cognitive understanding. Joëlle Vellet (France) presented issues of space within the dance form of the *Bourée*, and Nancy G. Heller (USA) gave an illustrated paper on the changing spaces within Flamenco dance. This was followed by Ann David's

(UK) consideration of the issues of sacred space in UK Hindu dance practices, and Kendra Stepputat's (Germany) analysis of the changing performance space of the Balinese *Kecak*. The tradition of encouraging student presentations during the symposium continued with four short papers given by students from Slovenia and Serbia (Nataša Visočnik, Vesna Bajic and Zdravko Ranisavljevic) that examined the Japanese *Buto*, the Serbian *Kolo* dance form, and issues of authenticity. During the afternoon, we listened to a presentation by the sub-study group on ritual in which Adrienne Kaeppler (USA), Hanafi Hussin (Malaysia) and Mohd Anis Md Nor (Malaysia) described their trip to Sofia, Bulgaria earlier in the year, where they participated in a traditional St George's day ritual.

Part of the following day, Wednesday, was devoted to presentations relating to methods of dance analysis using electronic and traditional techniques: Elena Bertuzzi (France) discussed dance anthropology using Kinetography Laban, and was followed by János Fügedi's (Hungary) detailed account analysing the male Hungarian solo dance form, *Legényes*. Further formal analysis was presented by Gábor Misi (Hungary), and all three papers led to an animated audience discussion questioning whether these techniques could be applied cross-culturally, on the appearance of 'mistakes' and their notation, and the usefulness of language analysis. This area was concluded by papers from Elsie Ivancich Dunin (USA/Croatia), and Victor A. Stoichiță (France/Romania) who introduced new computer technologies for research and analysis. A late morning session featured two Canadian papers looking at aspects of revival (or not) and performance space (Vincent Rees and Sherry Johnson), plus a comprehensive review of the presentation of traditional Turkish dance from Mehmet Öcal Özbilgin. Further sessions during the day offered a mix of formal papers with practical demonstrations of Norwegian dance (Ruth Anne Moen, Siri Maeland and Sigurd Johan Heide -Norway), a personal account questioning the place of embodied fieldwork (Helene Eriksen -Germany), and a panel considering the different aspects of Romanian folk dance in funeral contexts from Silvestru Petac, Narcisa Știucă and Florin Teodorescu.

Day four provided a welcome 'day off' for an excursion to visit the village of Frata, 50 km from Cluj, where we watched (and participated in) displays of costumed folk dance performed by the villagers and by a local Romany group. After a hospitable lunch we travelled to the heritage site of Bánffy Castle in Bonțida village to view the restoration work being carried out there. The day concluded with a convivial meal and impromptu dancing in the village of Chidea.

The final two days of the conference brought a wide range of presentations examining dance and space from Edwige Dioudonnat (France), Omer Barbaros Ünlü (Turkey), Barbara Alge (Portugal), Carol A. Marsh (USA), Olivera Vasić (Serbia), Sándor Varga (Hungary) and Rebeka Kunej (Slovenia). Papers were given too from Judy van Zile (USA) on the use of space in South Korean masked Dance-Drama, Owe Ronström (Sweden) on Swedish *Polska* dancing, Barbara Sparti (Italy)

on the importance of space in 15th century Italian dance, and Daniela Ivanova (Bulgaria) discussing the folk dance ensemble in Bulgaria. Zamfir Dejeu (Romania) discussed the changes from field to stage in the traditional men's dance, and also included dance demonstrations. Others looked at the use of film in ethnographic work, such as Judy Olson's (USA) recording of the Hungarian *Táncház*, and Péter Csempez's (Hungary) DVD of a milk-measuring ritual. Later on Saturday, a panel of ICTM members presented their findings from fieldwork carried out in Izmir, Turkey: Mehmet Öcal Özbilgin spoke of the aims of their work, Anca Giurchescu (Denmark/Romania) and Felföldi László (Hungary) discussed the diversity of the field reality, Fahriye Dincer (Turkey) interpreted the *Alevi Semah*, and Jaynie Rabb (USA) presented a DVD dedicated to the mens' dance of *Zeybec*. Helene Eriksen too gave a showing of slides from the trip.

Other delights of this friendly, lively and stimulating symposium were further professional-standard DVD presentations by Hédi Sztanó (Hungary) on *Mundruc*, an exceptional Hungarian dancer, and by Irene Loutzaki (Greece) on her work with village women. Each evening, there were opportunities to learn traditional Romanian dances with live music, later followed by dance sharing workshops, in which most delegates participated. The final summing up of the symposium took place on Saturday afternoon, where an animated discussion raised questions on the real meaning 'text'; on issues of authenticity and preserving 'tradition'; on whether space can be a useful term for dance analysis, and how to meet the needs of a changing group that now includes younger, less experienced scholars. Location and topics for the next symposium (in 2008) were aired.

The final evening's farewell party was not only an end to the symposium and a thank you to the organising team and the staff of the Tranzit House, but also a special and fond goodbye to Anca Giurchescu, retiring from her chairmanship of the Study Group on Ethnochoreology after eight years, and a warm welcome to the newly elected chair, Felföldi László.

Ann David

ICTM Colloquium

Emerging Musical Identities: Views from across the Atlantic

May 12-14, 2006, Wesleyan University, US

The colloquium brought together a balanced team of European and North American ethnomusicologists to exchange current ideas about diaspora, minority, ethnicity, and forms of group identity, from the small-scale to the national. The event was designed for maximum discussion, so presenters outlined key points and offered

audiovisual examples, the papers having been previously distributed. It was co-convened by Mark Slobin and Su Zheng on the US side and Ursula Hemetek and Svanibor Pettan from the European side.

The participants and papers were: Su Zheng (Wesleyan University): "The Challenge of Diaspora"; Krister Malm (Swedish National Museums) : "The Individual, The Group, Ownership, and Terminology"; Tom Solomon (University of Bergen, Norway): "Whose Hybridity? Whose Diaspora? Agency and Identity in Transnational Musics"; Portia Maultsby (Indiana University): "Crossing the Atlantic: African American Gospel Music in the Netherlands"; Tom Van Buren (Center for Traditional Music and Dance & Westchester Arts Council, New York): "'Old Ways in the New World' Make the New World Look Older All the Time"; Jane Sugarman (SUNY-Stony Brook): "Immigrants-Transmigrants-Flexible Citizens: Migration, Citizenship, and the Musical Production of Albanian Identities"; Mirjana Lausevic (University of Minnesota): "Rock and *Ilahiya* in Sarajevo: Mass Cultural and Individual Identities"; Ursula Hemetek (University of Music and Performing Arts, Vienna): "Minorities' 'Anthems': Challenging the Symbols of the Nation State-An Austrian Case Study"; Philip V. Bohlman (University of Chicago): "Minority Networks/Broadcasting Networks: The Politics of Power and Pleasure in the Eurovision Song Contest"; Beverly Diamond (Memorial University, Newfoundland): "Métissage, Indigenous Alliances, National Narratives, and Music"; Tina K. Ramnarine (Royal Holloway University of London): "'Ring De Bell for Justice': Perspectives from Carnival Arts on 'Minority Identities'"; Svanibor Pettan (University of Ljubljana): "Applied Ethnomusicology and Empowerment Strategies"; Owe Ronström (Gotland University, Sweden): "Emergent Musical Identities in Sweden: Folk Music Between 'Tradition' and 'Heritage'"; John Morgan O'Connell (University of Cardiff Ireland): "The Atlantic Rim: Emergent Musics, Dominant Identities, and Residual Nationalisms"; Adelaida Reyes (Jersey City State University): "The Emergent Character of America's Musical Identity." In opening remarks, Mark Slobin framed the issues in terms of headings gleaned from the papers:

Frameworks: local and transnational hardened social constructs including 1) bureaucracies, as definers and patrons, 2) media networks, as definers and patrons, 3) the scholarly world as definers, patrons, and activists, and 4) the implicit market value of music. Potentials, both personal and group: 1) for high mobility; 2) for strategies of redefinition and ongoing innovation, and 3) choices of separation and convergence, such as isolation vs. coalition.

The discussion itself was lively, often centered on basic terms such as "diaspora" and "hybridity," questioning their current utility, and on comparative examples from various geographic and social domains. The discussion has been recorded and transcribed, so may yield more detailed results, possibly including publication.

Mark Slobin

ICTM Ireland Symposium: ‘A National Ethnomusicology’

In February 2006, the second meeting of ICTM Ireland was hosted in Limerick. Recently recognized as a national committee, the meeting was organized to coincide with a tour of Ireland by Anthony Seeger (UCLA). That is, to UCD (organizer Thérèse Smith), UCC (organizer Aileen Dillane), QUB (organizer Marina Roseman) and UL (organizer John M. O’Connell). Attended by a representative body of scholars, the meeting brought together around sixty faculty and students from different institutions, a historic gathering of ethnomusicologists indicating the vitality and the relevance of the field on the Island. In this matter, the committee was delighted that Anthony Seeger was able to attend the event.

As the keynote speaker, Anthony Seeger addressed the central theme of the meeting: ‘A National Ethnomusicology’. Drawing upon his extensive experience with different international bodies, he evaluated the significance of institutions and individuals for developing distinctive national ethnomusicologies, emphasising the ways in which ethnomusicology could be adapted to different national contexts, questioning a single reading of the field cross-culturally. With reference to North America, he showed how a long tradition of German scholarship was adapted across the Atlantic, different schools and different scholars shaping the field. Here the formation of a representative scholarly body (SEM) was critical, providing a locus for debate and publication. In this matter, consent and dissent were both important for the consolidation and the development respectively of a national ethos.

Following a productive discussion, the meeting featured a number of short presentations by academics teaching ethnomusicology in Ireland. Susan Motherway (ITT) initiated this part of the program, problematizing the concept of the ‘national’ in ‘a national ethnomusicology’, exploring trans-national, post-national and regional (amongst other) dimensions of the topic. Mícheál O Súilleabháin (UL) provided an overview of ethnomusicology in Ireland, outlining the significance of UCC and QUB in the matter. Highlighting the place of ethnomusicology in the formation of a national consciousness, he emphasized the significance of Seán O Riada for the articulation of a local and a global identity, a veritable ethnomusicologist with an individual perspective. Thérèse Smith (UCD) examined the place of folklore in ethnomusicology, tracing the history of the Folklore Commission and demonstrating its importance for ethnomusicology in Ireland. She also identified the recent emergence of related scholarly bodies, pointing to John Blacking’s legacy in Belfast.

The other presentations addressed different approaches to the topic. Kelly Boyle (UCC) looked at music-making in Cork as part of a larger project in urban ethnomusicology, showing how micromusics disclosed complex linkages between local and global flows. Catherine Foley (UL) presented the ethnochoreological perspective, arguing that dance could be viewed as a text for examining cultural memory, especially among marginalised groups. Aileen Dillane (UCC) argued that musical performance provided a special locus for critical investigation, a category of

understanding embedded within the practical and the theoretical realms. Mel Mercier (UCC) outlined the significance of cross-cultural performance, highlighting the esteemed position of musical practice in certain traditions of ethnomusicology. Steve Coleman (NUIM) questioned the logocentric focus of ethnomusicology, stating that music could be a model for linguists especially in a country where language had such political significance. Fintan Vallely (DKIT) expanded upon this theme, pointing out the ways in which music was implicated in a larger discourse about national identity, tracing continuities and discontinuities in the distinctive musical cultures of Ireland.

John M. O'Connell (UL) closed the session with a short comparison between Ireland and Tajikistan, reinforcing the need for a cross-cultural dimension in the national ethnomusicologies of small nation states. Due to the constraints of time, the open discussion was limited to a few questions and comments: Nicholas Carolan (ITMA), Mel Mercier and María Escribano (UL) amongst other making contributions. Since a number of members wished to continue the debate, a new date and venue have been selected to explore the notion of a national ethnomusicology in greater depth.

John Morgan O'Connell

ICTM MEETING CALENDAR

2006 Study Group Oceania conference in Honolulu, following the closing of the
19- 21 SEM Annual Meeting.
November

2007 39th World Conference of the ICTM 2006
4 - 11 Vienna, Austria
July <http://www.ictm2007.at>
(Please see page 5 of this bulletin for details)

MEETINGS OF RELATED ORGANIZATIONS

The Society for Ethnomusicology 2006 Annual Meeting - Call for Papers

16 to 19 November 2006, Honolulu, Hawai'i.

<http://ethnomusicology.org>

<http://www.indiana.edu/~semhome/2006/index.shtml>

The Canadian Society for Traditional Music/Societe Canadienne pour les Traditions Musicales (CSTM/SCTM)

November 3-5, 2006, Ottawa

Is holding its 50th anniversary meeting, where the Society was founded. It will be held between Carleton University and the Museum of Civilization (Hull, Quebec). Highlights of this event will include papers and presentations, informal music making, and a multi performer concert as well as a tour of the music archives at the Canadian Museum of Civilization. This year's conference will also be the occasion of vital discussions concerning the current and future directions of the CSTM/SCTM.

<http://www.yorku.ca/cstm/>

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