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of the

INTERNATIONAL COUNCIL for TRADITIONAL MUSIC

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With
Preliminary Program of the
1985 CONFERENCE

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

INTERNATIONAL COUNCIL FOR TRADITIONAL MUSIC
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Columbia University
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FROM THE EDITOR

Budgetary limitations had made it necessary last Fall to postpone the publication of some informative reports in favor of an updated Membership Directory. The reports of the Liaison Officers for Switzerland and Vietnam, received almost a year ago, appear in this issue, with apologies to their authors. We hope that the financial resources of the Council may soon increase enough not only to support its expanding activities, but also permit the prompt editing and publishing of all print-worthy information.

You can contribute by paying your dues promptly, and by recruiting new members and subscribers for the Council and its Yearbook. The special offer to new members of a set of the Yearbook at a fraction of its regular price (see the announcement on page 9) is meant to help you in this noble endeavor, and to make it easier for you to become a Supporting Member of the ICTM by donating a membership (and a set of Yearbooks) for a friend and colleague, perhaps in the country of your research.

The Bulletin, as one of the major vehicles of information exchange among ICTM members, is meant to serve all our members in now more than 70 countries. It also brings to your attention the services that the Council is offering its members now, or is preparing for the future. Please let us know what you would like to see done, what you find useful and what not, and in which ways the work of the ICTM could be made more effective and rewarding. Above all, do not hesitate to offer your own contribution to the work of the Council, be it in thought or in deed.

OBITUARY

It is with deep regret that we record the deaths of the following members:

Charles Lafayette Boilès, of Montreal, Canada, in December 1984

Hilton Cecil Calpine, of London, England, on 12th December, 1984

A N N O U N C E M E N T S

27th GENERAL ASSEMBLY

Members are herewith notified, in accordance with Rule 7c, that the 27th Ordinary General Assembly of the International Council for Traditional Music shall be held on Friday, the Second of August, 1985, four o'clock in the afternoon, at the Royal Academy of Music in Stockholm, Sweden.

Agenda:

1. Apologies for absence
2. President's report
3. Minutes of the last meeting
4. Business arising from the minutes
5. Report of the Executive Board
6. Election of Officers and Members of the Board
7. Other business (by leave)

ELECTION OF OFFICERS AND MEMBERS OF THE EXECUTIVE BOARD

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

The following Officers were nominated by the Executive Board for re-election, and have accepted the nomination:

President:	Prof.Dr. Erich Stockmann (GDR)
Vice Presidents:	Prof.Dr. Claudie Marcel-Dubois (France)
	Dr. Salah Mahdi (Tunesia)
	Dr. Tran Van Khe (Viet Nam)

Four members of the Executive Board shall retire at each Ordinary Meeting of the General Assembly, the order of retirement being by seniority of election, and shall be eligible for immediate re-election only once (Rule 8c).

The retiring Members of the Executive Board are:

Prof. Dr. Dieter Christensen (USA)
Prof. Dr. Anna Czekanowska (Poland)
Prof. Nazir Ali Jairazbhoy (USA)
Dr. Radmila Petrović (Yugoslavia)

The following members of the ICTM were nominated by the Board for election or re-election as Ordinary Members of the Executive Board, and have accepted the nomination:

Prof. Dr. Ranganayaki Ayyangar (India)
Prof. Dr. Dieter Christensen (USA)
Prof. Dr. Wolfgang Suppan (Austria)
Prof. Ricardo Trimillos (USA)

Other nominations were not received by the Secretary.

New York, N.Y.
February 20, 1985

Dieter Christensen
Secretary General

ANTHONY SEEGER APPOINTED BOOK REVIEW EDITOR

After six years of distinguished service to the Yearbook for Traditional Music and the Council, Professor Beverley Cavanagh, our Book Review Editor since 1980, has asked to be released from her responsibilities once Yearbook 17/1985 is completed. The Council owes Dr.Cavanagh a great debt for developing the Book Review section to a high level of excellence, and for her many years of diligent, reliable, and selfless work.

The Council and the staff of the Yearbook are fortunate in being able to welcome Dr.Anthony Seeger as the new Book Review Editor. After years at the Museu Nacional in Rio de Janairo, Brazil, and of research especially among the Suya of the Mato Grosso, Professor Seeger now teaches ethnomusicology, folklore and anthropology at Indiana University in Bloomington, Indiana, USA, and is the director of its Archives for Traditional Music.

Please inform your publisher of the change in the Book Review editorship, and send books for review directly to

Professor Anthony Seeger
YTM Book Review Editor
Archives of Traditional Music
Indiana University
Bloomington, IN 47405, USA

CHANGES IN ICTM NATIONAL COMMITTEES

The U.K. National Committee of the ICTM (U.K. Chapter) has elected a new board, chaired by Dr.Stanley Glasser of Goldsmiths' College, University of London, with Philippa Heale as Secretary and Dr.John Baily as Treasurer. The U.K. Chapter issues a substantial Bulletin (new editor: Rosemary Fitchett) and holds annual conferences.

In Sweden, Professor Dr. Ernst Emsheimer has stepped down as head of the ICTM National Committee and Professor Dr. Jan Ling has assumed the presidency. The mailing address remains at the Kungl. Musikaliska Akademien, Blasieholmstorg 8, S-111 48 Stockholm.

In the Federal Republic of Germany, Prof. Ellen Hickmann resigned her post as chairman of the National Committee. Acting chairman is Prof. Dr. Rudolf Brandl, Musikwissenschaftliches Seminar, Georg-August-Universität, D-3400 Göttingen, F.R.G.

NEW LIAISON OFFICERS

The Council welcomes three new Liaison Officers who have accepted their appointments by the Executive Board. They are:

CANADA: Dr. Regula B. Qureshi
Dept. of Music, University of Alberta
Edmonton, Alberta T6G 2C9

INDONESIA: F.X. Suhardjo Parto
Akademi Musik Indonesia
Suryodiningratan 6
Yogyakarta, Indonesia

OMAN: Prof. Dr. Youssef Shawki Moustafa
Oman Centre for Traditional Music (OCTM)
Ministry of Information
P.O.Box 600
Muscat, Oman

ICTM SYMPOSIUM / IMC ASIAN MUSIC ROSTRUM IN ULAN BATOR

An ICTM Symposium on "Selection, documentation and preservation of traditional music for purposes of the mass media, education and research", and on "Historical interrelations of music cultures of Asian countries", will be held in conjunction with the 7th Asian Music Rostrum of the IMC/UNESCO from 7-15 September, 1985, in Ulan Bator, Mongolia. The Programme Chairman for this ICTM Symposium is Prof. Dr. Erich Stockmann. This continues the series of ICTM Symposia in conjunction with IMC Rostra begun in Pyongyang, D.P.R. Korea, in 1983.

ICTM COLLOQUIUM ON TRADITIONAL MUSIC AND TOURISM IN JAMAICA

An ICTM Colloquium on "Traditional Music and Tourism" is now scheduled to take place from 9 - 15 July, 1986, at Newcastle in the Blue Mountains of Jamaica, by invitation of the Prime Minister of Jamaica, the Rt. Hon. Edward Seaga. The ICTM Colloquium will be hosted by the Institute of Jamaica and the Jamaican IMC Committee. Purpose of the Colloquium is to study selected theoretical and practical aspects of the interaction of traditional music and tourism, with special attention to Jamaica and the Caribbean.

ICTM COLLOQUIUM ON THE ORAL AND THE LITERATE HELD IN TOKYO

The 3rd ICTM Colloquium, the "Oral and the Literate - with special emphasis on Japanese musical traditions" - was held from 8 to 12 January, 1985, at Ochanomizu University in Tokyo, Japan.

The organization of this event, which attracted 27 invited participants from nine countries as well as a substantial number of observers, was in the hands of a small group of young Japa-

nese musicologists: Ohtani Kimiko (Soai University, Osaka), Tokumaru Yoshihiko (Ochanomizu University, Tokyo), Tsuge Gen'ichi (Tokyo National University of Fine Arts and Music), and Yamaguchi Osamu (Osaka University).

The presentation of examples of musical traditions ranged from Scottish Highland bagpiping (Peter Cooke, Scotland), German municipal bands (Erich Stockmann, GDR), and the popular music scene in an English town (Ruth Finnegan, UK) to the singing of the Kaluli in Papua New Guinea (Steven Feld, USA); from the semantics of West African sounds (Kawada Junzo, Japan) to European classical music (Ohmiya Makoto, Japan); from contemporary Hong Kong (Tsao Pen-yeh, Hong Kong) and Indonesia (Suhardjo Parto, Indonesia and Tilman Seebass, USA) to the European Middle Ages (Leo Treitler, USA). Japan was well presented through performances and lecture demonstrations, not only with its classical traditions (no, kabuki, koto kumiuta - the latter in a most impressive demonstration by Professor Tsuge Gen'ichi and Torii Namino), but also by urban festival practices (Linda Fujie, USA) and contemporary experimental composition (Joaquin Benitez, Japan). The almost overwhelming multitude of data fueled the theoretical discourse aimed at a better understanding of how the human mind uses different modes of communication and mnemonics in the processes of learning, creating, and recreating music. The Proceedings are scheduled for publication by Academia Music, Ltd., Tokyo, in December 1985.

Dieter Christensen
Tokyo, January 1985

THEMES OF FUTURE CONFERENCES

At its forthcoming meetings, the Executive Board of the Council will begin long-range planning of themes for ICTM conferences. This is an invitation to all members of the Council to make their wishes, thoughts and suggestions known to the Board so that future Programme Committees can best serve the needs and interests of the entire membership. Please write to the Secretariat in New York.

ICTM INTERESTS FILE ESTABLISHED

The Secretariat is building an information file on the interests, expertise, and activities of individual and institutional ICTM members. This information is stored, together with other membership information, in an electronic data file [dBaseIII, IBM PC/AT under DOS 2.0/3.0, with special programs for editing and retrieval] which is maintained and constantly updated at the Secretariat.

At present, the file is incomplete since not everyone has responded to our somewhat casual requests for such information included with the annual membership invoices (to be exact: only 10,9% of all ICTM members did!). A more formal invitation

to make your interests known is mailed with this Bulletin. Please return your questionnaire as soon as possible.

Once completed, the INTERESTS FILE can answer questions such as (the examples are selected from information already on file):

Who is interested in -

Sino-Japanese interrelationships?
Afro-Caribbean [music]?
Dance events [as a research subject]
Morris dancing [as an activity]
Micronesia
Soviet Central Asia
Fiji
Bio-ethics
Tuning systems
Children's songs
Linguistics
Instruments, Arabic
Singing games of the Pacific

Who has dealt with the relationships between traditional music and tourism and should therefore be invited to the forthcoming ICTM Colloquium in Jamaica on that topic?

Who could be asked to review a book on African string instruments (in German)?

Information is retrieved by electronically searching the file for key words, or combinations of key words. To use the last example, one could ask for 'Africa', in which case everyone who listed 'Africa' or 'African' would be returned; or one could ask for 'instrument', to see everyone who gave 'musical instruments' or 'instruments' as an area of interest appear on the screen of the computer. Asking for 'Africa,instrument' would then narrow the response to those specialized in African instruments, while specifying 'Africa,instrument,string [or Africa, chordophone]' would yield that very specific response.

Interests should therefore be indicated in both general and specific terms. Someone interested in the Hausa of Northern Nigeria, their praise singing, their string instruments, their ethnotheory of music, and the social status of Hausa craftsmen/musicians, could list (in any order)

Westafrica, Nigeria, Hausa, praise singing, string instruments, ethnotheory, social status craftsmen musicians

Any word may serve as a key word, but geographic, political, and ethnic terms as well as general concepts should be given in their English form. Specific concepts and names - such as maqam, ud, Hambo dancing, Hardanger fiddle - may be used, but diacritics [as in 'ud, kemençe] cannot be reproduced on our system and will have to be omitted. The word 'music' is assumed in all cases and can therefore be left out.

The stored information can be used to answer queries from ICTM members who wish to get in contact with others of related interests. It can be used by the Executive Board and by ICTM Programme Committees for identifying ICTM members who should be invited to Conference sessions, ICTM Colloquia or ICTM Symposia on specific themes; Study Groups may use the information to expand their active membership; the book and record review editors of the Yearbook may - or rather, surely will use the file to identify potential reviewers. The Yearbook Editor will draw on it to find referees for manuscripts submitted for publication. The INTERESTS FILE can become an efficient tool for one of the Secretariat's statutory functions - to serve as a clearing house, an international information exchange center on the study and practice of traditional music and dance. However, it will be effective only if all ICTM members contribute to it.

Please complete and mail your ICTM INTERESTS FILE questionnaire today!

The Secretariat is studying the feasibility of establishing, in addition, a file on RESEARCH IN PROGRESS, which could include information on dissertation and thesis work as well as any other ongoing research projects. This data base, which would again serve international information exchange in the field of traditional music, was proposed by Prof. Max Peter Baumann (FRG). Comments and suggestions are welcome.

ICTM BIBLIOGRAPHY

In the Fall of 1987, the ICTM will celebrate its 40th birthday. The Secretariat is preparing a comprehensive bibliography of publications that emerged from the work of the Council over the decades. The articles and reports published in our Yearbook and its predecessor, the Journal of the IFMC, reflect only one part of the Council's work. The many contributions made at conferences, study group meetings, colloquia etc. that did not find their way into the Journal or the Yearbook but were published elsewhere are to be brought together in this bibliography of the Council, 1947-1987.

The Secretariat in New York will undertake to assemble the information received from members - authors, editors, friends of authors - into an electronic database in preparation for the final manuscript that will appear either in the 1987 Yearbook, or as a separate publication. We are planning to circulate drafts of the manuscript for corrections and additions, and shall also attempt some indexing. The success of the enterprise depends to a large degree on the cooperation of our members, and we invite you herewith to make your contribution.

Please send us a complete bibliographic reference, if possible a copy, of any paper that you gave at a meeting of the Council (Conference, Study Group Meeting, ICTM Colloquium, ICTM Symposium) and that was published elsewhere, that is to say, not in either the Journal of the International Folk Music Council or in the Yearbook for Traditional Music.

For format and style of bibliographic references, please consult any recent volume of the Yearbook for Traditional Music. Please do indicate at which IFMC or ICTM meeting you read the paper. Please send the information to the ICTM Secretariat in New York.

YEARBOOK SET FOR NEW MEMBERS

As an incentive to join the Council, a limited number of sets of the Yearbook, Vol.1-15, 1969-1983, are offered to members joining in 1985 at the greatly reduced rate of US$75.00 for all 15 volumes.

The order for the Yearbook set should be sent to the Secretariat together with the completed membership application, payment in full for the Yearbook set (US$ 75.00), and membership dues in the appropriate category at least for 1985.

Alternatively or in addition, complete sets of the Annual Bibliography of European Ethnomusicology (11 volumes) are available at US$35.00.

Please bring this exceptional opportunity to the attention of your friends, colleagues and students who are not yet members of the ICTM. And do consider the possibility of making a gift to a colleague who is prevented by currency exchange difficulties from enjoying ICTM privileges. Become a Supporting Member and give a Yearbook set, at the same time!

This offer is available only to individuals, not to institutions, and only as long as supplies last.

Current individual members in good standing who wish to complete their set of Yearbooks or of the European Bibliography, may order the needed volumes at US$7.00 for the Yearbook and US$4.00 for the European Bibliography, subject to availability.

A N N U A L M E M B E R S H I P R A T E S 1981 - 1985

LIFE MEMBERSHIP	$US 500.00
CORPORATE MEMBERSHIP	80.00
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***	
INSTITUTIONAL SUBSCRIPTION	22.00

Modes of payment

Payment must be made in US funds by either a check drawn on a bank in the USA or by International Money Order. Please make check/Money Order payable to ICTM or International Council for Traditional Music and mail to

ICTM, Department of Music,
Columbia University, New York, N.Y.10027, USA

28th CONFERENCE - "THE BALTIC"

A PREVIEW OF THE BALTIC CONFERENCE

From Stockholm's international Arlanda Airport, the comfortable bus runs to CENTRAL STATIONEN, Stockholm's central train station, in less than 45 minutes, at the reasonable fare of 12 kronor. From there, a taxi takes you in a few minutes and for another 30 kronor to any of the conference hotels. Or you can use a taxi all the way from the airport to the hotel, for 150 - 220 kronor, depending on the time of day and the number of passengers. Stockholm is not exactly cheap, but our hosts, the Programme Committee under chairman Dr. Krister Malm, and the Local Arrangements Committee under experienced and efficient Gita Sellman are doing their best to make the Baltic Conference a memorable and affordable experience.

Conference venue is the Riddarfjärdsskolan (Riddarfjärd School), a dance academy housed in a converted former brewery on Stockholm's Söder Mälarstrand overlooking the Riddar fjord, the Old Town, and the 19th century gothic Stadshuset or City Hall where one of our opulent receptions will take place. The cellars of the old brewery, reaching deep into the rock on which our conference hotels sit, are still intact, and rumor has it that the spiritus loci is alive and well, despite notoriously prohibitive Swedish taxation (remember your duty-free allowance, and be it for a gift!).

The hotels in which our hosts have reserved rooms at special rates are all within pleasant walking distance from the conference site. For those coming by car, parking is available in or near the hotels at 30-40 kronor per 24 hours. European breakfast (juice, rolls, butter, jam, cheese, coffee or tea) is included in the room price. Lunch will be available at Riddarfjärdsskolan for ca. 35 kronor.

***

NOTE: The deadline for booking these special rate rooms is now well past. If you have not yet made your reservation, take a chance and write - telephone - cable Dr. Krister Malm right away. He cannot now guarantee the special rates, but July/August is the tourist season in Stockholm when hotel rooms are hard to find.

***

For dinner, you will be generally on your own. Stockholm has many varieties of restaurants, and our hosts have promised to reveal their culinary secrets. I hope to find again the small tavern in the Old Town where I went to eat the famous gravelax, cured salmon, and instead had my most delicious fish soup ever (so far), with various kinds of sea creatures including salmon, a creamy sauce, red and green peppers, leek - superb and so thick that it was a meal in itself - and all that for 32 kronor (not counting the dry white Austrian wine to round it off). But there are also French, Chinese, Mediterranean, Indian restaurants, and for the most demanding guests, a Burger King and the Colonel's chickens.

Money is exchanged easily, though rates vary considerably (by more than 10%), even among banks. Credit cards are accepted very widely. Stockholm has many tourist attractions, and much to offer to the musician and the musicologist, in addition to the new Musikmuseet and the venerable Royal Academy of Music where we have been invited to hold our 27th General Assembly followed by a reception in the Academy's elegant salons (ICTM members in good standing only).

What to wear? In March, Stockholm was covered with snow and ice and looked as if it would never thaw, but for July and August, comfortably warm days (around 21 C = 70 F) are predicted and pleasant, bright nights, though you may have occasional use for a light sweater and rain gear. Informal summer clothes will be appropriate at all times, the receptions at the Stadshuset, the Musikmuseet, the Royal Academy and in Helsinki require no formal dress, and nothing special is needed for the excursion to Uppland, the boat trip, or the visit to Leningrad. But do keep in mind that there will be water all around us much of the time, and ample opportunity for bathing. In fact, there is a beach not far from the conference site.

On Sunday, August 4th, we are offered a bus trip to Österbybruk in Uppland (ca. 100 km = 60 miles) to see an exhibition of keyed fiddles, the old Walloon foundries, local handicraft, and to have lunch at the 18th Century Österbybruk Manor. Ten minutes away is the village Valö where 300 - 400 fiddlers meet each year on the first Sunday in August. This is not arranged for tourists and promises to be among the most memorable events of the Baltic Conference. The busses will then take us back to Stockholm, directly to the landing, not far from the hotels, from which our boat to Finland leaves at 6:00 p.m. If you wish to deposit some luggage in Stockholm, this can be done either at CENTRAL STATIONEN or at the Royal Academy of Music, by arrangement with Dr. Hans Astrand.

HELSINKI

The price for the Finnish excursion includes the round trip on the boat. If you wish to return to Stockholm later, the ticket is still good, but you should make your reservation for the desired date <u>now</u>, since the cabins tend to get booked up early. Write to Dr. Malm.

After the night in cabins on board, we shall transfer for two nights to a hotel in Helsinki (included in the excursion price); conference sessions continue at the Sibelius Academy in the afternoon of Monday, August 5th. Responsible for Local Arrangements in Helsinki is Matti Lahtinen (Kansanmusiikin Keskusliitto, P.O.Box 19, SF-00531 Helsinki 53, Finland, office telephone Helsinki 358-0-750066) with his colleague Pirkko Moisala.

There is a busy program for Helsinki, but the afternoon of Wednesday, August 7th, is reserved for your own enterprises. The boat for Stockholm leaves at 6:00 p.m. sharp and arrives in Stockholm at 9:00 a.m. on Thursday, August 8th. You may catch any flight departing from Stockholm's Arlanda Airport from noon on.

LENINGRAD

If you take advantage of the post-conference excursion to Leningrad, you will stay one more night in Helsinki, at your own expense. The train for Leningrad leaves on Thursday, August 8th, noon. It will return you to Helsinki on Saturday, August 10th, in time for you to catch the boat to Stockholm leaving at 6:00 p.m., and arriving there at 9:00 the next morning. Again, you can reach planes out of Stockholm from noon on.

If you are planning to go to Leningrad and have not yet made arrangements, do so now. The travel agency organizing the excursion can also handle visa matters, but needs some time to do so. Please write to Dr. Malm. Visa for Sweden and/or Finland are your own responsibility.

BOOK EXHIBIT

There will be a book exhibit during the Conference in Stockholm. Members in good standing may bring their publications (books, records etc.) for exhibit free of charge. If you have any questions, write to Dr. Malm or Gita Sellman, at the Musikmuseet address.

MAILING ADDRESSES / TELEPHONE / TELEX

In Stockholm: c/o ICTM Conference
Musikmuseet
Box 16326
S-103 26 Stockholm, Sweden

telex: c/o ICTM Conference
13594 RIKSART STOCKHOLM

telephone: at ASTON HOTEL (Conference headquarters)
Mariatorget 3
S-116 48 Stockholm
tel. 08-440690

at MALMEN HOTEL
Götgatan 49-51
S-102 61 Stockholm
tel. 08-226180

in Helsinki: c/o ICTM Conference
Mr. Matti Lahtinen
Kansanmusiikin Keskusliitto
P.O.Box 19
SF-00531 Helsinki 53, Finland

tel: 358-0-750066 (Office)

We hope that this information is and will remain correct and will prove useful to you, though guarantee it we cannot. If you need any further information, please write to Dr. Malm in Stockholm, where I hope to see you this summer.

Dieter Christensen

I C T M C O N F E R E N C E 1 9 8 5

PRELIMINARY CONFERENCE SCHEDULE*

I. STOCKHOLM

The activities take place at Riddarfjärdsskolan, Söder Mälarstrand, Stockholm if nothing else is stated.

July 30, Tuesday

Day — Arrival of Conference participants
Registration at Riddarfjärdsskolan

Night (hour t.b.a.) — Reception in the Town Hall (Stadshuset)

July 31, Wednesday

9:00-10:00 — OPENING CEREMONY
Addresses by Swedish Government officials, Jan Ling and Erich Stockmann

10:00-10:15 — Break. Coffee and tea served (in all breaks)

10:15-12:30 — Session 1:
Chair: John Blacking (UK-Northern Ireland)

Ernst Emsheimer (Sweden): The world of children's instruments and its relation to the culture of older generations
Mwesa Mapoma (Zambia): The role of children and youth in the music of the Bembas of Zambia
Hiromi Lorraine Sakata (USA): Innovators of musical traditions: The songs of Hazara women and girls, Afghanistan
Amy R. Catlin (USA): Bridging a scattered nation: Functions of courtship songs for Laotian Hmong communities in the West

12:30-14:00 — Lunch
13:30 — Workshop - Hambo Dancing

14:00-15:30 — Session 2:
Chair: Jan Ling (Sweden)

Erich Stockmann (GDR): Musical instruments - musical tools; tradition, innovation and revival
Ola Kai Ledang (Norway): Revival and innovation: The case of the Norwegian Selje-flute
Olof E. Axelsson (Zimbabwe): African musical instruments in Southern Africa - A new approach to survival

*listed are the presentations of ICTM members and invited guests. Chairmanships subject to acceptance. Subject to changes.

15:30-16:00 Break

16:00-17:30 Session 3:
Chair: **Nils Wallin** (Sweden)

Rudolf Brandl (FRG): A critical review of neurophysiological research concerning music
Wolfgang Suppan (Austria): Musik und Bedürfnis. Zur biologischen Disposition kultureller Traditionsbildung
Ellen Koskoff (USA): Ethnomusicology and the psychology of music: Finding a common ground

16:00-17:30 Session 4:
Chair: **Robert Garfias** (USA)

Silvia Delorenzi-Schenkel (Switzerland): Persistence and change of musical tradition when acquired and transmitted by children and youth - example Greece
NN - t.b.a.

17:30 Dinner break

20:00 Programme at open air museum Skansen

August 1, Thursday

9:00-10:30 Session 5 - Panel

Physical and biological aspects in the formation of musical traditions
Chair: **NN**

Key paper:
Tadanobu Tsunoda (Japan): The function of an automatic switching system in the normal brain and its role for the processing of musical instrumental sounds

Panel members: John Blacking (UK), Steven Feld (USA), Nils Wallin (Sweden)

10:30-11:00 Break

11:00-12:30 Session 6:
Chair: **Nazir Jairazbhoy** (USA)

Don Niles (Papua New Guinea): Papua New Guinea music as business: The influence of studios, radio and audience on commercial recordings
R. Anderson Sutton (USA): Crystallization of a marginal tradition: Music in Banyumas, West Central Java
NN - t.b.a.

12:30-14:00 Lunch
13:30 Workshop - Hambo dancing

14:00-15:30 Session 7:
Chair: **Ranganayaki Ayyangar** (India)

Guy Tunstill (Australia): The role of the young in the changing shape of an Australian Aboriginal musical tradition
Uri Sharvit (Israel): The role of children's singing and children's music in the Jewish culture
Elaine Keillor (Canada): The role of Dogrib youth in the continuation of their musical traditions

15:30-16:00 Break

16:00-17:30 Session 8 - Workshop

Teaching traditional music. Experiments made by the Swedish Section of the Jeunesses Musicales

Session 9

Special Session: Computers and traditional music: the use of digital equipment in information retrieval, exchange, and analysis
Organiser: **Dieter Christensen** (USA)

Session 10:

Special Session: Meeting of Broadcasters of traditional music

17:30 Dinner break

20:00 Programme at the Music Museum
Theme: Folk music instrument revival

Audio-visual sessions

August 2, Friday

9:00-10:30 Session 11:
Chair: **Adelaida Reyes Schramm** (USA)

C. Merrill-Mirsky (USA): Schoolyard games in Los Angeles' ethnic communities
Ricardo D. Trimillos (USA): Music and ethnic identity; strategies for the overseas Filipino youth population
Ines Talamantez / Anne Shapiro (USA): The Mescalero Apache girl's puberty ceremony: A consideration of the role of music in structuring ritual time and transformation

10:30-11:00 Break

11:00-12:30 Session 12:
Chair: **Peter Cooke** (UK)

Mark Forry (USA): The formation of Tamburica traditions in Vojvodina (Yugoslavia): Some institutional considerations
Janet Sturman (USA): Zarzuela productions in New York City
NN - t.b.a.

12:30-14:00 Lunch

13:30 Workshop - Hambo dancing

14:00-15:30 Session 13:
Special Session:
National Centres for Traditional Music

1. The Oman Centre for Traditional Music
Youssef Shawki Moustafa (Oman)

2. The Institute for Papua New Guinea Studies
Philip Lamasisi Yayii (Papua New Guinea)

15:30-16:00 Break

16:00-18:00 27th General Assembly of the ICTM
(members in good standing only)
at the Royal Academy of Music, followed by a Reception

20:00 Audio-visual sessions

August 3, Saturday

9:00-10:30 Session 14:
Chair: **Ingrid Rüütel** (USSR-Estonia)

NN - t.b.a.
James Porter (USA): Theoretical aspects of Latvian folk music in North America
Zofia Steszewska (Poland): The Polish-Scandinavian dance tradition - the "polska"

10:30-11:00 Break

11:00-12:30 Session 15:
Chair: **Salwa El-Shawan Castelo Branco** (Portugal)

Barbara Hampton (USA): Yes Lord! The place of urban Pentecostal women ministers of music
Henrietta Yurchenco (USA): Women in Judeo-Spanish ballad of North Marocco
NN - t.b.a.
Park Mikyung (Korea): The improvisatory style of tanggol (shaman) on the island of Chindo (Korea)

Session 16 - Roundtable
Folk music revival - The case of Sweden
Organiser: **Jan Ling**

Participants: Birgit Kjellström, Märta Ramsten, Gunnar Ternhag, Erich Stockmann

Jan Ling: Folk music revival in Sweden: A case study of the keyed fiddle in new social surrounding
Märta Ramsten: Revivalism and new tendencies in the Swedish fiddle tradition as reflected in the "Zorn performances" of the 1970s

12:30-13:30 Lunch
13:30 Workshop: Hambo dancing

Afternoon Special Session:
Meeting of ICTM Liaison Officers and representatives of ICTM National Committees

19:00 Reception at the Berwald Concert Hall
Arranged by the Swedish Broadcasting Corporation followed by live broadcast over the EBU network of a concert with commentary, on the theme "The Polska music and dance in the Nordic countries". Folk musicians form Denmark, Finland, Norway and Sweden

August 4, Sunday

9:00 Excursion to a fiddlers' meeting in the county Uppland

18:00 Departure for Finland
Activities on board of the ship include traditional music and dance

II - HELSINKI

The activities take place at the Sibelius Academy in Helsinki if nothing else is stated.

August 5, Monday

Morning Free

13:00-13:30 **OPENING CEREMONY**

13:45-15:30 Session 17 - Panel

Music policy and traditional music
Chair: **Pekka Gronow** (FInland)

Key papers:
Martin Hatch (USA): National culture policy and new musical genres in Malaysia (with video session)
Olle Edström (Sweden) / **Erik Prost** (Norway): Who - what decides what will happen with the joijk

Panel members: Jehoash Hirshberg (Israel), Olive Lewin (Jamaica), Mwesa Mapoma (Zambia)

15:30-16:00 Break

16:00-18:30 Session 18:
Chair: **Oskar Elschek** (Czechoslovakia)

Nora Yeh (USA): Pipa: its historical perspectives and recent development
Pirkko Moisala (Finland): Music change through the folk music instrument
Katsumura Jinko (Japan): Innovation in musical instruments after the Meiji Restoration
NN - t.b.a.

Session 19:
Chair: **NN**

Joann Kealiinohomoku (USA): Dance as non-acoustic music
Lisbet Torp (Denmark): Electric boogie and break dance - seen in the light of traditional men's dances
NN - t.b.a.

Night Event(s) to be announced

August 6, Tuesday

9:00-10:30 Session 20:
Chair: **Ann-Mari Häggman** (Finland)

Carl Rahkonen (USA): The traditional and not so traditional kantele playing styles of contemporary Finland
Ludvik Bielawski (Poland): To be announced
NN - t.b.a.

Session 21:
Chair: **Tsuge Gen'ichi** (Japan)

George Dimitri Sawa (Canada): Instrument making in the 14th century, Herat, Afghanistan
Tilman Seebass (USA): Musical instruments in Indonesia: making, naming, using them
Dale A. Olsen (USA): The flutes of Eldorado: Musical guardian spirit effigies of the Tairona and Sinu civilizations of ancient Colombia

10:30-11:00 Break

11:00-12:30 Session 22:
Chair: **Mark Slobin** (USA)

Adelaida Reyes Schramm (USA): Tradition in the guise of innovation: Music among a refugee population
Jürgen Elsner (GDR): Zur Ausbildung neuer Musiktraditionen in arabischen Ländern Nordafrikas
NN - t.b.a.

12:30-14:00 Lunch

14:00-15:30 Session 23:
Chair: **Beverley Cavanagh**

Elsie Dunin (USA): South Slavic/American youth performance ensembles (dance and music)
Roderic Knight (USA): Kora music of the Mandinka: Source material for world music
NN - t.b.a.

15:30-16:00 Break

16:00-17:30 Session 24:
Chair: **Olive Lewin (Jamaica)**

Hahn Man-young (Korea): Samul-nori, a new musical tradition
Victor Fuks (USA): The formation of musical traditions among the Waiapi Indians of Brazil
Helen Myers (UK): East Indian music in Trinidad

Session 25:
Chair: **George Dimitri Sawa** (Canada)

Ali Jihad Racy (USA): "al-Saltanah"; a mental state and aesthetic principle in traditional Arab music
Jeremy Montague (UK): The calls of the shofar
Bo Lawergren (USA): Musical instruments; traditions in the Antique World

Night Event(s) to be announced

August 7, Wednesday

9:00-11:30	Session 26 - Roundtable
	Myths and idols of traditional music Organiser: P. Donner (Finland)
11:30	CLOSING CEREMONY
18:00	Departure for Stockholm by ship

August 8, Thursday

9:00	Arrival in Stockholm
	Post-Conference Excursion:
12:00	Departure from Helsinki for Leningrad by train

Note:

Workshops and Audio/Video sessions, which are not listed here in detail, will be scheduled throughout the Conference upon demand and according to space and equipment availability. Rooms for ad-hoc meetings should be requested at the beginning of the Conference from Gita Sellmann or her staff. There will be bulletin boards at the conference sites to announce changes and additions to the programme.

A 'final' programme will be either mailed to pre-registered participants from Sweden before the Conference, or will be included in the registration package available upon arrival.

R E P O R T S

HUNGARY: National Committee

The Musicological Institute of the Hungarian Academy of Sciences, after 15 years of temporary housing, moved in the Spring of 1984 to its new headquarters, a 250 years old recently restored baroque palace. The building is situated in the historical quarter of the Buda castle district. The former mailing address has not changed. It is still: Budapest, H-1250 P.f.28. Besides research departments - including folk music, folk dance and their archives - the Institute has several halls and open air places for concerts, meetings, exhibitions, etc.

The Hungarian National Committee of the ICTM, under the joint auspices of the Musicological Institute, organized in November 1984 the first meeting of nearly 60 folk music researchers from all over the country. Papers were given by László Dobszay, Judit Mező, Imre Olsvai, Bálint Sárosi, Pál Sztanó and Ferenc Várnai. The participants agreed to meet and exchange information every year.

The yearbook of the Musicological Institute: "Zenetudományi Dolgozatok" (Musicological Papers) continues to be issued (last volume: No, 7, 1984), and includes several dozen small articles, essays, analyses, etc. on folk music, as well as dance research.

The technical organization of a computerized register of Hungarian folk music collections has begun in the Institute. For the time being, information covering about 10.000 melodies has been fed into the computer, including the late Lajos Kiss's collection, one of the largest in the country.

László Dobszay published three books, all on the subject of folk music and musical history: "A siratóstilus dallamkőre zenetörténetünkben és népzenénkben" (The melody types of the lament style in our music history and in our folk music), Akadémiai Kiadó, Budapest, 1983, 320 pp. - "Magyar zenetörténet" (Hungarian music history), Gondolat, Budapest, 1984, 424 pp. - "A magyar dal könyve" (The book of Hungarian song), Zeneműkiadó, Budapest, 1984, 646pp.

On the 70th birthday of Lajos Vargyas, the Association of Hungarian Musicians organized a special session in December 1984. During this meeting 12 papers were presented by Dr. Vargyas' colleagues.

László Vikár edited 105 music examples on three discs from his Finno-Ugrian and Turkic collection of the Volga-Kama area. The sound material is complete with detailed annotations. (Hungaroton LPX 18087-89).

Five members of the Folk Music Department of the Institute (G. Bereczky, M. Domokos, I. Olsvai, K. Paksa, O. Szalai) compiled and edited "Kodály népdalfeldolgozásainak dallam- és szövegforrásai" (The list of sources of Kodály's folksong arrangements), including the complete register of Kodaly's folk music collection. Zeneműkiadó, Budapest, 1985.

On the basis of an agreement between the Musicological Institute and the State Record Company, 30 Hungarian peasant music recordings, entitled "Magyar népzenei antológia" (Anthology of Hungarian folk music), will be edited between 1985 and 1990 from the Archives of the Folk Music Department. The first set contains different types of traditional folk dance tunes. All the others will be published according to geographical order. Set No.2 will present the traditional music of Northern Hungarians on 5 discs.

On the occasion of the VI. International Finno-Ugrian Congress, to be held in Siktivkar, capital of the Komi ASSR (Soviet Union), in July 1985, Laszlo Vikar, in cooperation with the linguist Enikő Szij, will edit a collection of 100 songs of 10 different Finno-Ugrian peoples. The words of the songs will also be translated into Hungarian, English and Russian.

January 1985 László Vikár

EGYPT: Liaison Officer

As a project for the preservation and dissemination of our traditional music, a School for Arabic Singing has been established. It accepts students without prejudice to age, sex, and schooling, except talent. Subjects taught are: Musical Theory; Maqamat; Arabic rhythms; Modulation; Singing of selected examples of traditional Arabic forms mainly sung in Egypt: muwashshahat, dawr, taqtuqah; The lives of prominent traditional composers; Analysys and sight reading; Forms of Arabic singing in Egypt; Composition and notation; Playing a traditional musical instrument. The School began with two classes of 15 students each. Our most important aim in this School of Arabic Singing is to diffuse and consolidate our Arabian and Egyptian musical culture. (Spring, 1984)

Also, a school for traditional music to children between the ages of 6 and 13 was established. Playing the 'ud, qanun or ney is obligatory, and theories, maqamat, solfege, Arabic singing, and sight reading are important.

A book about the famous singer and 'ud-player Farid El-Atrash was published, and the manuscript for a book about our great composer Mohammed Abd-El-Wahaab was completed by a committee. It awaits publication.

The High Council of Culture has awarded prizes to some of our traditional composers, including Ahmed Fuad Hassan and Dr. Samy Nosair. The Aswaan Group for traditional dance won the first prize in a competition arranged under the auspices of the Ministry of Interior Affairs, in recognition of the Group's authenticity and originality. (March, 1985)

Ahmed Shafic Abu-Oaf

KENYA: Liaison Officer

1982 will be remembered as a turning point in the history of music and dance in Kenya. It is the year when none other than the President of the Republic of Kenya, His Excellency Daniel arap Moi, appointed a Permanent Music Commission to

write a report on the Preservation and Development of Music and Dance in Kenya. The Commission, which is chaired by Dr. Washington Omondi and whose membership consists of Messrs Boniface Mganga, Peter Kibukosya, Gerishom Manani, Senoga-Zake and George Kakoma, has now submitted the report in which a number of far-reaching recommendations have been made concerning steps to be taken with respect to Research, Dissemination an Development of Traditional Kenyan Music; Music Education and Music in Education; Quality of Music Performance and Music Broadcast; and the Welfare of musicians and all those engaged in the music profession. The commission is now busy trying to implement their recommendations.

In the field of Research, Dissemination and Development of Music and Dance in the Country, the Commission made the following recommendations among others:

1. (a) that the country must have a music and dance research policy which should be relevant to national aspirations within the broad framework of the national research effort.

   (b) that an autonomous central research body, which may be named the National Music and Dance Research Committee, be formed to implement the policy. The body, which should have adequate space for its operation and for the storage of materials collected, could be affiliated with an already existing institution, such as University of Nairobi. It should be composed of individuals who have wide knowledge and experience in music and dance research including those with experience in cultural research administration.

2. that the Central Research Committee should ensure that there are funds available for an accellerated programme for the training of local research personnel either in local institutions or abroad. The Committee should liaise with the various institutions that need the services of the persons to be trained.

3. that musically articulate citizens within the community including members of the administration staff should be given the necessary basic training and mobilised to undertake research and collection of data in their local areas on part time basis.

4. (a) that an inventory should be taken by the Research Committee of all facilities and equipment that were voted for or donated to the Government or research institutions for research in music and dance in the Country.

   (b) that the Research Committee should ascertain that the facilities and equipment are effectively utilized and properly maintained.

   (c) that the Government should restrict the acquisition of equipment in the future to a few proven quality models whose agents are established in the Country and who can therefore be relied upon to supply spare parts and to maintain such equipment.

5. that all research in music and dance in the Country be co-ordinated by the Central Research Committee.

6. that the Central Research Committee:

(a) should deal with clearances of researchers to obtain permits for all research projects in the field of music and dance on behalf of the body which is responsible for research in the Country.
(b) should define, create, and commission specific research projects, some of which may be taken jointly by scholars or researchers.

(c) should organise joint research projects with African and overseas universities and institutions.

(d) should organise seminars and educational programmes on such topics as research methodology, techniques of recordings, theory and notation of African music and dance, computer analysis and others.

(e) should get grants from the Government and elsewhere to operate research projects.

(f) should acquire music and dance materials of non-Kenyan origin through liaison with individuals, institutions, organizations such as UNESCO, URTNA and others through cultural exchange programmes for the purpose of comparative research studies.

7. (a) that all the original recordings be deposited in the Archives of the Central Research Committee. Apart form being used for making the initial copies, these original recordings should never be played.
(b) that copies of these originals be deposited at two other depositories distributed over a wide geographical area to ensure safety in cases of national disaster.

(c) that other copies should be made available to be used by the public at other institutions such as at public libraries, district cultural centres, museums and others.

(d) that copies of research materials collected from any district should be deposited in the district cultural centres at the particular district.

(e) that a parliamentary act be enacted to protect, prohibit and control the exportation of music and dance materials.

8. (a) that the Government formulates a policy for the dissemination and propagation of traditional music and dance.

(b) that the Central Research Committee ensures that this Government policy is implemented.

(c) that forums, such as cultural centres, where music and dance can be performed be created.

(d) that the Voice of Kenya introduces special programmes on radio and television which specialise in traditional musics and dances of the various ethnic groups in Kenya. These programmes should be properly presented and explained so as to enhance the understanding, appreciation, and enjoyment of those who listen to or view them.

(e) that public libraries, museums, cultural centres and other institutions are provided with music and dance materials and fitted with audio-visual facilities, thus catering to listening and viewing by members of the public.

(f) that the mobile unit of the Ministry of Information and Broadcasting is provided with films on traditional music and dance, to show within its programmes of public education and entertainment.

(g) that the Kenya National Museum, in collaboration with the Institute of African Studies should acquire a large, representative, and systematic collection of genuine traditional musical instruments from all parts of Kenya for display and demonstration.

(h) that demonstrators should be employed to perform on those instruments so that besides the visual satisfaction got from viewing the instruments, the public can also hear what the instruments sound like.

9. (a) that talented composers, choreographers, and other artists be given quality training and their talents and creativity be recognized.

(b) that having been trained, they should be given the freedom to exercise their talents and creativity in an environment conducive to creativity.

(c) that the composers, choreographers and other artists should be given all the necessary facilities to realize their potentialities.

(d) that a critical sense in use of traditional and new appropriate costumes be inculcated through formal training at a suitable institution of musicians and choreographers and further, that new composers and social innovators be challenged, especially by our tradition of music and dance performances, to create not only aesthetically satisfying forms of music and worthwhile institutions for our new experience but also those that reflect in breadth and seriousness our national goals and aspirations.

10. that a special fund should be set aside specifically for research and promotion of music and dance development in the country.

11. (a) that the Kenya National Folk Music and Dance Society should be enhanced and that it should work hand in hand with the National Music and Dance Research Committee.

(b) that the Kenya National Folk Music and Dance Society should be affiliated with the International Council for Traditional Music of UNESCO and its members should be sponsored by the Government to attend the World Congresses of the Council.

While waiting to have the above recommendations effected it is heartening to report that research into traditional music is now being taken very seriously and that already a number of projects are well under way in this regard. These include annual field work by staff and students of the Music Department at Kenyatta University College; as well as continual field research by the Institute of African Studies, University of Nairobi within a broad framework of the District Profiles.

In addition to these, the Ford Foundation is due to give a grant to the Kenya Conservatoire of Music to coordinate music and dance research in which a number of individuals and institutions will be involved. The Government of Norway through NORAD has similarly given a grant and equipment to the Department of Culture to undertake research and filming of Kenya's traditional musical instruments.

Dr. W.A. Omondi

SWITZERLAND: Liaison Officer. Report 1982-1983

In diesen beiden Jahren sind in der Schweiz zahlreiche neue Aktvitäten und Impulse zu verzeichnen, von denen zu hoffen ist, dass sie demnächst auch in die Gründung eines Nationalkomitees im ICTM einmünden werden. Strukturell sind die Voraussetzungen dazu mit mehreren Organisationsformen von Gesellschaften, Vereinen und Kommissionen gegeben. Es bedarf allerdings noch der Koordination der einzelnen Interessengruppen untereinander und zum ICTM hin. Folgende Organisationen, Institutionen und Projektgruppen dürften ihr Interesse daran anmelden:

- Gesellschaft für Volksmusik in der Schweiz (GVS)
- Ateliers d'Ethnomusicologie, (AMR), Genf
- Archives Internationales de Musique Populaires (AIMP), Genf
- Schweizerische Landesbibliothek, Musikabteilung, Bern
- Schweizerisches Volksliedarchiv (der Schweizerischen Gesellschaft für Volkskunde), Basel
- Schweizerische Musikforschende Gesellschaft
- Universitätsinstitut Basel, Zürich, Neuchâtel
- Musikakademie der Stadt Basel mit Lehrangeboten und Arbeitswochen
- Associatione "Ricerche Musicali nella Svizzera Italiana", Lugano
- Schweizerische Volkstanzkommission
- Projektgruppe "Kornhaus Burgdorf" (Museum und Institut für Volksmusik und Musikinstrumente der Schweiz)
- Projektgruppe für ein ethnomusikologisches Musikarchiv mit Bibliothek des Musikwissenschaftlichen Seminars der Universität Zürich
- Projektgruppe Schweizerische Landesphonothek.

Darüber hinaus gibt es in der Schweiz zahlreiche andere Musik- und Sänger-Gesellschaften, Vereine, Museen und Spezialkommissionen, die sich mit Fragen der Dokumentation, Pflege oder Verbreitung traditioneller Musik befassen.

Die folgenden Informationen werden hier alphabetisch nach Zentren aufgeführt und basieren - wenn auch zum Teil etwas lückenhaft - auf einer kleinen Umfrage zu den entsprechenden Institutionen und ihren Vertretern.

Basel:

An der Universität Basel ist es möglich, Musikwissenschaft mit dem Schwerpunkt Ethnomusikologie zu studieren. Schwerpunkte der Vorlesungen und Forschung bildeten vor allem die Musikkulturen Indochinas und Indiens.

Innerhalb der Schallplattenreihe "Music of Oceania" und "Anthology of South-East Asian Music" sind von Hans Oesch in der Berichtsperiode insgesamt sechs Schallplatten erschienen (BM 30 SL 2700, 2701; SL 2566-2569). Vom gleichen Autor erschien "Oral History in Südostasien" (Bericht über den Internationalen Musikwissenschaftlichen Kongress, Bayreuth 1981. Kassel und Basel 1982:68-73). Hans Oesch schloss zugleich die ethnomusikologischen Bände 8 und 9 des "Neuen Handbuches der Musikwissenschaft" ab. (Bd. 8 ist eben erschienen). Dr. Peter Ackermann promovierte 1982 mit "Studien zur Koto-Musik von Edo" (Studien zur traditionellen Musik Japans, Kassel/Basel, im Druck).

An der Musik-Akademie der Stadt Basel wird kontinuierlich in Kursen und Arbeitswochen aussereuropäische Musik ins Lehrangebot eingebaut. So führte sie im Dezember 1983 eine "Woche aussereuropäische Musik" mit Konzerten und Workshops zu indischer, balinesischer und japanischer Musik durch (Sarod, Tabla, "Basel Maihar Band"; Gamelan; Shakuachi). Die Veranstaltungen wurden durchgeführt von Rudolf Kelterborn, Andreas Gutzwiller, Ken Zuckerman, Danker Schaareman, Dieter Mack und Joël Vandroogenbroeck. Von A. Gutzwiller ist 1983 eine Publikation mit dem Titel "Die Shakuachi der Kinko-Schule" (Studien zur traditionellen Musik Japans, Bd. 5, Kassel/Basel/London) erschienen.

Am Schweizerischen Volksliedarchiv in Basel wird die Sammlung zu Liedern, Liederbüchern und Schallplatten kontinuierlich weitergeführt. Von den Folk-Festivals Lenzburg konnten alle Tonaufzeichnungen ins Archiv übernommen werden. Die Leiterin des Archivs, Christine Burckhardt-Seebass, beschäftigte sich zudem mit einem Projekt einer Serie von Schallplatten zum Schweizerischen Volksgesang. Unter ihrer Redaktion sind die Beiträge des Kolloquiums "Volksliedforschung heute", hrsg. von der Schweizerischen Gesellschaft für Volkskunde (Basel 1983), erschienen.

Bern/Burgdorf:

Eine Ausstellung zum Thema "Schweizer Kuhreihen und Volkslieder" unter dem Titel "Von der Alp in den Salon" wurde 1982 von Brigitte Bachmann-Geiser in Bern und Freiburg, begleitet von Konzertveranstaltungen, gezeigt. Eine zweite Ausstellung wurde von ihr in Burgdorf zu selbstgebastelten Kinderinstrumen-

ten aus der Volkstradition durchgeführt. Seit 1982 wirbt die Wanderausstellung "Die Volksmusikinstrumente der Schweiz" für das in Burgdorf geplante Museum und Institut für Volksmusik. Zu Beginn 1983 führte Bachmann-Geiser an einer Volkshochschule einen Kurs zusammen mit Volksmusikanten durch. (Publikation von B. Bachmann-Geiser: Der Zürcher Schulsilvester. 168. Neujahrsblatt der Allgemeinen Musikgesellschaft Zürich. Zürich 1984).

An der Schweizerischen Landesbibliothek werden von Dr. R. Wyler die Musiktitel laufend bibliographiert. Die Bibliographie zur ethnomusikologischen Literatur wird weitergeführt.

Genf:

Die 1974 durch Laurent Aubert gegründeten "Ateliers d'Ethnomusicologie" (eine Sektion der Association pour la Musique de Recherche, A.M.R.) haben zum Ziel, traditionelle Musik der Welt in 'performing art', Festivals, Konzerten und Theateraufführungen zu fördern. Ein reichhaltiges Programm von über 45 Veranstaltungen zu indischer, japanischer, chinesischer, balinesischer, südamerikanischer, persischer und afrikanischer Musik wurde jeweils von ausführlichen Programmheften begleitet. Im November 1983 wurden die von Constantin Brailoiu im Jahre 1944 und seit seinem Tode im Jahre 1958 nicht mehr voll weitergeführten Archives Internationales de Musique Populaire (A.I.M.P.) erneut konstitutiert unter der Leitung des Mitbegründers Samuel Baud-Bovy und Marguerite Lobsiger-Dellenbach. Laurent Aubert ist zusammen mit dem Museumsdirektor Louis Necker (Musee d'Ethnographie) für die Reaktivierung des Archivs in Zusammenarbeit mit den Ateliers d'Ethnomusicologie beauftragt worden. Im Verbund der drei Organisationen Ateliers, Musée d'Ethnographie und der A.I.M.P. ist der Plan gefasst worden, einzelne Artikel und Publikationen von C. Brailoiu, S. Baud-Bovy, Béla Bartók, M. Schneider und anderer mehr wieder herauszugeben. Zugleich bestehen Absichten, ältere Schallplatten zu einer "Serie suisse" und einer "Collection Universelle" neu zu pressen. - Ein "Essai sur la chanson populaire grècque" mit zwei Begleitkassetten und 16 Seiten Musikbeispielen wurde von Samuel Baud-Bovy verfasst und herausgegeben durch die Peloponnesian Folklore Foundation (Nauplie-Athènes 1983).

Mit Unterstützung der Stiftung Pro Bolivia des Centre pédagogique et culturel de Portales (Genève/Bolivie) konnte Max Peter Baumann (Bamberg) eine fünfte Feldforschungsdokumentation zur Musik in Bolivien durchführen. Ein Cancionero mit 60 Quechua-Liedern wurde in diesem Zusammenhang mit Unterstützung derselben Stiftung in Cochabamba//Bolivien im letzten Jahre herausgegeben.

Neuchâtel:

Am Institut d'Ethnologie der Universität Neuchâtel wird das Programm zur Untersuchung der Musik der Tuareg in Niger weitergeführt. Universität und Museum arbeiten zusammen und sind besonders mit der Katalogisierung von 1250 aussereuropäischen Musikinstrumenten und ca. 2500 Schallaufzeichnungen befasst. Francois Borel leitet Kurse innerhalb des ethnologischen Instituts, führt Feldforschungsauswertungen zur Musik der Tuareg durch und beteiligte sich an Austellungen des Musée d'Ethnographie "Collection passion" (1982) und "Le Corps enjeu" (1983) mit Musikinstrumenten. Von ihm erschien 1981 "Tambours et rhythmes

de tambours touaregs en Niger" (Schweizer Jahrbuch für Musikwissenschaft, NF 1:107-129).

Lugano:

Im Dezember 1983 wurde ein "Aufbauverein Schweizerische Landesphonothek" gegründet, der mittels einer breiten Trägerschaft in einer vierjährigen Aufbauphase zusammen mit dem Schweizerischen Musik-Archiv (SMA), der Schweizerischen Gesellschaft für Rechte der Urheber musikalischer Werte (SUISA), der Schweizerischen Interpreten-Gesellschaft (SIG), dem Schweizerischen Musikrat und der Schweizerischen Radio- und Fernsehgesellschaft (SRG) sowie Bundesmitteln eine Dokumentation der Tonträgersammlungen in der Schweiz erarbeiten soll. Im Nachhinein soll die Phonothek mit Standort Lugano als Teil der Schweizerischen Landesbibliothek weitergeführt werden. Die Aufgaben dieser Phonothek werden sein:

Sammlung und Archivierung der kommerziellen Tonträger (Schallplatten, Tonbänder, Cassetten, Videobänder), Erschliessung der Tonträger durch Kataloge und Nutzbarmachung zur Forschung und Information.

Zürich:

An der Universität Zürich (Musikwissenschaftliches Seminar) wurden durch A. Mayeda einzelne Lehraufträge zur japanischen Musik wahrgenommen. Wolfgang Laade hält regelmässig Vorlesungen und Kurse am Ethnologischen Seminar der Universität. Seine Arbeit "Music, Dance, Theatre and Rituals of the Sinhalese in Sri Lanka" wird demnächst abgeschlossen. Es besteht die Absicht, das Musikarchiv W. Laades inklusive der ethnomusikologischen Bibliotheksbestände der Ethnologen in die Obhut des Musikwissenschaftlichen Seminars der Universität Zürich zu bringen. Ernst Lichtenhahn, neuer Inhaber des Lehrstuhls für Musikwissenschaft, ist bestrebt, die ethnomusikologischen Aktivitäten in Zürich zu stützen und zu fördern. Im Rahmen einer Tuareg-Ausstellung des Zürcher Völkerkundemuseums (Sept. 1983) hielt er einem Vortrag über deren Musik.

Grosse Aktivitäten entfaltet die 1979 gegründete Gesellschaft für Volksmusik in der Schweiz (GVS) mit Geschäftsstelle in Zürich. Ihr Präsident, Lance Tschannen (Bern), hat 1982/83 eine Anthologie der Schweizer Volksmusik auf fünf Langspielplatten (aus den Programmen des Schweizer Radio International herausgegeben (Ex Libris Verlag). Eine dokumentarische Schallplatte zu Neuaufnahmen alter Kuhreihen aus der Sammlung Kuhn-Wyss (1826) wurde durch die GVS ediert. Seit 1982 ist die GVS mit der Herausgabe eines ersten "Handbuches der Schweizer Volksmusik" beschäftigt. Der Band wird Ende dieses Jahres erscheinen. Eine speziell eingesetzte Arbeitsgruppe untersucht im Auftrag des Schweizerischen Musikrates die Probleme der sozialen Stellung und Sicherheit des Volksmusikers im Zusammenhang mit der internationalen Umfrage der UNESCO. Zusammen mit der Schweizerischen UNESCO-Kommission organisiert die GVS einen Internationalen Kongress in der Schweiz zum Thema "Problematik der Volksmusik und des Volkstanzes im Tourismus". Die Veranstaltung ist im Rahmen des europäischen Jahres der Musik geplant.

March, 1984 Max Peter Baumann

VIET NAM: Liaison Officer

Activités dans le Cadre de l'Inventaire et de la Promotion de la Culture Musicale Traditionnelle au Viêt-Nam

Remarque préalable. Ce compte-rendu ne mentionne que les faits et activités les plus marquants relevés dans les deux dernières années et surtout dans le courant de l'année 1983. Ils sont groupés selon leur mode de manifestation et cités par ordre chronologique:

I. Travaux d'organisation et de coordination pour l'inventaire et la promotion de la culture musicale traditionnelle

a. Formation de la SKPVAT: Sur l'initiative de l'Institut de Musicologie du Viêt-Nam et selon les directives du Ministère de la Culture et de l'Information de la RSVN, une commission pour la recherche et la promotion de la culture musicale traditionnelle (ban vân dông Suu tâm Khai thac Phat nuy Von cA nhac Truyên thong) - en abrege la SKPVAT - s'est créée le 21.5.1981 avec les principaux participants: l'Institut de Musicologie, le Département de la Culture de Masse, le Département de Musique et de Danse. Les pouvoirs, moyens et modes de travail de la Commission sont délimités par décret ministériel du 10.2.1983. Le rôle de Président de la Commission est attribué au Prof. Lúu Húu Phuoc, Directeur de l'Institut de Musicologie.

b. Du 23 au 27 décembre 1982, sur convocation de la SKPVAT, plus de soixante délégués culturels des provinces du Nord Viêt-Nam, musicologues et chercheurs se sont rassemblés à Vietri (chef lieu de la province de Vinh Phu). Au cours de la réunion, ils ont présenté plusieurs rapports sur la situation générale du patrimoine musical, sur l'état actuel de la recherche musicale dans certaines provinces; des interventions portèrent sur des problèmes de méthodologie, de technique de recherche et d'investigation.

c. Du 11 au 13 avril 1983, à Hô Chi Minh ville, une réunion, semblable à la précédente et dans le même but, rassembla plus de 40 délégués culturels des provinces du Sud Viêt-Nam, y compris les 3 provinces des Hauts Plateaux du Viêt-Nam Central.

d. Du 5 au 8 decembre 1983, à Hanôi, presidée par la SKPVAT, une réunion générale a rassemblé des délégués de presque toutes les provinces du Viêt-Nam. En présence du représentant de la CIMT en la personne du Prof. Tran Van Khe, l'assemblée a fait le bilan des efforts de l'année 1983 de la SKPVAT et discuté sur le projet pour l'année 1984. A l'occasion de la réunion et pour la première fois, le public de Hanôi a pu prendre contact avec le lithophone de Bac Ai, découvert en 1982 dans la région de Bac Ai (de la province de Thuân Hai, Sud Viêt-Nam) et exhibé par les soins de la délégation de Thuân Hai.

II. Symposium

Du 21 au 24 juin 1983 à Hanôi, en collaboration avec l'Institut de Musicologie, le Département de Musique et de Danse du Ministère de la Culture a organisé un symposium sur deux thèmes complémentaires: "Les instruments traditionnels et leur

avenir" et "Les instruments traditionnels perfectionnés et leurs problèmes". Les interventions soulignèrent les résultats remarquables obtenus par les instruments traditionnels tout aussi bien dans tout le pays qu'à l'étranger dans le cadre des échanges culturels. L'assistance a accueilli favorablement les nouveaux modèles perfectionnés du t'rung (xylophone des peuples minoritaires montagnards du Centre Viêt-Nam) avec leurs nombreuses possibilités et spécialement les améliorations observées sur un nouveau type de K'ni (vièlle a une corde assez rudimentaire des mêmes peuples).

III. Manifestations artistiques

a. Concours de t'ranh et de guitare vietnamienne

Du 12 au 18 mai 1983 à Hô Chi Minh ville, l'Institut de Musicologie, en collaboration avec le Service de la Culture de la Ville et avec les dons appréciables de quelques ressortissants viêtnamiens vivant a l'étranger (surtout en France), a organisé un concours, le premier en date depuis la Révolution d'Août (1945), de t'ranh (cithare à 16 cordes) et de guitare dite viêtnamienne (guitare classique à touches concaves et accordée par quintes et quartes alternées). Le concours réservé aux moins de 35 ans avait pour programme une sélection du répertoire classique de la musique dite "des amateurs" (Tài tu) et de celle du théâtre dit "rénové" (Cai luong). Sur 27 candidats âgés de 14 à 35 ans, les lauréats se sont partagés un prix spécial, deux deuxièmes prix, un troisième prix pour le t'ranh et trois deuxièmes prix, trois troisièmes prix pour la guitare vietnamienne, devant un jury d'eminents musiciens de vieille tradition.

b. Festival de Chant de Musique Traditionnelle à Dalat

Du 27 au 29 septembre, à Dalat, chef-lieu de la province de Lam Dong, un festival organisé par les autorités locales a réuni un grand nombre de participants des peuples minoritaires comme les Maa, les Raglai, Churu, Koho, Chil, Lac, Sré et Stieng Au programme: chansons folkloriques, soli et concerts d'instruments caractéristiques de chaque peuple de la région.

c. Festival de Chant et Musique Traditionnelle à Pleiku

Vers la mi-avril 1984, un festival similaire est organisé à Pleiku, chef-lieu de la province de Gialai-Kontum avec cette fois la participation des Rhadés, Jorai, Sedang et Bahnar. Pour la première fois, apparut au festival un ensemble de 13 gongs accordés selon les notes d'une échelle hexatonique du district d'An Khe.

IV. Formation - Enseignement

En juillet 1983, la classe expérimentale de l'enseignement au niveau universitaire de la musique traditionnelle, préconisée et dirigée par l'Institut de Musicologie, est arrivée à son terme des cinq années de travail. Treize étudiants de différents instruments (Co, T'ranh, Sao, Bau, Kim, Trông, Ty ba, Tam) ont passé avec succès leur examen de fin d'études dont le programme exige de façon obligatoire:

1. L'exécution d'un repertoire classique suivant les trois styles (du Nord, du Centre et du Sud) consacrés par la tradition.

2. La présentation d'un essai ou etude sur la musique traditionnelle.

3. La création d'un oeuvre nouvelle conçue et executée dans l'esprit traditionnel.

Le jury composé des représentants de l'Institut de Musicologie et des quatre Conservatoires de Musique et de Théâtre du Viêt-Nam a decerné trois mentions bien et dix mentions assez bien aux étudiants de la classe expérimentale de musique traditionnelle, la première en date, au niveau universitaire.

V. Editions - Publications

a. En mai 1983, la Maison d'Edition "La Culture" (Nha Xuat ban Van hoa) à Hanôi, a publié deux recueils de "Chansons populaires du delta du Fleuve Rouge" choisies et notées par Nguyên Ngoc Oanh, Conservateur de l'Institut de Musicologie.

b. En juillet 1983, la Maison d'Edition d'Hô Chi Minh ville (Nha Xuat ban Thanh phô Hô Chi Minh) a publié un grand recueil de "Chansons populaires du delta du Mékong" avec introduction monographique. Les auteurs Lu nhât Vu et Lê Giang sont respectivement chercheur et collaboratrice de l'Institut de Musicologie.

c. Dans le courant de 1983, l'Institut de Musicologie, a publié des Communications sur les sujets suivants:

- Le problème des systemes de notation musicale pour la musique traditionelle
- A propos du Concours de T'ranh et de Guitare
- Les résultats obtenus par la Classe expérimentale de musique traditionnelle dirigée par l'Institut de Musicologie.

VI. Cooperation sur le plan international

Du 8 au 15 mars 1984, sur l'invitation de l'Institut de Musicologie, le Professeur José Macéda, a rendu visite au Viêt-Nam. Après une journée consacrée au Musée Historique et au Musée Hô Chi Minh, à Hô Chi Minh ville, et par l'intermédiaire de l'Institut de Musicologie représenté par le Professeur To Vu, Directeur-Adjoint de l'Institut, le Prof. J. Macéda s'est rendu à Banmethuot (province de Darlak) et à Pleiku (province de Giailai-Kontum). Le Prof. J. Macéda s'est intéressé particulièrement aux différents ensembles de gongs chez des Rhadés (à Darlak) et des Bahnar (à Gialai-Kontum) et a souhaité de pouvoir revenir une autre fois au Viêt-Nam afin de pousser plus à fond ses études sur la répartition et l'importance des gongs dans la culture musicale traditionnelle des peuples indochinois.

To Vu
(on behalf of Prof. Luu Huu Phuoc)

SECOND MEETING OF THE ICTM-STUDY GROUP ON MUSIC ARCHAEOLOGY

At the invitation of the Royal Swedish Academy of Music, the second meeting of the Study Group on Music Archaeology was held in Stockholm on November 19 - 23, 1984, organized by Cajsa S. Lund, the secretary of the Study Group. 27 Study Group

members from 11 European and non-European countries were joined by colleagues from research fields such as musicology, archaeology and ethnology, to discuss mutual problems in the area of "music archaeology". Such topics as "prehistoric" organology and the reconstruction of prehistoric instruments were discussed with special attention given to: musical practice, pictorial evidence, technology of instrument making and sociological, cultic, religious and terminological implications. The meeting centered on two main topics, with the presentation of 36 papers to a group of researchers and an interested public. At times, the participants numbered 70-80, and the papers provoked lively discussion among them.

The first topic, "Marine Music Archaeology", was discussed by archaeologists and musicologists. The primary focus of their interest was the Royal Swedish ships "Kronan" and "Wasa", both lost in the 17th century, and the English warship "Mary Rose" (lost in the 16th century). Musical instruments, and instruments used as decoration, have been found on each of these ships, and discussion of their excavation, conservation, restoration and interpretation proved rewarding.

The second topic was presented as a one-day, co-disciplinary symposium on "Southern Scandinavian Bronze Lurs". It was an attempt to collect various specialists for lectures and discussions about the lurs and their environments, terminology and recent role as national and political symbols.

In addition to the topic-discussions, lectures were given on independent subjects such as: drums and drumming, various music-archaeological surveys, and new approaches towards the theories of music archaeology. Demonstrations of and performances on reconstructed instruments, guided visits to area museums involved in music or archaeology, and receptions in museums and the beautiful rooms of the Academy rounded out the comprehensive program.

The papers presented at the meeting will be published in 1985 by the Royal Swedish Academy of Music as a congress report. It will be dedicated to Ernst Emsheimer.

Ellen Hickmann
Chairman

I C T M M E E T I N G C A L E N D A R

1985,	July 30 - August 8 Stockholm, Sweden; Helsinki, Finland	28th Conference of the ICTM "The Baltic Conference" General Themes: 1. The Formation of musical traditions. 2. Traditional music and dance around the Baltic Sea. Programme Chairman: Dr. Krister Malm Local Arrangements: Gita Sellmann
1985,	7-15 Sept Ulan Bator, Mongolia	ICTM Symposium in conjunction with the 7th Asian Music Rostrum of the IMC/UNESCO Programme Chairman: Prof. Erich Stockmann
1986	Spring Lisbon, Portugal	ICTM Colloquium on Crosscultural Processes in Music - the Role of Portugal in the World's Music since the 15th Century. Programme Chair: Prof.Salwa El-Shawan Castelo Branco
1986	9-15 July Newcastle, Jamaica	ICTM Colloquium on Traditional Music and Tourism. Local Arrangements: Olive Lewin
1986	September Italy	9. Meeting of the ICTM Study Group on Folk Musical Instruments

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