

BULLETIN
of the
INTERNATIONAL COUNCIL
for
TRADITIONAL MUSIC

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October, 1985

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

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Columbia University
New York, N.Y.10027

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ANNUAL MEMBERSHIP RATES 1981 - 1986

LIFE MEMBERSHIP	\$US 500.00
CORPORATE MEMBERSHIP	80.00
SUPPORTING MEMBERSHIP (minimum)	40.00
JOINT MEMBERSHIP	30.00
ORDINARY MEMBERSHIP	20.00
STUDENT MEMBERSHIP	10.00

INSTITUTIONAL SUBSCRIPTION	22.00

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Please ensure that your name and address are shown on payment. Members may take advantage of Student Membership rates for a maximum of five years. Please send evidence of student status.

PUBLICATIONS AVAILABLE FROM THE SECRETARIAT

Yearbooks 1,1969 - 16,1984	each US\$ 15.00
ICTM Directory of Interests and Projects 1985 D. & N. Christensen, eds., 1st edition	10.00
Abstracts of the 27th Conference, ed. by A.Reyes Schramm. New York 1983. xvi, 108 pp.	7.00
Annual Bibliography of European Ethno- musicology, Bratislava, vols. 1-10, 1966-75 Cumulative Index I-X (1966-75), 1981	each 5.00 8.00
Vetterl, ed., A Select Bibliography of European Folk Music. Prague, 1966	3.00
Directory of Institutions and Organisations concerned wholly or in part with Folk Music. Cambridge, 1964	1.50
Maud Karpeles, ed., The Collecting of Folk Music and other Ethnomusicological Material. A Manual for Field Workers. London, 1958	3.00
Fraser, ed., International Catalogue of recorded Folk Music. London, 1954	5.00

ANNOUNCEMENTS

ELECTION RESULTS

The election or re-election, in accordance with Rule 8, of the following Officers and Board Members was announced on August 2, 1985, at the 27th General Assembly in Stockholm:

as Officers:

President
Prof. Erich Stockmann, G.D.R.

Vice Presidents
Prof. Claudie Marcel-Dubois, France
Dr. Tran Van Khe, Viet Nam
Dr. Salah Mahdi, Tunisia

as Ordinary Board Members:

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

In addition, the Executive Board coopted, in accordance with Rule 8, the following members to serve on the Board until the next General Assembly:

Dr. Ludwik Bielawski, Poland
Prof. Salwa El-Shawan Castelo Branco, Portugal
Prof. Jose Maceda, Philippines
Dr. Washington A. Omondi, Kenya

MEMBERSHIP DUES FOR 1986 AGAIN UNCHANGED

At its meetings in August, 1985, the Executive Board of the Council decided to once more maintain the current membership rates also for next year, despite increasing costs, which are balanced in part by revenues from our growing membership and efficiency measures at the Secretariat.

The dues schedule of the ICTM, very low in comparison with that of other scholarly associations, has remained stable since 1980, and the special Student rate (US\$ 10.00) does not any more cover expenses.

You can help the Council to keep membership fees low while expanding its services by recruiting Ordinary or Supporting Members for the Council, and by remitting your own dues right away.

The Secretariat shall accept combined dues for 1986+1987 at the annual rate established for 1986, provided that payment is received before October 1, 1986. In this case, no supplementary payment will be required should the Board have to raise the 1987 dues.

Beyond the two-year period, the Secretariat will accept advance payment only on account.

Members living outside the USA should seriously consider paying for several years at a time, or pooling their dues with fellow members to save the high costs of individual transfer. But please indicate clearly in each case who is to credit for the payment!

All payments to the Council are due in US Dollars, and may be made by International Money Order, or by a check drawn on a bank in the USA, made out to ICTM (or International Council for Traditional Music), and sent to

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Columbia University
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UNESCO Coupons are also acceptable.

ICTM REPRESENTATIVES AND COMMITTEES APPOINTED BY THE BOARD

The following ICTM members are serving currently, by appointment of the Board, on behalf of the Council as delegates to other International Organization and projects:

FEDERATION INTERNATIONALE DES JEUNESSES MUSICALES
Salwa El-Shawan Castelo Branco, Krister Malm,
Balint Sarosi - Liaison Committee

Salwa El-Shawan, Salah Mahdi - Liaison to the
Seminar on Arabo-andalusian Music in Sevilla

MEDIACULT
Krister Malm - Liaison

MLM - MUSIC IN THE LIFE OF MAN
Dieter Christensen - MLM Board of Directors

MLM - WIRTM - World Index of Recorded Traditional Music
Dieter Christensen - director

RIDIM - REPERTOIRE INTERNATIONAL D'ICONOGRAPHIE MUSICALE
Tilman Seebass, Erich Stockmann, Gen'ichi Tsuge

UNESCO RECORDS
Erich Stockmann, Tran Van Khe - Editorial Board

PROGRAMME COMMITTEES appointed by the Board:

ICTM Colloquium "Cross-cultural Processes -
The Role of Portugal since the 15th Century"
Salwa El-Shawan Castelo Branco, chair
Gerard Behague
John Blacking
João de Freitas Branco
Dieter Christensen

ICTM Colloquium "Traditional Music and Tourism"
Adrienne Kaeppeler, chair
Dieter Christensen
Olive Lewin
Hahn Man-young
Krister Malm
Marcella Martinez

ICTM Colloquium "Cross-cultural Processes -
The Indian Ocean as a Passageway of Musical Traditions"
Youssef Shawki Moustafa and
Dieter Christensen, co-chair
Lois al-Faruqi
Salwa El-Shawan Castelo Branco
Washington Omondi
Gen'ichi Tsuge

29th CONFERENCE OF THE ICTM, GDR, 1987
Erich Stockmann, chair
Ranganayaki Ayyangar
Dieter Christensen
Oskar Elsckek
Balint Sarosi
Ricardo Trimillos

NEW ICTM NC'S IN JAMAICA, OMAN, SWITZERLAND

During its meetings in July and August 1985, the Executive Board affiliated the following new National Committees of the ICTM:

JAMAICA
Chairman: Olive Lewin
Institute of Jamaica, 12 East Street, Kingston

OMAN
President: Abdul Aziz al-Rowas
Vice President: Said bin Nasser al-Khusaibi
Secretary General: Youssef Shawki Moustafa
Oman Centre for Traditional Music
P.O.B. 2000
Seeb, Oman

SWITZERLAND
Secretary (p.t.): A.Friedrich
Nationale Schweizerische UNESCO-Kommission
Eigerstr 71
CH-3003 Bern

ICTM STUDY GROUP ON ICONOGRAPHY OF TRADITIONAL MUSIC

The Board has recognized a new study group, to be known as ICTM Study Group on Iconography of Traditional Music. Chairman is Prof. Tilman Seebass, Department of Music, Duke University, Durham, NC 27708, USA. Prof. Tsuge Gen'ichi (Japan) serves as vice chairman and Drs. Onno Mensink (Netherlands) as secretary. The group is planning a meeting on "Methods in Musical Iconography" at the Gemeentemuseum in Den Haag for 1986.

Those interested should write to the chairman of the Study Group.

STUDY GROUPS IN FORMATION

"Study groups in formation" are groups of ICTM members and others that form to pursue long-term projects on a given theme and which intend to apply to the Board for recognition as an ICTM Study Group.

MUSIC AND GENDER. During the 1985 ICTM Conference in Helsinki, a number of participants met to prepare the formation of a study group on Music and Gender that will concern itself with "processes of musical and/or dance production and consumption in which gender has emerged as a critical factor". Anyone who wishes to join the group should contact either of the co-chairpersons,

Anca Giurchescu
Kornblomstvev 8
2300 Copenhagen S
Denmark

Barbara L. Hampton
Music Dept., Hunter College
695 Park Avenue
New York, N.Y. 10021, USA

COMPUTER RETRIEVAL is the theme of another study group in formation that emerged from the Baltic Conference. A report on the computer retrieval meetings held during the 1985 Conference is published in this Bulletin. For further information on the group and its plans, write to the chairman or the secretary

Prof. Dr. Helmut Schaffrath
(chairman)
Universität Essen
PB 4 - Musik
Henri-Dunant-Str.65
4300 Essen, F.R.Germany

Carl Rahkonen
(secretary)
Tukholmankatu 15A9
00270 Helsinki 27
Finland

YEARBOOK 17/1985 PUBLISHED

Volume 17/1985 of the Yearbook for Traditional Music is scheduled for release in November, 1985, and will be distributed to ICTM members in good standing for 1985 with this Bulletin.

The volume contains ten articles by European scholars and thereby contributes to the reflection of current European ethnomusicological research in the Yearbook. The review sections were edited by Beverley Cavanagh (books) who completes her term of six years with this issue, and Salwa El-Shawan Castelo Branco (records), who introduces herself as the new Record Review Editor.

Volume 18/1986 of the Yearbook is in preparation. It will be dedicated to themes of the 28th Conference, i.e.:

The Formation of Musical Traditions:

- the roles of children and youth
- physical and biological aspects
- interaction with commercial, technological and institutional systems
- musical instruments/musical tools: tradition, innovation, and revival

Traditional Music and Dance around the Baltic.

Manuscripts in English or French on any of these themes submitted to the Editor will be considered for publication in Yearbook 18, provided they reach the Editor before the end of January, 1986. They must present original, previously unpublished research, and should not be under consideration for publication elsewhere.

REVIEWS IN THE YEARBOOK

The new Book Review Editor for the Yearbook of Traditional Music, Professor Anthony Seeger, invites you to inform him of recent book publications that you think should be reviewed in the Yearbook. He is particularly interested in learning about recently published books of theoretical and methodological import. If at all possible, have a review copy sent directly to

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

Records for review should be sent directly to our Record Review Editor,

Professor Dr. Salwa El-Shawan Castelo Branco
Dept. de Ciencias Musicais
Universidade Nova de Lisboa
Avenida de Berna 24
Lisboa, Portugal

Please send review copies directly to the review editors, not to the ICTM Secretariat in New York!

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.

ICTM DIRECTORY OF INTERESTS AND PROJECTS PUBLISHED

The Secretariat is pleased to announce publication of the ICTM Directory of Interests and Projects, 1st edition (October 1985).

The ICTM Directory of Interests and Projects contains information about all individual members of the Council who, on 1 October, 1985, were in good standing (i.e., had paid their dues) at least for 1984, and who had returned their ICTM Interests File questionnaire to the Secretariat. This directory, therefore, is a supplement to the ICTM Membership Directory (last published in October 1984), not a complete listing of all ICTM members.

The ICTM Directory of Interests and Projects lists the current mailing address of members and information that they supplied about their interests and projects in the domain of traditional music and dance, understood broadly. This information was entered into an electronic database at the Secretariat verbatim, if possible. Occasional editing was made necessary primarily by space limitations.

The Index was generated largely by a computer program written for this purpose. This computer program extracts keywords from the membership data base which includes the Interest File, orders them alphabetically, and relates them to the individuals in whose interest file they occur. The computer can handle only words, not meanings [it is, after all, a dumb machine], and therefore cannot distinguish among homonyms. Under the keyword >Indian<, for instance, references to Indians of India as well as to American Indians will be found; the latter

appear, in addition, as >Amerindians< if so entered in the Interest File. The Index does not attempt hierarchical or systematic ordering of key concepts, nor was an attempt made to normalize and standardize, except on a few issues of orthography. The intent of the editors was to generate a dynamic index that would reflect, and thereby serve, the interests of our international membership rather than the ideas of the editors.

The computer programs used for the Directory cannot handle most diacritics, for which they extend their apologies. There are other limitations and shortcomings - including the absence, from the Directory, of a number of ICTM members. The usefulness of the directory is proportionate to its comprehensiveness. You are encouraged to revise your entry as your interests and projects change, and to supply information to the Secretariat that you would like to see included if you have not yet done so. Suggestions for the format of the directory and index are also welcome. Future editions are planned.

This ICTM Directory of Interests and Projects is distributed free to members in good standing for 1985 with the October 1985 Bulletin.

It is also available from the Secretariat at US\$10.00, which include handling and shipping.

MINUTES OF THE 27TH ORDINARY MEETING OF THE GENERAL ASSEMBLY OF THE INTERNATIONAL COUNCIL FOR TRADITIONAL MUSIC

held on Friday, August 2, 1985, 4:20 - 5:05 p.m. at the Royal Academy of Music in Stockholm, Sweden

In attendance were Board members Prof. Erich Stockmann, President; Profs Claudie Marcel-Dubois and Tran Van Khe, Vice Presidents; Prof. Dieter Christensen, Secretary General; Dr. Ranganayaki Ayyangar, Prof. Salwa El-Shawan Castelo Branco, Dr. Peter Cooke, Dr. Oskar Elschek, Miss Olive Lewin, Dr. Krister Malm, Dr. I. Mwesa Mapoma, Dr. Balint Sarosi, Prof. Tokumaru Yoshihiko, Prof. Ricardo Trimillos and 72 members of the Council in good standing.

1. Approval of Agenda: Unanimous.

2. Apologies for absence

Apologies for absence were received from Vice President Salah El Mahdi, from Board members Prof. Nazir Jairazbhoy, Prof. Lee Hye-ku, Prof. Jose Maceda, Dr. Meki Nzewi and Dr. Radmila Petrovic.

3. President's Report

"The International Council for Traditional Music lost last year its founding member and former president, Klaus Wachsmann. He died on July 17th at his home in England. Klaus Wachsmann was a pillar of the IFMC from the first Oslo conference in 1955 to the second one in 1979. Many of us will always remember him fondly.

Since our last General Assembly a number of other ICTM members have passed away. I shall mention here only Henriquetta

Rosa Fernandez Braga from Brazil, Imogen Holst and Charles Boiles from Canada, Haj driss Ben Jalun from Morocco, Hortense Calpine from England and George Herzog, the Hungarian, from the United States. [The Assembly rose for a moment of silence.]

When I reported to the New York General Assembly two years ago I spoke optimistically about future plans and projects and of new trends of ICTM policies. Today I have to report to you to which extend our expectations have become reality. As generally in life, not all hopes have been fulfilled, but over all, the result is positive. It is especially satisfactory that the number of ICTM meetings has considerably increased. This means that ever more ICTM members had the opportunity to meet others and to discuss their special problems with them.

Communication within the Council has been intensified, particularly, through the ICTM colloquia. In our opinion, each of these colloquia should bring together a limited number of participants to discuss current theoretical, methodical and also regional problems. They should take place particularly in the years between the big conferences and in various parts of the world. In the past two years three colloquia were held: the Second ICTM Colloquium on "Historical approaches to orally transmitted music: perspectives and methodologies" was held in April, 1984, at Schloss Wiepersdorf in the GDR under the program chairmanship of Doris Stockmann with participants coming from 16 countries of Asia, Oceania, Africa, the Arab World and Europe. You can read a report in our Yearbook 16/1984 written by Tilman Seebass. The Third Colloquium on "The Oral and the literate in music, with emphasis on Japanese musical traditions" was held in January, 1985, at Ochanomizu University in Tokyo under the chairmanship of Yoshihiko Tokumaru. The Fourth Colloquium on Arab musical schools and their relation to medieval European music, was held in July, 1984, at Testour in Tunisia under the chairmanship of Salah El Mahdi.

When we announced in New York these three colloquia to be held in Asia, the Arab World and Europe, we could not be sure how successful they would be. It appears, however, that exactly this form of an international working meeting is indeed of great interest to our members. Because of the limited number of participants it offers the opportunity for gaining a deeper mutual understanding through intensive discussion. Our experience today shows these colloquia do not only promote international cooperation but [they] also considerably stimulate the activities among scholars on the national level.

Agreements on three other colloquia have already been made for 1986: the Fifth ICTM Colloquium on "Crosscultural processes - the role of Portugal in the world's music since the 15th century" will be held in Lisbon in May, the Sixth Colloquium on "Traditional music and tourism" in Jamaica in July, and the Seventh Colloquium on "Crosscultural processes: the Indian Ocean as a passageway of musical traditions", during August, 1986, in Salalah/ Oman.

In the past two years other attempts were made to offer ICTM members as many opportunities as possible to submit the results of their research to an international body for discussion. As you perhaps know, the International Music Council charged the ICTM to cooperate with the respective host country

in organizing scholarly symposia to take place in conjunction with all IMC Radio/TV Rostra of Traditional Music. So, the Sixth Asian Music Rostrum, hosted by the Democratic People's Republic of Korea in Pyongyang in 1983, included the first ICTM symposium for representatives of the mass media, especially radio and TV organisations of Asia and the Pacific Ocean region and for regional as well as international experts on traditional music. The general theme of this symposium was Traditional music in Asian countries, its heritage and development. A detailed report on this event was published by our Secretary General in Bulletin, no 65 of October 1984. This first attempt has to be followed by others, since the question arose whether the cooperation with the IMC in organizing such scholarly symposia is really useful. Here it is necessary to gain experience in other regions of the world. Another scholarly symposium was held in 1985 in Austria, in cooperation with the International Musicological Society, on the subject "Extent, method and aim of musicology". It was organised by the institutes for musicology of the universities of Graz and Vienna.

Now I would like to point to the regular meetings of the Study Groups. In 1984, the ICTM Study Group on Analysis and Systematisation met in Austria by invitation of the Graz Institute of Ethnomusicology, directed by Wolfgang Suppan, and the ICTM Study Group on Music Archaeology met in Stockholm by invitation of the Swedish Academy of Music. The mere number of meetings held since the New York Conference clearly shows the new ICTM policy, i.e. to offer our members in all parts of the world many opportunities to meet and to discuss their matters. Never before could we report on so many meetings that were realized within two years and I consider particularly important that we were able to hold meetings in Japan and Tunisia for the first time. ICTM study groups have in the past considerably contributed not only to stimulating individual scholars but also to focussing research on traditional music in terms of theory, method and organization. This work has been continued and extended to other fields of research. Two new study groups were formed and have started their work since the New York Conference. I have already informed you of the activities of the Study Group on Music Archaeology. You may glean further information from the bulletin of the study group of which four numbers have appeared. Under the chairmanship of Barbara Smith, and thanks to her initiative, the Study Group on Music of Oceania is attempting to coordinate research into the traditional musics of this region and bring together regional and foreign experts. Other study groups are under discussion. I want to mention here only plans for a study group on the iconography of traditional music. I am convinced that ICTM members interested in this field would welcome such an opportunity to work together. There is much more to report about the work of our Council in the past two years. The Secretary General will shortly present the report of the Executive Board to the General Assembly, as it is our custom.

Please allow me some final remarks on a matter that is close to my heart. An international association such as ours lives only through its members. The members must regard the organization their own and must use it to put their ideas into practice. Over the past two years I could note with pleasure and pride that ever more of our members took an active part in the

work of the Council. Otherwise, it would not have been possible to hold so many meetings and launch so many new activities which shape the image of our Council. For this, I would like to thank you all. At the same time I would like to invite you to think about the task and aims of our Council, to put forward your ideas, that is to say, to identify yourself with the International Council for Traditional Music and feel responsible for it. This council is yours. As you serve it, it will serve you and the ideals we all share."

4. Minutes of the last meeting

The Minutes of the 26th Ordinary Meeting of the ICTM General Assembly, held on August 12th, 1983, at Columbia University in the City of New York, U.S.A. were published in Bulletin LXIII, October, 1983, on pp. 10 - 19.

Moved (Seebass) and seconded (Garfias) to approve the Minutes as published. C a r r i e d.

5. Business arising from the Minutes

None but that which is on the Agenda.

6. Report of the Executive Board to the General Assembly for the period April 27, 1984 to July 30, 1985. [The report for the preceding period - August 9, 1983 to April 26, 1984 - was published in Bulletin 65 - October 1984 pp. 8-9.

a. Membership development. The membership of the Council is slowly increasing. On 31 December 1984, there were 998 ICTM members in good standing for 1984, from 71 countries, including 18 National Committees and 22 Corporate Members.

A matter of concern is the small number of Supporting Members - four Supporting Members who make it possible for six colleagues in countries with non-convertible currencies to join the Council. The Board invites all those who are able to do so to become Supporting Members.

The promptness of payment has generally improved with the new billing procedures, but high banking fees still cause problems beyond the control of the Secretariat. The Secretariat suggests that members pay their dues for several years at a time (in advance), and consider pooling payment with several others for joint transfer.

b. Finance. The Board has accepted the Financial Statement for 1984, subject to audit by two Board members. The financial statement for 1984 shows Members' Capital on December 31, 1984, at US \$5,742.00. The proposed budget for 1986 is balanced.

c. Dues. The Executive Board has decided, in its meeting of 29 July, 1985, to once more leave the dues structure of the Council unchanged.

d. National Committees. In its meeting of July 30, 1985, the Executive Board accepted National Committees for Switzerland, Jamaica, and the Sultanate of Oman as affiliated National Committees of the International Council for Traditional Music. This brings the number of ICTM National Committees to twenty-one.

e. Meetings: The Board received reports of the ICTM meetings held during the last fifteen months, and discussed proposals and preparations for future meetings. The President has covered these meetings exhaustively in his report. As previously announced, the 29th Conference of the ICTM will be held during late July/ early August 1987 in the German Democratic Republic, the exact dates and the place to be published when determined.

The Board is now entertaining proposals for 1989 and later Conferences.

f. Publications: The 1984 Yearbook for Traditional Music (YTM16/1984) appeared in November, 1984. It was guest-edited by Adelaida Reyes Schramm and devoted to themes of the New York Conference. YTM17/1985 is now in press and scheduled to appear in November, 1985. This issue will be an attempt to reflect the current state and trends in European ethnomusicological research, through 10 articles by European scholars.

YTM18/1986 will be dedicated to themes of the Baltic Conference.

The Bulletin of the ICTM has continued to appear more or less on schedule, in April and October, respectively. It contains detailed ICTM information including reports of activities and schedules of events.

g. Cooperation with other international organisations and participation in international projects:

1. MLM. The Council further increased its contribution to and role in the UNESCO/IMC Music in the Life of Man (MLM) project. Prof. Christensen is the delegate of the ICTM to the MLM Board of Directors, and numerous ICTM members serve as coordinators and contributors. The World Index of Recorded Traditional Music (WIRTM) is a part of the MLM project for which the ICTM is directly responsible. [The ICTM has been awarded a grant-in-aid of US \$5,000.00 by the International Fund for the Development of Culture/UNESCO for this purpose].

2. UNESCO Records of Traditional Music: Erich Stockmann and Tran Van Khe continue on the Editorial Board.

3. Jeunesses musicales: Salwa El-Shawan, Krister Malm and Balint Sarosi were re-appointed by the Executive Board to serve as liaison to the FIJM (Jeunesses musicales).

Moved (Garfias) and seconded (Moustafa) to approve the report of the Executive Board as given by the Secretary General. C a r r i e d.

7. Election of Officers and Members of the Board

The Secretary General announced that the following members of the ICTM, having been nominated in accordance with Rule 8 and having accepted the nomination, and in the absence of other nominations, stand elected as Ordinary Members of the Executive Board:

Dr. Ranganayaki Ayyangar, India
Prof. Dieter Christensen, U.S.A.
Prof. Wolfgang Suppan, Austria
Prof. Ricardo Trimillos, U.S.A.

as Officers:

President
Prof. Erich Stockmann, G.D.R.

Vice Presidents
Prof. Claudie Marcel-Dubois, France
Dr. Tran Van Khe, Viet Nam
Dr. Salah Mahdi, Tunisia

The President expressed his thanks for service to the Council to the outgoing members of the Executive Board: Anna Czekanowska, Nazir Jairazbhoy and Radmila Petrovic.

8. Other business

The vice chairman of the newly founded ICTM National Committee of Oman, Mr. Said bin Nasser Al Khusaibi, presents a silver dagger to express the Sultanate of Oman's appreciation of the work of the ICTM. [Applause from the assembly.]

The President thanks the representative of Oman on behalf of the International Council for Traditional Music and assures him that the Council will always value the symbolic expression of the appreciation of the Council's work. The President also expresses his gratitude for the announced substantial support of the goals of the Council through a contribution by the Sultanate of Oman. He avows that "we shall use your contribution to fulfill the tasks and the aims of the Council, that means, to further the study and the practice of traditional music in all countries of the world." [Applause from the assembly.]

The President then adjourned the 27th General Assembly of the ICTM.

R E P O R T S

1985 MEETINGS OF THE EXECUTIVE BOARD

The 64th and 65th Meetings of the Executive Board of ICTM took place in Stockholm and Helsinki before and during the 28th Conference in July and August, 1985.

The results of the 64th Meeting, held in Stockholm on July 29-30, 1985, were summarized by the President and the Secretary General at the 27th General Assembly (see Minutes of the 27th General Assembly, published in this Bulletin).

The 65th Meeting was held following the General Assembly on August 2nd, 1985, in Stockholm, and continued on August 5th in Helsinki. Present were President Stockmann (r), Vice Presidents Claudie Marcel-Dubois (r) and Tran Van Khe (r), and Board Members Ranganayaki Ayyangar, Dieter Christensen (r), Peter Cooke, Oskar Elscheck, Olive Lewin, Krister Malm, I.Mwesa Mapoma, Balint Sarosi, Wolfgang Suppan, Yoshihiko Tokumaru, and Ricardo Trimillos.

The Board co-opted Dr. Ludwik Bielawski (Poland), Professor Dr. Salwa El-Shawan (Portugal), Professor Jose Maceda (Philippines), and Dr. Washington Omondi (Kenya) to serve on the Board until the next General Assembly. Dr. El-Shawan Castelo Branco joined the meeting.

The 29th Conference will be held in July/August 1987 in the German Democratic Republic, with the place and dates yet to be determined. The Board appointed a Programme Committee consisting of Erich Stockmann (chairman), Ranganayaki Ayyangar, Dieter Christensen, Oskar Elscheck, Balint Sarosi, and Ricardo Trimillos.

ICTM Symposia of the IMC/UNESCO Radio-TV Rostra: the Board decided to withdraw the name of the ICTM from the forthcoming Symposium in conjunction with the 6th Asian Music Rostrum in Ulan Bator/Mongolia (September, 1985) because of lack of communication, but affirmed its continuing willingness to assume responsibility for such symposia where conditions permit.

The Board recognized the ICTM Study Group on Iconography of Traditional Music. The officers are Prof. Tilman Seebass (USA), chairman, Prof. Tsuge Gen'ichi (Japan), vice chairman, and Drs. Onno Mensink (Netherlands), secretary.

BELGIUM: Liaison Officer

Recherches en ethnomusicologie: L'ethnomusicologie en Belgique, est certes un domaine qui a ces disciples, voire ses admirateurs passionnés, allant des mélomanes avertis à ceux qui sont en quête de nouvelles sonorités. Mais l'ethnomusicologie, comme discipline à part entière, ne bénéficie d'aucune infrastructure institutionnelle sérieuse, en particulier sur le plan de son encadrement scientifique.

Et, force nous est de reconnaître que les travaux

d'avant-garde de V. Mahillon n'ont guère été exploités, par la suite, à l'intérieur des frontières belges. Le vaste champ d'investigation organologique qu'il a ouvert s'est très vite resserré autour de l'Afrique Centrale au détriment de toute autre civilisation musicale. Et c'est vers la musique du Zaïre que s'est tournée la recherche belge des années 60 avec quelques bonnes études d'organologie africaine dues notamment à J.N. Maquet, Olga Boone, sans oublier les travaux de typologie instrumentale menés plus tard par J.S. Laurenty (Musée d'Afrique Centrale de Tervuren). C'est autour de quelques musées et radios aux moyens aussi insuffisants qu'inévitables que gravite l'ethnomusicologie belge. Confrontés à une discipline qui n'a pas encore droit de cité, les jeunes chercheurs actuels sont condamnés à pratiquer l'ethnomusicologie en solitaires, à moins qu'ils ne préfèrent associer leurs recherches à celles de pays voisins, plus avancés dans ce domaine.

Recherches scientifiques liées à un travail de terrain: Pour ce qui a trait à la musicologie africaine, citons d'abord les travaux de Benoît Quersin, Directeur du Département de Musicologie et Traditions orales de l'Institut des Musées Nationaux du Zaïre (Kinshasa). C'est dans le cadre d'une coopération culturelle belgo-zairoise qu'il effectue, depuis une quinzaine d'années, un travail d'archivage musical et d'enquêtes tourné essentiellement vers les traditions villageoises. Il s'agit d'un gigantesque travail de prospection qui a le mérite d'être mené de l'intérieur du continent africain. Benoît Quersin poursuit actuellement ses recherches chez les Ekonda (Ouest de la cuvette centrale du Zaïre) et chez les Boyela (confins du Haut Zaïre et de l'Équateur) qui pratiquent une musique essentiellement vocale, sorte de prolongement de la magie du verbe. Bien que constituées par un Belge, ces archives de musique africaine restent le monopole de la République du Zaïre. Leur non-divulgation nous prive certainement de nouvelles références à la musique bantoue et de quelques plaisirs auditifs. Pour rappel, Benoît Quersin a enregistré en 1970 les musiques de l'ancien royaume Kuba et, en 1971, les polyphonies Mongo, documents publiés dans la collection Ocora-Radio France (Ocora 61 et 53).

De son côté, Jos Gansemans, Attaché au Musée d'Afrique Centrale de Tervuren, a dirigé pendant longtemps la collection discographique de musique traditionnelle africaine de ce Musée. Des enregistrements très intéressants (recueillis notamment chez les Luba, Lulu, Swazi, Xhosa... du Zaïre) ont été publiés dans cette collection aujourd'hui relayée par celle du Centre Ethnomusicologique Paul Collaer (créé en 1980). Pour ne citer que les activités les plus récentes du Directeur de ce Centre, signalons ses recherches sur les instruments de musique du Rwanda et la parution de l'Encyclopédie belgo-hollandaise pour laquelle il a assuré la coordination des publications d'ethnomusicologie (Algemene Muziekencyclopedie, De Haan, éd. Harlem, 10 vols, 1979-1984). Durant l'été 1983, il a aussi effectué une mission dans les Antilles Néerlandaises (îles Aruba, Bonaire, Curaçao) dont il vient de publier un disque (ECPC 01 Aruba, Bonaire, Curaçao - Volksmuziek - Musique populaire - Série Centre Ethnomusicologique Paul Collaer).

Dans le cadre du Musée Instrumental de Bruxelles, et grâce à la coopération des crédits de divers organismes, j'ai moi-même été amenée à effectuer quatre missions au Portugal, dont deux (1978 - 1980) étaient destinées à une thèse de doctorat

défendue à Paris (1982). Ces premières recherches, menées dans la Province du Tras-os-Montes (Nord-Est du Portugal), portaient sur un aspect de la musique vocale paysanne, les chansons versifiées appelées romances qui représentent une branche de la balade médiévale. D'un intérêt exceptionnel sur le plan mélodique comme sur le plan de leur fonction sociale, ces chants représentent les reliquats précieux d'un vieux fond culturel européen (article: "La survivance du romanceiro dans les chants de fauchage du Tras-os-Montes", Yearbook of the IFMC 12, 1980; disque: Portugal - Tras-os-Montes "chants du blé et cornemuses de berger", Ocora Radio France 1980 558 547.). En 1982, à la demande de la Fondation Gulbenkian de Lisbonne, j'ai entrepris une première prospection de l'archipel de Madère (Portugal insulaire) orientée en particulier sur l'île de Porto-Santo. Liée au Portugal par un fond musical commun, la musique de cette petite île présente des répertoires tout à fait originaux qui ne sont guère étrangers à l'influence maghrébine. (Ces enregistrements son l'objet d'une prochaine publication discographique.). En 1983, une nouvelle mission, effectuée dans le Nord-Est du Portugal, nous a permis d'étayer nos premiers travaux, pour nous conduire à la rédaction d'un livre (à paraître prochainement).

Recherches scientifiques de caractère organologique: Attaché au Musée Instrumental de Bruxelles comme responsable des instruments de musique populaire belge, Hubert Boone et Wim Bosmans se sont livrés à des études importantes pour notre patrimoine instrumental. Un travail d'organologie descriptive épaulé par plusieurs enquêtes de terrain nous donne une idée des principaux instruments en usage dans notre tradition populaire. Ainsi, dans la palette des instruments populaires européens, l'épinette, la cornemuse et la guimbarde sont-ils les instruments les plus saillants de notre terroir. Ils sont répandus dans tout le pays alors que le tambour à friction "rommelpot" est propre à la Flandre.

C'est depuis 1967 qu'Hubert Boone parcourt, en autodidacte, les villages de notre contrée dont on regrette le peu de documents sonores publiés (un seul disque "Narrendansen von mater" in Alpha 1020, 1974). En revanche, les répertoires populaires (notés) ont inspiré le groupe de musiciens qu'il anime et on lui doit plusieurs études sur nos instruments villageois, telle sa dernière publication "La cornemuse" (La Renaissance du Livre, Ed. Bruxelles 1983).

Quant à Wim Bosmans, il s'est livré à des enquêtes sur le statut social du musicien populaire en Flandre. Il mène actuellement des recherches sur la typologie des flûtes (à conduit) en Belgique et aux Pays-Bas, recherches qui sont en voie de publication.

Activités radiophoniques: Grâce à une coopération avec Radio France, la Radio Télévision Belge (RTBF) a réalisé, durant l'été 1984, une mission dans le Nord-Est du Zaïre. Des enregistrements ont été collectés par Jacques Dupont chez les Bahema qui sont essentiellement des pasteurs, chez les Babira urbanisés ainsi que chez les Pygmées et les Bashi du lac Kivu. Il a aussi recueilli le répertoire de musique polyphonique des Banyali, les chants de forge et de deuil des Ndo Okebo, populations d'agriculteurs qui pratiquent le jeu de la harpe et du xylophone sur fosse. Ces enregistrements inédits, destinés à une diffusion radio-phonique, viennent utilement compléter le disque "The

Pygmées of the Ituri Forest" éditée dans la collection Folkways en 1958 (PE 4457).

Manifestations audio-visuelles: En février 1984, le Centre Culturel du Botanique a accueilli pour la première fois à Bruxelles, le "Festival du Film des Musiques du Monde" créée à Paris en 1983. Axe sur le musicien traditionnel et son milieu, ce festival se voulait aussi une dynamique de discussion et de réflexion sur les divers modes d'approche audio-visuelle des musiques traditionnelles. Plusieurs réalisateurs étaient d'ailleurs présents au débat. Ce festival, gigantesque "kaléidoscope" des traditions musicales de différentes civilisations du monde, a été suivi par 2000 spectateurs enthousiastes, phénomène sans précédent à Bruxelles.

Enfin, à titre informatif, un Conseil Supérieur des Arts et Traditions Populaires et du Folklore" a été créé récemment au Ministère de la Culture (Ministère de la Communauté Française de Belgique). Ce Conseil a pour rôle de donner un avis de reconnaissance sur les manifestations (musicales et autres) puisant leur origine et leur inspiration dans la tradition.

Les initiatives personnelles en faveur des musiques traditionnelles, on le voit, sont heureusement plus nombreuses que les initiatives étatiques. On déplore cependant que l'ethnomusicologie rest un domaine amateur dans lequel persiste un courant folkloriste parfaitement anachronique, qui s'est maintenu à l'écart du progrès des sciences humaines. Lorsque les musiques traditionnelles ne sont pas obscurément entretenues par la nostalgiques d'un passé culturel idéalisé ou par les artifices de pouvoirs politiques axés sur le culte de la région, elles servent de faire-valoir à quelques chasseurs de sons en quête de gloire.

Exception faite de quelques recherches de haut niveau scientifique, tous les échelons de l'école belge d'ethnomusicologie restent encore à gravir.

Anne Caufriez

FRANCE: Liaison Officer Report 1984

Les recherches en ethnomusicologie se conduisent en France sous divers angles et concernent principalement d'une part le monde non-français et d'autre part le domaine français comprenant le territoire hexagonal ainsi que certains départements d'outre-mer et des îlots de survivance d'ancienne culture et langue françaises. Devant l'abondance des matières, nous avons dû choisir et nous en tenir pour cette fois au compte rendu des études et activités ethnomusicologiques sur la France, lesquelles ont été importantes durant l'année 1984.

L'enseignement de l'ethnomusicologie française s'est développé sur deux niveaux: à l'Université de Paris X (Nanterre), au niveau maîtrise, il a été traité de l'histoire de la discipline tandis qu'au niveau doctorat de Troisième cycle un séminaire organisé en liaison avec l'École des Hautes Etudes en Sciences Sociales à Paris était consacré au thème "ethnomusicologie et sociétés complexes". Une thèse de doctorat, issue de ce dernier séminaire, a été soutenue en mars 1984 sur "musiques et institutions"; d'autres sont en cours.

Dans le souci d'une réflexion élargie, une rencontre a eu

lieu au Musée National des Arts et Traditions Populaires (ATP) entre collègues de l'ICOM - UNESCO pour l'avancement des recherches sur une nouvelle systématique des instruments de musique, étude à application muséographique (26 novembre-1er décembre 1984) conduite par le Groupe de travail dit CIMCIM (voir aussi CIMCIM Newsletter no XI:36-52 *). D'autre part le colloque accueilli par la Ville de Nice en juillet 1984 sur la musique méditerranéenne et ses influences au Brésil a attiré de jeunes, et de moins jeunes, ethnomusicologues spécialisés sur le domaine de la France du sud. La publication des Actes de cette manifestation de grand intérêt est en cours.

Le Département d'ethnomusicologie ATP a été sollicité par le Centre national de la Recherche scientifique de présenter à la grande exposition "Images de la recherche: la communication" (Paris, juin 1984) les résultats de ses recherches sur la communication par le son musical d'homme à homme et des hommes aux animaux dans les sociétés agro-pastorales françaises.

Les recherches récentes en ethnomusicologie de la France conduites autour du Département ATP et des enseignements concomitants à Paris ont fait l'objet d'un numéro spécial de la revue "Ethnologie française", paru sous la direction de Maguy Pichonnet-André en novembre dernier (tome 14, no 3, année 1984), publication qui par l'originalité de ses approches livre les tendances actuelles, les voies et les ouvertures de la recherche sur la France dans le domaine de l'ethnomusicologie de soi. En ce qui concerne les éditions de disques dans le cadre de ce même Département, le deuxième volume des Albums de disques sur l'ethnomusicologie des Antilles, en l'occurrence de la Guadeloupe (le premier volume sur Marie-Galante a été analysé ici-même YTM, no 16:145-46) est en cours de préparation. Il est consacré aux musiques de la Côte-sous-le Vent de la Basse-Terre et paraîtra fin 1985.

Par ailleurs, en province, de nombreuses animations et rencontres autour de la musique populaire traditionnelle ainsi que l'organisation de stages en la matière ont en 1984 à nouveau un grand succès régional, à Toulouse, Alençon, Montpellier, Bourges, Clermont-Ferrand par exemple. Certaines manifestations ont même acquis une réputation méritée. Ainsi les rencontres de lutherie et de musique traditionnelles qui ont lieu régulièrement chaque année, depuis dix ans, en juillet à Saint-Chartier dans le Berry réunissent un large public et ne sont pas étrangères à la floraison, depuis déjà quelques années, de jeunes luthiers qui se consacrent à la facture d'instruments comme la vieille à roue, la cornemuse ou l'épINETTE des Vosges non sans y apporter parfois un trait de création ou d'invention (matériaux par exemple) qui font vivre la tradition. Enfin de jeunes étudiants, surtout provinciaux et intéressés par l'ethnomusicologie de la France se sont vus accorder en 1984 par la Ministère de la Culture quelques bourses qui leur ont permis de recevoir à Paris une formation approfondie dans la spécialité.

* Ces travaux qui avaient été évoqués à Dolna Krupa et à Anvers au printemps et à l'automne 84 devaient avoir un prolongement dans la session du CIMCIM tenue à New York au Metropolitan Museum en Mai 1985.

Claudie Marcel-Dubois
Juillet 1985

GREECE: Liaison Officer

The M. Merlier Folk Music Archives (M.F.A.)

The oldest and most historic institute for the study of Greek traditional music was founded in 1930 by Melpo Merlier (1889-1979). It is concerned mainly with folk music, but also with Byzantine chant and its various offshoots, as well as with the so-called "Rebetika", which is the most important branch of Greek urban folk music. The material which has been collected may be considered unique. It includes rare and completely authentic folk instruments; 222 records (78 RPM) of incalculable value, which were recorded in 1930-31 by M. Merlier and her fellow-workers, and which have never circulated commercially; valuable manuscripts and documents, otherwise inaccessible articles and cuttings from newspapers etc. The institute has contributed also to the enrichment of the bibliography on Greek folk music with the publication of such books as the "Folk Songs of Rumelia" (M. Merlier), "W. Crete" and the "Dodecanese" (S. Baud-Bovy). Further publications include a study on the art of clarinet playing in the Greek countryside (D. Mazaraki) and two long-play records with songs from Asia Minor and elsewhere (M. Dragoumis). Among the unpublished material in the M.F.A. are recordings and notations of songs from various parts of Greece (e.g. Samothrace, Aegina) as well as a complete set of photo-types of Zakynthian church music (thought to be lost), and transcriptions from Byzantine into Western notation.

The library of the M.F.A. covers all subjects of interest to the specialist and is intensively used by scholars, foreign and Greek, as is also the recorded sound collection. Amongst the immediate goals of the M.F.A. is the publication of songs, recorded in 1965 in Western Macedonia, and of a study of the life and work of the pioneer collector of Greek folk music, Nicholas Phardys (1853-1901). The M.F.A. is directed by the board of the Center for Asia Minor Studies and is housed together with the Centre in a two-floor building near the Acropolis (11 Rydathension Str., 105.58 Athens).

Markos Ph. Dragoumis

HONG KONG: Liaison Officer

1. Hong Kong has recently founded its Hong Kong Ethnomusicology Society, which consists of thirty members and has elected a standing committee of eleven members, two vice-chairmen and a chairman. The chairman elected is Dr. Lu Ping-chuan; another ICTM member, Mr. Tsao Peng-yeh, was elected a member of the standing committee. Among its main activities will be the sponsoring of academic lectures and seminars on ethnomusicology and the holding of ethnomusic concerts. The Society is scheduled to hold a Buddhist music concert and a symposium on Buddhist music next March.

2. The Hong Kong government's Music Office held the Third Chinese Music Festival from December 2 through 9 last year. Participating, among others, were the Hong Kong Youth Chinese Music Orchestra and the Hong Kong Chinese Music Orchestra. There were also performances of Cantonese opera, of the four traditional instruments p'ip'a, kuchin, sona and Chinese dulcimer,

played by five superb Chinese musicians from mainland China, and several lectures given on topics in Chinese music.

3. During the last few years the Hong Kong government has been paying more attention to arts activities. As a result, arts festivals on a large scale, like the Asian Arts Festival, the Hong Kong Arts Festival, and the Chuen Wan Arts Festival could take place. The Hong Kong Arts Festival laid more emphasis on western classical music and contemporary drama, while the Asian Arts Festival presented a greater variety of activities such as Western classical music concerts by performers both from abroad and home, and ethnomusic concerts, theatrical performances, and dancing with performers from all over Asia. The Chuen Wan Arts Festival stressed local color and presented both Western and Chinese music and theatrical performances, and also gave local singers a chance to sing hit songs.

4. The Hong Kong government is now staging regularly various music events, many of them presenting Chinese music, opera, and dancing. Most activities are held outdoors and are free to the public.

Lu Ping-chuan

ITALY: National Committee Report 1983-1984

In recent years, the Italian Society of Ethnomusicology (Societa Italiana di Etnomusicologia), which is also the National Committee of the ICTM, has published a scientific journal "Culture musicali". This journal provides information on the main developments of ethnomusicology in Italy as well as keeping the reader in touch with developments abroad. The journal has published articles by Diego Carpitella, Francesco Giannattasio, Bernard Lortat-Jacob, Roberto Leydi, Tullia Magrini, Maurizio Agamennone, Serena Facci, Paola Ansaloni, Roberta Tucci, Paul Collaer, Giovanni Giuriati, Placido Staro, Giorgio Adamo, Febo Guizzi, Manuela Gualerzi, Roberto de Simone, Paolo Emilio Carapezza, Gerhard Kubik, Sandro Biagiola and Mauro Macedonio. The latest edition of "Culture musicali" (no. 4) contained the proceedings of a congress on "Gli Strumenti delle altre Musiche" (The instruments of other musics), held in 1983 at Premeno. The Society also publishes a Bulletin which, along with information on social activities, has also provided detailed reviews of members' publications in teaching and research (no.1), not to mention a list of Italian folk music archives and study groups.

The Society has worked together with other associations in the organization of a series of ethno-musicological congresses and study groups:

--"La musica tradizionale e la composizione" (Traditional music and composition), Arezzo, March 4-5, 1983. Composers, ethnomusicologists and musicologists discussed the application of linguistic elements and performance stylistics within contemporary musical composition (represented among others by Luciano Berio).
--"Danza tradizionale: metodi di rilevamento e confronti critici" (Traditional dancing: research methods and criticism), Prato, April 22-23, 1983. This congress was dealing with problems related to the collection, transcription and analysis of dances.
--"La musica liturgica tradizionale. Le liturgie popolari italiane" (Liturgical musical tradition. Folk liturgies in Italy), Como, Sept. 16-18, 1984. Seminar was dedicated to a preliminary

definition of the field of study of the oral tradition in liturgical music. This theme was taken up again in the following seminar.

--"Il Salmo 50 nella tradizione orale e scritta nelle composizioni polifoniche delle tradizioni cristiane, orientali, ebraiche" (Psalm 50 in the written and oral compositions within the Christian, oriental and Hebrew traditions), Como, Sept. 21-23, 1984. Particular attention was paid to the polyphonic interpretations of the Miserere in the Sardegna, Sicily and Umbria areas, which were examined together.

--"Gli strumenti delle altre musiche. Giornate di studio sugli strumenti della musica popolare" (The instruments of other musics. Days of study on the instruments used in folk music), Premeno Sept. 8-10, 1983. Attention was paid to the problems of identifying, describing and preserving traditional folk instruments and to the specific topic of performance practice for the folk violin, and the preservation of the hurdy-gurdy.

--"Colloqui di musica mediterranea. Forma e stile nelle civiltà musicali mediterranee" (A discussion of the music of the Mediterranean. Form and style in the musical civilizations of the Mediterranean), Sassari, Oct. 26-27, 1984. Congress on the musical traditions of Sardegna, Corsica, Tunis, Morocco, Greece, Turkey and Slovenia.

Among the other activities of the Society, we would like to draw your attention to our involvement in the organization of the exhibition "Gli strumenti della musica popolare italiana (Italian folk instruments), which has, for the first time, brought together over 500 folk instruments from public and private collections exhibiting them at some of the most prestigious venues in Italy, in the Theatre alla Scala in Milan and the National Museum of Folk Arts and Traditions in Rome.

The Society also takes part in yearly ethnic music concert programmes (Musica dei popoli) and the presentation of ethnomusicological films in conjunction with the "Centro FLOG" (Folk Traditions Centre) in Florence, the "Maison des Cultures du Monde" of Paris and the International Institute for Comparative Music Studies of Berlin, important meetings for those who wish to learn about European and extra-European musical traditions which have been repeated many times.

This summer, the Society has organized a new meeting on Italian folk instruments in June, as part of the lead-up to the meeting of the ICTM Study Group on Folk Musical Instruments planned for Italy in 1986. We are also moving towards the compilation of a general list of private collections of recorded traditional music (which, in Italy, includes an extremely wide range of recorded music) and a catalogue of commercially produced (78 RPM) Italian folk music records.

More detailed information about the Italian Society of Ethnomusicology, and the "Bollettino della SIE", are available from the Italian National Committee of the ICTM.

Tullia Magrini

JAPAN: Liaison Officer Report 1984-85

I. During the first half of 1984, two international meetings concerning music were held in Tokyo. The first was the Third ICTM Colloquium entitled "The Oral and the Literate in Music,

with Emphasis on Japanese Musical Traditions," which was held from January 7 through 12 at Ochanomizu University, Tokyo. This colloquium was organized by Tokumaru Yoshihiko (chairperson), Ohtani Kimiko, Tsuge Gen'ichi, and Yamaguchi Osamu (vice-chairpersons), in order to facilitate active discussion on the following points: 1) re-evaluation of oral transmission, which has been illegitimately neglected in musicological research; 2) theoretical formulation of the relations between orality and literacy in music; 3) recognition of various notational systems in Asian musical traditions; 4) verification of the hypotheses proposed by the participants with the collaboration of Japanese musicians.

It proved to be a well-attended and hearty colloquium with both overseas participants and Japanese members as well as observers. Overseas participants included Erich Stockmann (President of the ICTM) and Dieter Christensen (Secretary General).

The second meeting was entitled "Asian Music Symposium" and was held from July 5 through 8 at the Research Archives for Japanese Music, Ueno Gakuen College in Tokyo. This symposium was primarily planned in order to promote the compilation of the Asian and Oceanian volumes of "Music in the Life of Man" (MLM), a UNESCO-sponsored project for a world history of music administered by the IMC. As such it was intended as the first MLM regional meeting for Asia and Oceania, and was organized by the Japanese Committee of UNESCO World History of Music (Tsuge Gen'ichi, chairman; Fukushima Kazuo, Kamisango Yuko and Tokumaru Yoshihiko, vice-chairmen). This symposium was attended mainly by regional coordinators and sub-coordinators of MLM, including Tran Van Khe (Viet Nam), Ranganayaki Ayyangar (India), Mervyn McLean (New Zealand), Vsevolod Zaderatsky (USSR), Zhao Feng (China), and Barry S. Brook (President, Board of Directors for MLM), as well as prospective contributors from Japan and other Asian and Oceanian countries such as Australia, Indonesia, Korea, the Philippines, and Thailand.

The provisional table of contents for the Asian volumes proposed in 1984 to the Board of Directors by Tran Van Khe and Tsuge Gen'ichi, the regional co-ordinators, was used as springboard for discussion. After questions and answers as well as vigorous debate, the diversity of music cultures and the abundance of historical sources in these regions were recognized. The need for further clarification of the general guidelines of MLM as well as for revisions in the table of contents was agreed upon. It was unanimously felt that the symposium was a fruitful and a productive step toward compilation of the Asian and Oceanian volumes of MLM.

II. The RILM National Committee of Japan sent its delegate (Tsuge Gen'ichi representing the Society for Research in Asiatic Music) to the IAML/IASA Annual Conference to report in detail on the efforts to revise the classification system of "RILM Abstracts". The Japanese committee (headed by Kishibe Shigeo, chairman), which has been actively functioning for the past eighteen years, has found the current method of classification quite inconvenient, for a number of reasons, for researchers in the field of non-Western music. Worst of all, it relegates all studies which deal with non-Western music, regardless of methodology, to an ethnomusicological category, thus miscategorizing those of a historical nature. After a number of suggestions made

to the International RILM Center, the Japanese Committee felt the need for a reorganization of the classification system, which should ideally embrace the full range of the music cultures of mankind, and avoid Eurocentric distortion. At the RILM Session in Como, Italy, Tsuge represented a provisional revised system which had been drafted by the Japanese committee. It received a positive reaction, at least in the sense that wide agreement was reached on the need for a universal system. Further discussion of this matter is planned for the IAML/IASA meeting in Berlin later this year, which will attempt to deal with technical difficulties associated with an alteration of the current classification system, which we hope will be overcome. Suggestions concerning the classification from other non-Western music cultures will be both necessary and welcome.

III. On April 22, 1985, Inokawa Kengyo Koji (b. 1904), a superb musician in the unbroken tradition of the blind masters of biwa, shamisen and koto, passed away. As well as performing Ikuta school sokyoku in Nagoya style, he was one of the last inheritors of the near extinct tradition of heikyoku (recitation of the Tale of the Heike to accompaniment of the biwa). He gave concerts in Europe and the United States in 1973 and made a number of recordings in both genres.

On May 20, 1985, Aoki Yuko Daisojo (b. 1891), honorable Buddhist chief abbot and venerated singer of the Shingon School (Buzan Sect) of Buddhist chant, passed away. He also concertized in Europe and the United States in 1973. His recordings include a monumental album "Shizakoshiki" (Nippon Columbia GL-7003/8). In 1978 he was appointed by the Ministry of Education as an intangible national treasure for his inheritance of the Buddhist chant.

IV. In recent years a number of new scholarly societies including the discipline of music have been formed. These include Minzoku Geijutsu Gakkai (Society for Ethno-Arts, headed by Kimura Shigenobu, annual journal "Minzoku Geijutsu" [Ethno-Arts]); Minzoku Geino Gakkai (Society for Studies on Folkloric Performing Arts, headed by Misumi Haruo, annual journal "Minzoku Geino Kenkyu" [Studies on Folkloric Performing Arts]); and Nihon Seikatsu Bunkashi Gakkai (Japanese Society for History of Folk Culture, headed by Torigoe Kenzaburo, quarterly journal "Seikatsu Bunkashi [History of Folk Culture]).

In addition, an interdisciplinary study group on oral tradition, headed by anthropologist Kawada Junzo, has been active for the past three years, producing an annual report entitled "Koto-densho no Hikaku-kenkyu" (Comparative Studies on the Oral Tradition). We can observe here an increasing trend in the Japanese scholarly world (in particular, among the younger generation) of the past few years to emphasize research of an interdisciplinary nature, in which the field of music plays an important role.

Tsuge Gen'ichi

OMAN: NATIONAL COMMITTEE

From 6 to 16 October, 1985, the Oman Centre for Traditional Music (OCTM) held an International Symposium on the Traditional Music of Oman in Muscat, Sultanate of Oman. The forty-

eight participants included scholars, media specialists and music critics from Austria, Bahrain, Egypt, France, F.R.Germany, Iraq, Japan, Jordan, Northern Ireland, Oman, Portugal, Qatar, Sudan, Sweden, Tunisia, and the USA (Columbia University, Indiana University, Library of Congress, Smithsonian Institution, Temple University, University of Maryland-BC). The ICTM was represented by Vice President Dr. Salah Mahdi and Secretary General Prof. D. Christensen, who both served as vice chairmen of the Symposium.

Following the brief presentation on the policies and the current state of documentation of traditional performing arts made at the 28th Conference of the ICTM in Stockholm (August 1985), this Symposium provided the opportunity for in-depth assessments and discussions with guests from around the globe of Oman's goals and achievements in the field of traditional music. Twenty-eight original papers on traditional music were delivered and three round table discussions held. The Symposium was recorded as a sound document, as well as video-taped, and 2800 photographs were taken for the OCTM. The results of the Symposium are scheduled for publication in 1986.

The Symposium also provided the occasion for meetings of the Programme Committee for the ICTM Colloquium "Crosscultural Processes: The Indian Ocean as a Passageway of Musical Traditions", which the OCTM is hosting, upon directives of H.M. Sultan Qaboos bin Said, during August, 1986, in Salalah, Sultanate of Oman.

Youssef Shawki Moustafa

TUNIS: Liaison Officer Report 1984-1985

Les activités musicales ont connu une intensification appréciable au cours de l'année 1984/85, les concerts de musique tunisienne traditionnelle moderne et de variété, concerts de musique classique, organisation de festivals de musique, de congrès et colloques, échanges de groupes musicaux avec les pays frères et amis, représentent les axes d'une action solidement soutenue par le Ministère des Affaires Culturelles et visant essentiellement la propagation des différentes expressions musicales à caractère culturel, ainsi que la création musicale en Tunisie.

I. **Concerts de musique.** L'intervention du fonds de développement culturel créé par le Ministère des Affaires Culturelles a permis la multiplication du nombre des concerts donnés au cours de cette année 900.000 dinars (US\$600.000 environ) ont été dépensés pour l'organisation de ces concerts donnés par les différentes formations musicales nationales ainsi que par des groupes venus d'Afrique, d'Europe, d'Asie et d'Amérique qui se sont produits dans les villes et villages du pays dotés d'infrastructure culturelle.

II. **Festivals de musique.** La saison 1984/85 a été marquée par l'organisation de la 1ère semaine musicale tunisienne (Novembre 1984) 32 troupes musicales tunisienne de différentes tendances ont été sélectionnées pour y participer, elles ont donné 90 concerts à travers le pays. Cette manifestation qui a retenu l'attention du public et de la presse nationale s'insère dans le

cadre de l'action visant la promotion de la création musicale tunisienne et l'encouragement des ensembles musicaux professionnels et amateurs. Le festival de la chanson méditerranéenne, manifestation musicale biennale, a eu lieu au mois de Juillet '85. Le festival annuel du Malouf s'est tenu à Testour des troupes de Lybie, d'Algérie et du Maroc se sont produites dans le cadre de ce festival de musique essentiellement traditionnelle.

III. Congrès et colloques.

1. L'année 1985 a vu l'organisation à Tunis du 9ème Congrès de l'Académie Arabe de Musique. D'éminents musiciens et musicologues arabes ont participé à cet important forum. Trois thèmes ont été débattus à cette occasion: le premier se rapporte à l'enseignement musical dans le monde arabe, le second à la chanson arabe et de troisième aux chansons pour enfants.

2. Un colloque a été organisé en marge de la lière semaine musicale tunisienne, avec le concours de l'Union des Musiciens Tunisiens, il a porté sur le rôle des masse média dans la promotion de la musique en Tunisie.

3. Un autre colloque international s'est tenu à l'occasion du Festival international des arts populaires de Carthage (Juillet 1985) il a porté sur les rythmes et les instruments dans les musiques populaires.

4. Enfin le colloque bi-annuel Khémaies Ternane (1894-1964) a été organisé du 2 au 4 Novembre 1984 à Bizerte, ville natale de l'éminent musicien Tunisien. Le thème retenu pour cette édition a porté sur l'éducation musicale en Tunisie.

IV. Echanges de groupes musicaux. Partant du souci d'ouverture de la Tunisie sur les autres cultures un effort particulier a été déployé au cours de cette année dans le souci d'intensifier les échanges des groupes musicaux avec les pays frères et amis. Plusieurs groupes musicaux et musiciens arabes, européens et autres se sont produits en Tunisie (l'Orchestre Symphonique Tunisien, ensembles de musique traditionnelle de Turquie, d'Arabie Saoudite, de Syrie, Du Liban, de Lybie, ensemble de variété de France, U.S.A., Union Soviétique etc.). Des musiciens et des ensembles Tunisiens ont eu contre-partie visite bon nombre de pays et participé à des festivals internationaux: troupes nationale de musique (Algérie, Bahrein et Jordanie), Rachidia (Turquie, Algérie, Jordanie et France), ensemble de musique traditionnelle de Tunis (Espagne), troupe régionale de musique et danse de Jendouba (Italie, Turquie, Algérie). Des solistes se sont rendus en USSR, Canada, France, Italie.

Par ailleurs, la Tunisie participe activement et régulièrement à différentes rencontres internationales des organisations non gouvernementales (Académie Arabe de Musique, CIM, FIJM, ISME). Des experts ont pris part aux réunions des comités de l'UNESCO et de l'OMPI chargés de l'élaboration d'un texte juridique relatifs à la conservation et la protection du folklore.

A l'occasion du 82ème anniversaire du Président Bourgiba, une sélection des troupes des différents gouvernorats du pays se sont produites en compétition devant le Président qui a bien voulu d'écarter 25.000 dinars du prix aux troupes lauréates de ce concours annuel.

Kchouk Zeineb

YUGOSLAVIA: National Committee Report 1983-1985

The organized ethnomusicological work in Yugoslavia can be divided into three parts:

1. Research, i.e. field work: collecting, revising and writing of data - within the projects of those institutions concerned with vocal, instrumental, traditional and folk music as well as musical instruments and dance. These institutions are:

Belgrade: Department of Ethnomusicology (further DE) at the Institute of Musicology at the Serbian Academy of Sciences and Arts.

DE at the Faculty of Music, University of Arts.

Zagreb: DE at the Institute for Folklore Research.

Ljubljana: DE at the Institute of Slovene Ethnology, Centre of Scientific Research at the Slovene Academy of Sciences and Arts.

Skopje: DE at the Institute for Folklore "Marko Cepenkov".

Sarajevo: DE at the Academy of Music, University of Sarajevo.

Prishtina: DE at the Institute of Albanology.

In the Republic of Montenegro, research in traditional music is led by the Montenegrin Academy of Sciences and Arts in Titograd.

In the Voivodina (Novi Sad), no special institution or DE belonging to an institution exists. A collection of magnetic tapes with recordings of traditional and folk music is stored in the Museum of Voivodina in Novi Sad.

2. The second area consists of research and collecting of traditional music through radio and television centres in each of the republics and autonomous provinces of the SFR Yugoslavia. They collected a great deal of material. Their work is of particular significance for those regions where no scientific institutions dealing with traditional music and dance exist - i.e. in Montenegro and Voivodina.

3. Research of members of the folklorist associations in each of the republics or autonomous provinces. Their work is closely related to participation in the Congress of the Union of Folklorist Associations in Yugoslavia (UFAY), held every year in late September or early October, circulating the provinces. Papers dealing with traditional music are presented mostly in the Section for Ethnomusicology, some of them even at plenary sessions. The Proceedings of the First Congress of the Yugoslav Ethnologists and Folklorists (Zbornik 1. kongresa jugoslovenskih etnologov i folkloristov), i.e. the 30th Congress of the UFAY, held at Rogaska Slatina in October 5-9, 1983, published in Ljubljana in 1983, contains 13 papers read in the Section of Ethnomusicology.

Just before the above mentioned Congress, the Institute for Folklore Research in Zagreb arranged a meeting of ethnomusicologists from all over Yugoslavia at Stubičke Toplice near Zagreb with the intention to organize the exchange of information and cooperation among Yugoslav ethnomusicologists. On that occasion, the members of the Ethnomusicology Section of the UFAY (referred to further on as ES-UFAY) elected a Coordination Committee of the ES-UFAY, including members of each republic and autonomous province of the SFR Yugoslavia.

In Yugoslavia there exists no central institution for ethnomusicological research. Each of those mentioned above has its own respective territory, corresponding to the territory of the republic or autonomous province where it is situated. One of the first results of the cooperation of ethnomusicologists was an Information Bulletin "Ethnomusicology in Yugoslavia '83" published by the Institute for Folklore Research in Zagreb in 1984 (edited by Jerko Bezić in cooperation with the Coordinative Committee of the ES-UPAY acting as editorial board). The bulletin "Ethnomusicology in Yugoslavia '84" is in press. These bulletins, the first one solely in Slavonic languages, the second also with some English information, contain bibliographies, manuscripts and information about field work, research in progress, information about scientific and other gatherings of experts and the application of ethnomusicology, particularly through radio and television.

The number of active ethnomusicologists in Yugoslavia is constantly increasing. In the reported period it amounted to thirty qualified scholars. Two doctoral degrees in ethnomusicology were acquired, both in Macedonia. New records with original material were published in Serbia, as well as in the Autonomous Province of Kosovo, and in Slovenia. The latest result of the cooperation of Yugoslav ethnomusicologists can be found in "The Proceedings of the Meeting of Ethnomusicologists on the Occasion of the European Year of Music, 1985, Zagreb, July 22-24, 1985" which contains fifteen contributions dealing with traditional music of ethnic minority groups within the SFR Yugoslavia and the neighbouring countries (Italy, Austria, Hungary, and even the German Federal Republic) and was published by the Institute for Folklore Research, Zagreb with Jerko Bezić as the editor.

Jerko Bezić
July 28, 1985

9th MEETING OF THE ICTM-STUDY GROUP ON ANALYSIS AND SYSTEMATISATION

The Ninth Meeting of the Study Group took place in Puerigg, Austria, May 20 - 26, 1984 by invitation of the Institut für Musikethnologie at the Hochschule für Musik und Darstellende Kunst in Graz with Prof. Wolfgang Suppan acting as host. Themes of the meeting were: rhythm and metre in traditional music cultures and in dance music. 30 papers were presented by authors from 17 countries (Albania, Austria, Brazil, Bulgaria, Czechoslovakia, FRG, GDR, Greece, Hungary, Iceland, Iraq, Poland, Rumania, Spain, Sweden, Switzerland, Yugoslavia) and elsewhere. Four of the papers dealt with general considerations concerning the basic phenomena of musical time, esp. rhythm, metre and tempo. Twelve lectures were devoted to the rhythmic-metrical analysis of selected music materials from Albania, Brazil, Bulgaria, Egypt, Greece, Hungary, Iceland, Rumania, Yugoslavia and elsewhere. Results of experimental analytical studies and procedures were the focus of four papers using musical examples from Austria, Brazil and Egypt. A series of reports touched the second theme, esp. those concerned with historical dances and their connection with folk dance music (Brazil, Hungary, Slovakia); folk song genres were presented from the point of view of their rhythmic-

metric structure (epics, gangas). Many of the authors from the Balkan region tried to reconstruct the development of irregular rhythmic and metric structures within their own folk music cultures. Comparative aspects were also discussed.

Of great interest were discussions centering on such common questions as definitions and distinctions of musical time on different structural levels of music-text relations. Here two aspects were pointed out:

1. the prosody system of different languages and their influence on musical rhythm and metre;
2. the stanza structures and their different forms and combinations.

Results of the meeting that were emphasized at the closing included the wish for more research on the human-anthropological base of rhythm and metre, and for the use of special statistical procedures for getting into grip the different rhythmic systems of Africa, Asia or Europe. We have to beware of historical, regional, functional, and socio-cultural factors determining the rhythmic-metric diversity of ethnic music.

The papers of the Ninth Meeting of the Study Group will be published in cooperation with the Institut für Musikethnologie (Graz) and the Slovak Academy of Sciences.

The Study Group wishes to express its gratitude to Professor Wolfgang Suppan for the great care he took to prepare the best working conditions for this meeting in Puerigg, Austria.

The Tenth Meeting of the Study Group on Analysis and Systematisation will take place in 1987 in Freiburg i. Br., West Germany, by invitation of the Deutsches Volksliedarchiv.

Oskár Flscek

ICTM STUDY GROUP ON MUSIC OF OCEANIA

Since the 1983 ICTM Conference in New York, and stimulated by a delightful gathering at the home of Dorothy Sara Lee and subsequent appointment by the Executive Board of Barbara Smith as Chair (a position she accepted on a short-term basis only), the Study Group of Oceania has grown to include 31 members. The Group's interest continues, as initiated at the 1977 IFMC Conference in Honolulu, to embrace Polynesian, Micronesian, Melanesian (and Papuan) and Australian Aboriginal musics. During the past year, the Group's principal activity has been communication through a series of Circulars about publications, research and other activities of its members, as well as notices and reports of events relevant to their interests. Participants in the Westpolynesian Genre Project met once, as they have occasionally for several years, each time focussing on a particular aspect of these musics or their contexts.

Arrangements had been made for all members of the Study Group who had indicated their intention to attend the Fourth Pacific Festival of Arts (scheduled for December 8-22, 1984, in Noumea, New Caledonia) to be invited as Official Observers to the Colloquium "Arts of the Pacific: Changes, Conservation and Possibilities," organized jointly by the Festival Committee's Carre four Technique et Scientifique and the East-West Center's (Honolulu) Institute of Culture and Communication. The festival,

postponed due to social and political unrest in the host country, was re-scheduled for June 29 - July 13, 1985, in Tahiti, but could not include the Colloquium, so that only an informal meeting of a few Study Group members could take place. An attempt will be made to organize a Meeting for the Study Group within the next two years.

Barbara Smith

STUDY GROUP ON COMPUTER RETRIEVAL (in formation)

During the 28th Conference in Stockholm, the Special Session on "Computers and traditional music: the use of digital equipment in information retrieval, exchange and analysis" organized and chaired by Dieter Christensen, attracted much attention. What was to be an informal ninety-minute roundtable discussion turned into three very busy sessions. In his introduction, Professor Christensen limited the theme to the use of computers in retrieving information on materials in ethnic sound recording archives and similar institutions, excluding digital sound recording technology and the use of computers for transcription and analysis of music was excluded from the present discussion. He then gave a brief introduction to WIRTM, the World Inventory of Recorded Traditional Music, a part of the UNESCO Music in the Life of Man Project. WIRTM is intended to facilitate world-wide information exchange about sound recordings of a given people, ethnic group, music category, musical instrument, etc. The inventory will cover as many institutional and private collections as possible and will index commercial and field recordings in all formats. It will contain information on the collector, the time and place of collection, ethnic groups, genre, musical instruments, performers, supporting documentation, present location and availability of recordings. All information will be stored and can be searched by computer. Hopefully, WIRTM will be compatible with other ethnic sound recording databases which are currently being developed.

Wolf Dietrich gave a presentation entitled "A Data Base System for Documentation of Recorded Ethnic Music" which concentrated on the use of a commercial database program STAIRS by IBM. He described how computer information is stored by STAIRS in various "fields." Formatted fields contain numerical data, such as dates of acquisition, publication and recording, while paragraph fields contain textual data, such as record title, location, ethnic group, performers, musical instruments, comments on the technique of performance, musical form, and the quality of documentation. He then described the various searching strategies which allow the user to find all documents containing a specific combination of terms. STAIRS also provides the user with a variety of useful functions, such as search, select, rank, browse, and sort. It is internationally available, and has high compatibility with IBM hardware.

Helmut Schaffrath's presentation, "ETNO: A Database on Ethnic Music", told how the STAIRS program had been adapted to the specific use of searching documentation on ethnic music recordings. He showed an example of a typical search on the database already in operation at the University of Essen, by searching for "qin" pieces whose origins are in Asia. Using the

terms "qin" and "Asia", the computer searched all the documents containing both terms, and it automatically searched the alternate spelling, "ch'in". The computer then gave a count of the documents containing these terms. The user can limit the search further or can browse the documents located. Finally, the computer generated an ordered list of the documents with complete information.

Each sound recording in the system is documented thoroughly. As Professor Schaffrath's handout read: "Database ETNO contained approximately 3000 documents and 500.000 informations in Mai 1985. ... To collect the data necessary for complete documents ... one person may work for one year on a maximum of 250 records (disks), most of which contain between 10 and 15 cuts. This means, for instance, that the total stock of the Berlin 'Institut für Vergleichende Musikwissenschaft' could be stored within 20 years by one person or in five years by four persons, etc." Cooperation among institutions in sharing documentation and cataloging will reduce the burden of inputting such a vast amount of data. This can be accomplished through existing networks, such as the DFN (Deutsches Forschungnetz) and the EARN network in Europe, and hopefully be expanded to include networks and institutions in the United States and other parts of the world.

The first computer session created such interest that the room was full to capacity, and the topic had scarcely been covered in the ninety minutes allotted. It was decided to convene a second session on the topic during the Helsinki part of the Conference.

At the second session, scholars from the UCLA Ethnomusicology Archive described their work on a computerized catalog of their collections. Nora Yeh, Assistant Archivist, gave a detailed presentation of the procedures used in obtaining and cataloging materials. The Ethnomusicology Archive is part of the UCLA library system, which has a campus-wide database called ORION. This local database is compatible with a national bibliographical network, OCLC. At the Archives, recordings are cataloged following standard library cataloging rules established in AACR II (Anglo-American Cataloging Rules, 2nd edition, 1979) and using MARC Formats (machine readable forms) developed by the Library of Congress for sound recordings. These MARC formats have been adapted for use with ethnic commercial sound recordings and field recordings. The Ethnomusicology Archive has received a grant from the National Endowment for the Humanities (NEH) for the period April 1984 to March 1987 to catalog the collection on computer. They must develop standards for ethnic sound recording cataloging which are compatible with ORION and OCLC, and which can therefore be used in a library context nationwide.

Mark Forry, the Archives' cataloger, described relevant aspects of his work. Ethnomusicologists generally want subject access to materials, but the existing Library of Congress Subject Headings for music are inadequate for ethnic sound recordings. At UCLA, they have adapted and expanded subject access to include musical instruments, musical genres, performance techniques, schools (lineages of musicians), contexts (weddings, funerals, births, initiations...), ensembles (such as Tamburitza), time patterns, modes, ethnic groups, geographic names, and other *addenda. They are also producing an authority file

for ethnomusicological terms. An authority file, in the library sense, establishes the standard form that a library will use for a specific term, and the "authority" from which the term was taken. In this instance, the Appendix A (volume 20) of the New Grove Dictionary (6th edition, 1980) provided the beginning for the file and new terms are added as needed, taken from other "authorities." For example, tribal names have come from the George P. Murdock Ethnographic Atlas. Variations in spellings can easily be stored on computer, which leads the way from the non-preferred to the preferred spelling. Also, it is quite easy to add to or update a computerized authority file.

Because of insufficient time for discussion, a third session was scheduled to follow the closing ceremonies of the Conference in Helsinki. The third session had the fewest participants, but perhaps the most fruitful discussion.

Helga Thiel, media archivist at the Technical University of Vienna, gave a presentation on "Categories for a Databank" which were described as "helpful in locating field projects within the cultural policy of a country." The categories included specific information on funding sources, status, field methods and recording techniques for each project.

The discussion during the third session took many directions and touched on many important issues. I shall briefly summarize what I perceived to be five main issues.

1. What purpose will these systems serve?

This is the issue of using a computer in an archival setting in the first place. Computers are able to organize, store, and locate information precisely and quickly. They also make possible the rapid sharing of information through networks. What purpose will our database network serve? There was general agreement on at least three areas: First, to locate rare or unusual materials wherever they may be; second, to search specific subjects with thoroughness, precision, and ease; and third, to share the workload in cataloging similar materials.

2. How can we make these systems compatible?

With many different institutions currently creating their own databases, it is necessary to tackle this question soon. The issue really has two parts: The first is what kind of hardware (computers) and software (programs) will be used? The second part is that of conceptual compatibility, which is determined by the nature of the information included, and by those doing the work.

3. What type of information should be included?

There were almost as many responses to this question as people present. A general consensus appeared to be that we must agree on at least a minimum of common information categories ("fields"), so that the various systems will be compatible. From there, it would depend on the needs of individual institutions.

4. How can we standardize the terminology used?

This is a difficult question, but one which must be addressed to have successful information sharing. Should we use emic or etic terms, or perhaps a mixture of both? What should we use as "authority"? It was suggested that we establish an interna-

tional authority file, perhaps to generate a thesaurus of terms which can be agreed upon. Such work has already been undertaken to form the Appendix 2 of the New Grove, and is being planned as part of the Music in the Life of Man project.

5. How do we control access to information?

At some point in our planning, we must address the question of information security. The laws on what type of information is allowed to be given and to whom are likely to be different from country to country. How do we protect the rights of informants, performers, and collectors? We must consider approaches to information security from an international perspective.

The third session ended with a proposal to form a study group on computer retrieval. Professor Helmut Schaffrath was nominated to serve as chair. I was informally asked by Professor Christensen to write up a report of the computer sessions, and was later nominated to act as secretary of the study group.

Carl Rahkonen
Helsinki, Finland
September 20, 1985

ICTM MEETING CALENDAR

- 1986 3-6 April 12th Annual Conference of the ICTM UK Chapter
Belfast, Theme: "Fieldwork"
Information: Annette Sanger (Anthropology
Dept., Queen's University, Belfast,
Northern Ireland BT7 1NN)
- 1986 12-16 May 5th ICTM Colloquium "Crosscultural Processes
Lisbon - The Role of Portugal in the World's
Portugal Music since the 15th Century"
Programme Chair:
Prof. Salwa El-Shawan Castelo Branco
- 1986 9-15 June 1st Meeting of the ICTM Study Group on
The Hague Iconography
Netherlands Theme: "Methods in Musical Iconography"
- 1986 9-15 July 6th ICTM Colloquium "Traditional Music and
Newcastle, Tourism"
Jamaica Programme Chair: Dr. Adrienne Kaeppler
Local Arrangements: Olive Lewin
- 1986 September 9th Meeting of the ICTM Study Group on
Orta Folk Musical Instruments
Italy
- 1986 18-28 Aug. 7th ICTM Colloquium "Crosscultural Processes
Salalah - The Indian Ocean as a Passageway of Musical
Oman Traditions"
Programme Co-chairs: Prof. Y. Shawki Moustafa
Prof. Dieter Christensen
Local Arrangements: Prof. Y. Shawki Moustafa
- 1987 May 10th Meeting of the STG on Analysis and
Freiburg Systematisation of Folk Music
FRG
- 1987 July/Aug. 29th Conference of the ICTM
GDR Themes to be announced
Programme Chairman: Prof. Erich Stockmann

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