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

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Iconography of Traditional Music: Prof. Tilman Seebass (USA)

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OBITUARY

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

Prof. Lois Ibsen al-Faruqi, professor of religion and the arts at Temple University, Philadelphia, and member of the ICTM Programme Committee for the Salalah Colloquium, killed by an intruder in her home on 27 May, 1986

Dr. Lu Ping-chuan, Liaison Officer for Hong Kong, Director of the Chinese Music Archive at the Chinese University of Hong Kong, died in March 1986 of a heart attack

Dr. Raina Katzarova-Kukudova, in 1984 (rather than in 1985, as previously announced), in Sofia/Bulgaria.

Second Notice

INTERNATIONAL COUNCIL FOR TRADITIONAL MUSIC

TWENTY-NINTH CONFERENCE

BERLIN - GERMAN DEMOCRATIC REPUBLIC

July 30 - August 5, 1987

The INTERNATIONAL COUNCIL FOR TRADITIONAL MUSIC has pleasure in confirming that its Twenty-Ninth Conference will be held from July 30 to August 5, 1987, in B e r l i n , German Democratic Republic, by invitation of the GDR National Committee of the ICTM.

THEMES OF THE CONFERENCE

The following themes have been established for the Conference:

1. **TRADITIONAL MUSIC AND CULTURAL IDENTITY**
2. **FORTY YEARS IFMC/ICTM**, AND THE DEVELOPMENT OF ETHNOMUSICOLOGY

In addition, there will be presentations of new research outside the main themes, as well as sessions on the work of various ICTM Study Groups.

The Programme Committee reserves the right to accept those proposals which, in their opinion, fit best into the scheme of the conference. Members will be notified as close as possible to January 1, 1987, whether or not their proposals are accepted. Members whose proposals are accepted will be asked to send two copies of an **abstract** of their paper to the Programme Chair **by March 1, 1987.** The abstract should be no more than two typewritten pages including illustrations (music examples, diagrams etc.).

Papers may be read in English, French or German. In order to assure opportunity for discussion, each presentation will be allowed a **maximum of twenty minutes.** A number of panels and round-tables will also be included in the conference programme.
Please note that membership in good standing for 1987 is required of all active participants in the Conference.

RECORDINGS AND FILMS

Members are invited to present, with short commentary, recordings and films of special interest. Proposals including **detailed technical specifications of equipment needed** should be sent to the Programme Chairman as soon as possible. Please **bring your recordings, films and video tapes with you** to the Conference. **Do not send these materials by mail !**

WORKSHOPS

The Conference will include workshops in the following categories:

1. Performance (vocal, instrumental, dance)

2. The manufacturing of traditional and neo-traditional musical instruments.

Members wishing to offer a workshop should send a proposal including space and equipment requirements to the Programme Chairman at the above address.

SPECIAL MEETINGS

A limited number of smaller rooms will be provided for informal discussion. Groups who wish to avail themselves of such rooms during the Conference should write to Erich Stockmann, specifying the purpose as well as the amount of time and approximate number of seats desired. Space will be made available also for members who wish to continue discussion of session papers, round-tables, recordings and films.

EXHIBITS

There will be exhibits of books, records and musical instruments open throughout the Conference. Members who wish to have books or other pertinent items displayed should bring them in person. Exhibits should be arranged with Erich Stockmann.

GENERAL ASSEMBLY

A General Assembly of the International Council for Traditional Music will be held during the Conference, at a time to be announced.

REGISTRATION FEES

Regular	US $50.00
Student	US $20.00

SPECIAL EVENTS

Arrangements include concerts, receptions and a dance evening, details to be announced in the April 1987 Bulletin.

EXCURSION TO POTSDAM

An optional one-day excursion to Potsdam is scheduled for Sunday, August 3, 1987. Travel will be by bus, and the excursion includes visits to historical places and museums as well as lunch, at a fee of US$ 20.00 to be remitted with conference registration.

ACCOMMODATION, VISA, MONEY EXCHANGE

Accommodation will be arranged in INTERHOTELs in the center of Berlin, at the following rates (in Marks):

Single bed room	M 103,— - 160,—
Double bed room, single occupancy	M 130,— - 180,—
Twin bed room, double occupancy	M 171,— - 240,—

Prices (subject to change) are per room and include breakfast. Single bed rooms are in short supply, and it is suggested that you arrange for sharing a room with another participant. Participants from non-socialist countries pay the equivalent in hard currency, at the exchange rate of the day.

Since the Conference coincides with the celebration of the 750th Anniversary of Berlin, it is **extremely important that you mail your completed registration form very soon.** To assure you of the above facilities, your completed reservation form must be **received in duplicate on or before 3 April, 1987** at

Sekretariat Internationale
Nichtstaatliche Musikorganisationen
Leiziger Str. 26
Berlin 1086
GERMAN DEMOCRATIC REPUBLIC

Cancellations of room reservations must be received at the above address by 15 May, 1987.

Visa will be arranged by the host as single-entry visa for the duration of your planned stay during the Conference. The visa fee and the usual requirement of a minimum currency exchange per day **have been waived.** Your completed registration form, if received on or before 3 April 1987, will constitute your visa application.

Exchange of Currency is handled by official agencies; INTERHOTELs are authorized to exchange convertible currency and to accept traveller checks and the following credit cards: MasterCharge, AMEXCO, Diner's, Eurocard, JCB.
The exchange rate of the Mark of the GDR is tied 1:1 to that of the German Mark (GFR). It therefore fluctuates against the US Dollar and other convertible currencies with the German Mark.

TRAVEL IN THE GDR

Arrangements for travel in the GDR before or after the Conference may be made by writing directly to

Reiseburo der DDR
Alexanderplatz 5
Berlin 1026
German Democratic Republic

Programme Committee

Erich Stockmann (Chairman),

Dieter Christensen,
Oskar Elschek
Balint Sarosi
Ricardo Trimillos

Local Arrangements:

Erich Stockmann
(Chairman)

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

NEW MEMBERSHIP AND SUBSCRIPTION RATES SET

After six years of maintaining membership and subscription rates in the face of inflation and expanding services, the Executive Board of the Council has established a new dues and subscription schedule. The increase became necessary in order to balance a projected budget for the coming years that will permit the continuation of the Council's publication and conference activities at the current level. Since 1980, the size of the Yearbook has more than doubled; so have the volume of supplementary publications, the ICTM Bulletin and the directories. The number and scope of meetings - the ICTM Colloquia were first introduced in 1982, Study Groups and their meeting have burgeoned since 1981 - and the increased cooperation of the Council with other international organizations and projects all have added to the financial obligations of the Council as they have to the extent and depth of services and opportunities that the Council offers its members and the world community of music scholars and practitioners.

The new dues schedule becomes effective with the year 1987. Membership and subscriber invoices as they are mailed with the October and April Bulletins will reflect the dues increase; back dues for 1986 and earlier years will still be charged at the old rate. Members who have already paid in advance for 1987 will not be charged the difference. The new rates are as follows:

Ordinary Members	US$ 25.00
Student Members	15.00
Supporting Members (minimum)	50.00
Joint Members	40.00
Corporate Members	100.00
Institutional Subscribers	28.00

YEARBOOK FOR TRADITIONAL MUSIC RECEIVES SUPPORT

Publication of volume 18/1986 of the Yearbook for Traditional Music is supported, in part, by a grant of US $5,000.00 from the UNESCO Participation Fund, through the Swedish National Committee of the ICTM. This volume presents results of the 1985 ICTM Conference which was held in Stockholm and Helsinki.

WIRTM PILOT STUDY COMPLETED

A pilot study to test the feasibility of a World Inventory of Recorded Traditional Music (WIRTM) in the form of a computer database has been completed at the Secretariat and Columbia University's Center for Ethnomusicology, under the direction of Prof. Dieter Christensen. The WIRTM database contains information on more than 1,500 collections of recorded traditional music. The work was undertaken under a grant to ICTM from the UNESCO Fund for the Development of Culture and is being continued in cooperation with the UNESCO project *Music in the Life of Man.*

DIRECTORY OF INTERESTS AND PROJECTS, 2nd Edition

As previously announced, a substantially revised edition of the ICTM DIRECTORY of Interests & Projects (1985) is scheduled for publication in April, 1987. New entries as well as changes in the content of the current listing must be received at the ICTM Secretariat by 15 March, 1987.

You are encouraged to review your entry and to send your revisions to the New York office as soon as possible. Please note that the directory will only list ICTM members in good standing.

Comments on the directory and suggestions for its improvement are welcome.

NEWS FROM ICTM NATIONAL COMMITTEES

The newly formed ICTM National Committee in Switzerland has elected Dr. Brigitte Bachmann-Geiser (Sonnenbergrain 6, 3013 Bern) to the presidency of the NC. Monsieur Laurent Aubert (Geneva) and Prof. Dr. Max Peter Baumann (Bamberg/GFR) were elected vice presidents.

At the Danish National Committee of the ICTM, Lisbet Torp was elected chairman in April, 1986, after Birthe Traerup's resignation. Henning Urup is secretary and Anca Giurchescu is treasurer. The National Committee is planning, for Spring 1987, a one-day symposium that will bring together representatives from various university departments, archives, the Danish Radio, as well as the folk music and folk dance movement.

ICTM COLLOQUIUM *TRADITIONAL MUSIC AND TOURISM* HELD

The Fourth ICTM Colloquium was held in Kingston and Newcastle, Jamaica, from 10-14 July, 1986, on the theme *Traditional Music and Tourism.* The thirty participants from Austria, Barbados, Cuba, the German Democratic Republic, India, Jamaica, Republic of Korea, Sweden, the United Kingdom, and the USA - including Hawai'i - took good advantage of the ideal working conditions offered by the generous

hosts in the comfortable, relaxing setting of the Blue Mountains. A detailed report on the Colloquium appears in Yearbook for Traditional Music 18/1986.

The results of the ICTM Colloquium *Traditional Music and Tourism* are now being prepared for publication under the editorship of Dr. Adrienne Kaeppler, the programme chairman of the meeting.

ICTM STUDY GROUP ON FOLK MUSICAL INSTRUMENTS MEETS IN ITALY

The 9th Meeting of the ICTM Study Group for Folk Musical Instruments was held 10 - 15 September, 1986, in Orta San Giulio, Italy, thanks to the initiative of Roberto Leydi, and by invitation of the Italian National Committee of the ICTM and the Civica Scuola d'Arte Drammatica Milano. The circa forty participants from twelve countries discussed "Manufacturing processes for Folk Musical Instruments: norms and individuality" and "Italian Folk Musical Instruments". A detailed report is in preparation for volume 19/1987 of the YEARBOOK FOR TRADITIONAL MUSIC.

IMS SYMPOSIUM IN AUSTRALIA 1988

The ICTM has agreed to co-sponsor a Symposium of the International Musicological Society, to be held in Melbourne from 28 August to 2 September, 1988, and hosted by the Musicological Society of Australia in honor of Australia's Bicentennial Celebrations. Symposium Director is ICTM member Dr. Margaret Kartomi, Department of Music, Monash University, Clayton, Victoria 3168, Australia.

The main themes of the symposium are (a) *Music since ca 1960* (b) *Cultural Interaction Through Music*, and (c) *Analogy - relations between musical and non-musical structures in the building of theories or in the application of musical practices.* The deadline for submitting abstracts of ca 300 words is 30 November, 1987. Program plans include a session on Oceania to be convened by ICTM-members Barbara Smith and Florian Messner, and one on Australian Aboriginal Music to be convened by Stephen Wild, as part of the IMS Symposium.

The ICTM Study Group on Oceania is preparing to meet immediately after the IMC Symposium at Deacin University, Belmont, Victoria, by invitation of Dr. Florian Messner od Deacin University. The Pacific Arts Festival, a major display of traditional expressive arts in the contemporary life of Pacific nations, is expected to be scheduled in Townsville, North Queensland, Australia during the same time period.

REPORTS

1986 MEETING OF THE EXECUTIVE BOARD

The 67th Meeting of the Executive Board was held July 14-17, 1986 in Newcastle, Jamaica, in conjunction with the ICTM Colloquium on Traditional Music and Tourism, and by invitation of The Hon. Edward Seaga, Prime Minister of Jamaica. Board Members President Prof. Dr. Erich Stockmann (chair), Prof. Ranganayaki Ayyangar, Secretary General Prof. Dieter Christensen, Miss Olive Lewin, Dr. Krister Malm, Prof. Dr. Wolfgang Suppan and Prof. Ricardo Trimillos attended.

The Secretary General reported on membership development, which has continued its upward trend at too slow a pace to offset the costs of burgeoning activities that the Council offers its members and increased services that it renders the world community of music scholars and practitioners. Rather than curtailing the publication and conference endeavors of the Council to maintain a balanced budget based on the current membership rates, the Board decided to raise membership fees to the rates announced in this Bulletin. These new rates will become effective on January 1, 1987. The Council's membership and Yearbook subscriber rates were last increased in 1980 (effective 1981). That it has been possible to keep ICTM membership fees as low as they have been and still are is largely due to the substantial support that the Council has received and is receiving from many individuals, institutions and governments all over the globe. The Board deeply appreciates the contributions made to its work.

The Board evaluated the current state of preparation of planned meetings for the period 1986-1989 which are or will be announced in the ICTM Meeting Calendar. These include, in addition to the ICTM World Conferences in 1987 and 1989, a number of ICTM Colloquia and Study Group meetings. It reviewed the work of the established ICTM Study Groups and voiced support for those currently in formation, the study group on music and gender and the study group on computer retrieval.

Prof. Ricardo Trimillos has accepted the Board's invitation to serve as Guest Editor for volume 19/1987 of the Yearbook for Traditional Music.

The Board reviewed in detail the ongoing cooperation of the ICTM with other international organizations and considered a number of new proposals, affirming or approving joint ventures with the UNESCO *Music in the Life of Man* project, the FIJM, IASA and the International Musicological Society.

Drs. Ranganayaki Ayyangar (India), Mapopa Mtonga (Zambia), and Tsao Pen-yeh (Hong Kong) were appointed ICTM Liaison Officers for their countries.

STUDY GROUP ON ETHNOCHOREOLOGY – Meeting May 1986

From May 7 through May 11, 1986, the ICTM Study Group on Ethnochoreology met in Neubrandenburg / German Democratic Republic, by invitation of the GDR National Committee of the ICTM. The working sessions were organized by Rosemarie Ehm-Schultz and attended by Prof. Erich Stockmann, the president of the ICTM.

The theme of the meeting, *Folk Dance Research Today: experiences - results - problems*, was chosen to encourage, through a general assessment of the field, the establishment of contacts and exchanges among oldtimers and newcomers, and to re-activate the work of the Study Group as a whole. The papers that were presented succeeded in giving a comprehensive insight into the field of ethnochoreology, from a survey of its development as a field of scholarly inquiry to studies of dance processes and analyses of the structure of dance.

Roderyk Lange (Jersey, U.K.) presented a paper, *Trends of Contemporary Folk Dance Research*, on the historical development of ethnochoreology from the beginning of this century to our times. Over the years, the study of dance has been approached from different angles (anthropological, phenomenological, structural, sociological, etc.) each of which has contributed to the clarification of dance as a complex cultural and social phenomenon. Lange argued that, although strongly related to other disciplines of the humanities, ethnochoreology has reached the state of an independent science with its own theory, methods, and research tools, and hence, should be regarded as such.

Grazyna Dabrowska (Poland) used Poland as an example in her paper *Problems in Contemporary Ethnochoreological Research - a Presentation based on Twenty-five Years of Scientific Work* to draw attention to two different situations which dance research had or has to confront:

a) the tangible documentation of traditional dance material in a given social context in which dance has a well defined function and significance, versus

b) traditional dance to be studied in a contemporary society where it has lost its previous attachment to rituals and ceremonies and has taken on new values and hence, serves different purposes.

Dabrowska questioned which aspects should be studied within a recorded dance material or contemporary dance event - and for what purposes. Should we focus on material suitable for education or for stage performances, or the strengthening of national/ ethnic identity, or should we study the sources and the contemporary dance processes for a better understanding of the role and place of dance in a given social/cultural context?

In her paper, *Dance Text and Context. Aspects of Choreological and Anthropological Dance Research*, Anca Giurchescu (Denmark) introduced the concept of "cultural text" to the study of dance in an attempt to integrate on a theoretical and methodological level all the dimensions which may define dance as a coherent and dynamic factor of culture. Dance is considered a communicative process, realized by the interaction of several languages. The production as well as the interpretation of texts are based on the principles of contextuality and inter-textuality. Thus, dance text research may

begin with the study of the event and the explicit and implicit circumstances of its production, followed by the study of the actualized dance "discourse" (series of dances, cycles, etc.). Studying dance in terms of cultural texts helps to consider all the component elements of text (structure, form, function, and significance) and all the factors that determine its production (interpreters, onlookers, circumstances); it looks at a given social-cultural system as an example where each text production makes sense when related to other texts.

The cultural analysis carried out by Owe Ronström (Sweden) on the Yugoslav community living in Stockholm (*The Role of Music and Dance in the Building of an Ethnic Community*) tried to answer the question when (under which circumstances) and how this population builds up a sense of being an ethnic group with its own cultural identity. In the process of group structuring and the establishment of self-value and self-esteem, dancing, music making, and other non-verbal means of expression (such as sports activities) play important roles. Ronström has studied dance in two different contexts,

a. organized stage performances for national holidays and festivities, where folk dances function as a stereotyped national symbol, and

b. the vernacular cultural event, the *sabava*, in which the performance of folk dances forms an integrated part of a more complex process.

Based on his analyses and experiences with Yugoslav immigrants in Stockholm, Ronström tries to develop a specific technique for the study of "sound and movement gestalt".

Heike Müns (GDR) spoke about *Folk Dance and what the People Dance* and presented a film based on the case study of a German community in a mixed Hungarian village in the Baranya region. The co-habitation of Germans and Hungarians throughout two centuries has led to the penetration of Hungarian elements into many aspects of the traditional German culture, including dances. Müns notices that in order to present an "authentic" German repertoire at festivals, long-integrated elements of Hungarian influence are removed from the dances and imported dances are added. Thus, there exists a schism between what the people themselves dance and what is projected as being representative of local German dance culture.

Lisbet Torp (Denmark) presented *A Comparative Method Applicable to the Analysis and Systematization of European Chain and Round Dances*, which is based on her structural analysis of a comprehensive empirical material of European chain and round dances. From this material Torp has extracted a number of main structural features which appear in the make-up of all the step patterns of the examined dances. In addition, she uncovered the compositional techniques applied in the establishment of subcategory patterns. The method makes it possible to classify the majority of the existing chain and round dances into seven main categories with a number of subcategories. The collected data concerning the ca. 1300 registered dances have been organized into altogether 38 parameters, including a.o. information concerning informants, time and space of recording, context, type of accompaniment, music and dance relationship, meter, structural analysis, and principles of variation. The systematization enables electronic data processing of the material.

Based on his previous studies and experiments concerning the various systems of dance notation, Bill Reynolds (Denmark), in his *Introduction to a Debate on Dance Notation*, concluded that three main criteria can be extracted from the existing dance notation systems: a) syntax (signs/symbols used in notation), b) semantics (how the notation relates to the movement) and c) pragmatics (the practical aspects of a system in terms of its use). Reynolds further concluded that out of the approximately 70 published notation systems, not one meets all three criteria to the full extent and that there is much subjectivity involved in dance notation. He pointed to the importance of the relationship between external and internal perception of movement for an adequate understanding and notation of dance. Although he considers Labanotation the most adequate system he found that further methods will have to be developed in the notation of ethnic dance.

At the end of the meeting it was decided that future activities should be organized by Rosemarie Ehm-Schultz (GDR) as chairman and Roderyk Lange (U.K.) and Lisbet Torp (Denmark) as co-chairmen. The Study Group plans to meet every other year, with the next meeting to be organized by Lisbet Torp in Copenhagen (DK) in 1988. Additional sessions are to be scheduled in conjunction with ICTM Conferences. Hence, the Study Group encourages the submission of papers on dance research in relation to the theme of the forthcoming ICTM Conference in Berlin in 1987, during which a dance session will be organized by Anca Giurchescu, Denmark.

The papers presented at the Study Group meeting in Neubrandenburg are soon to be published in the GDR.

August 1986 Anca Giurchescu, Lisbet Torp

ICTM STUDY GROUP ON ICONOGRAPHY OF TRADITIONAL MUSIC

The first meeting of the ICTM Study Group on Iconography of Traditional Music took place in The Hague, Netherlands, from June 10th to 13th, 1986. At the invitation of the chairman, Tilman Seebass, participants from ten countries met at the Haags Gemeentemuseum to read and discuss papers covering a wide range of topics, listed below. Abstracts of most papers were circulated in a booklet that will be of lasting value. Nearly all presentations were illustrated by slides or other pictorial material, most of it newly prepared.

Local arrangements were directed with gracious hospitality and organizational skill by Onno Mensink, chief curator of the Museum's music department, and by Magda Kyrova, curator of its musical iconography section, which functions as headquarters for the Dutch RIDIM Committee. In addition to the official program, participants enjoyed a variety of social functions that contributed greatly to the success of the conference. These events included a tour through the collection of musical instruments and a special exhibition of Japanese prints and early photographs of musical subjects in the Museum. Excursions were made to the delightful miniature town of Madurodam and to the National Museum van Speelklok tot Pierement in Utrecht, where the director led a private tour and demonstrated the collection of musical automata. The Gemeentemuseum hosted a reception for the Study Group and also supplied a subsidy for meals and ample refreshment during the meetings.

Housing was provided at reduced rates in a charming small hotel near the beach at Scheveningen. Following suppers at various ethnic restaurants, the group gathered at the hotel for evenings of relaxed conversation and entertainment, including spontaneous performances of traditional music on instruments brought along by several participants. One evening was devoted to discussion of iconographic documentation (ICONCLASS and RIDIM) and questions of computer application and software. At all times the meeting was distinguished by a spirit of collegiality and mutual respect.

At the conclusion of the conference the chairman proposed biannual meetings of the Study Group in years alternating with ICTM World Conferences. He requested suggestions for future topics and encouraged institutional offers of hospitality, noting that the subject of each conference would determine who would be invited to participate. Expressions of research interests will be welcomed.

At this inaugural meeting, the participants and their papers were as follows:

Joep Bor (Netherlands), *How important is iconography in the history of bowing in India?* [dealing chiefly with the sarinda and sarangi, showing literary sources to be more relevant than pictorial ones]

Marianne Bröcker (GFR), *The role of medieval pictures in the revival of the hurdy-gurdy* [concerning models for modern construction]

Leendert Couprie (Netherlands), *An outline of ICONCLASS* [the extensive iconographic classification system published by the Royal Netherlands Academy of Arts and Sciences]

Oskár Elschek (Czechoslovakia), *Classification, typology and interpretation of iconographic sources in organology*

Febo Guizzi (Italy), *Visual message and music in cultures with oral tradition* [indicated by anthropomorphism in double pipes]

Magda Kyrova (Netherlands), *'Chorea mundi': historical evidence or pictorial tradition* [analysis of a genre of emblematic dance images]

Laurence Libin (USA), *Musical iconography in the National Geographic Magazine* [a readily available photographic archive]

Onno Mensink (Netherlands), *Change of medium - continuity of method? An evaluation of Japanese woodcuts and photographs as iconographic sources*

Karel Moens (Belgium), *Function of musical instruments of itinerant musicians in 16th- and 17th-century moralistic prints and paintings from the Low Countries*

Dale Olsen (USA), *The pipers of Etruria: a model for research in music iconology* [discussing basic principles of methodology]

Walter Salmen (Austria), *Iconographic problems in relation to the pictorial theme of the 'Peasant's Dance'* [proposing a classification of dancers' positions]

George Dimitri Sawa (Canada), *Discrepancies between texts and illuminations in medieval Arabic and Persian manuscripts*

Tilman Seebass (USA), *The role of iconography in the reconstruction of music history of non-literal traditions* [exemplified by Indonesian and medieval European sources]

Mark Slobin (USA), *Icons of ethnicity: looking at Euro-American musics* [the changing role of Klezmer music in America revealed by sheet music covers and record jackets]

Nico Staiti (Italy), *Identification of musical instruments and symbolic nature of figures: shepherds in 'Adoration of the Shepherds' in Sicily*

Lisbet Torp (Denmark), *The resounding chapel of Rynkeby Church in Fuenen Island, Denmark* [recently uncovered ceiling paintings of angel musicians]

Irma Vierimaa (Finland), *Music in Finnish medieval murals - fact or fiction? A methodological approach.*

Laurence Libin
August 1986

Additional communication:
During the meeting, Prof. Couprie (Leiden), Dr. Kyrova and Drs. Mensink agreed to develop a system of description for images with musical content, on a world-wide basis. They will choose 100 sample pictures and describe them according to both the RIdIM and the revised ICONCLASS systems. First drafts of the descriptions are to be sent to the steering committee of the Study Group and other interested scholars for critique and suggestions; in late Spring, 1987, their proposal will be distributed to all interested colleagues in preparation for its discussion at the ICTM Conference in Berlin.

Tilman Seebass

ROMANIA: National Committee

Sans aucun doute, *Colecţia naţională de folclor* (La Collection nationale de folklore) constitue la plus remarquable réalisation de l'ecole folklorique roumanie. Répondant en premier lieu aux desiderata d'une classification thématique des créations populaires, les volumes de la dite Collection représentent le fruit des longues et minutieuses recherches des spécialistes de l'Institut de Recherches Ethnologiques et Dialectologiques (ICED = Institutul de Cercetări Etnologice şi Dialectologice) de Bucarest, et, tout à la fois, membres actifs de l'Union des Compositeurs et Musicologues de la R.S. de Roumanie. Volumes déjà parus:

1. Steluţa Popa, *Obiceiuri de iarnă. Folclor muzical din repertoriu copiilor*. Tipologie muzicală. Colecţie de cîntece [Us et coutumes d'hiver. Folklore musical du répertoire des enfants. Typologie musicale. Collection de chansons]. Bucureşti: Editura Muzicală 1980. 156p.
   L'ouvrage comprend une étude introductive, la typologie musicale et une anthologie de 115 pièces.
2. Corneliu Dan Georgescu, *Jocul popular românesc*. Tipologie muzicală şi corpus de melodii instrumentale [Romanian Folk Dance Music. A Typology of the Instrumental Tunes]. Bucureşti: Editura Muzicală 1984. 646 p.

   Avec: étude introductive, bibliographie sélective, note explicative, recueil de mélodies (600 pièces), index et résumé en anglais.
3. Speranţa Rădulescu, *Taraful şi acompaniamentul armonic în muzica de joc* [The Folk Music Band and the Harmonic Accompaniment of the Dance Tunes]. Bucureşti: Editura Muzicală 1984. 724 p.
   Avec: étude introductive portant sur les chapitres suivants: I. Taraful (La bande de ménétriers); II. Omofonia în contextul fenomenelor plurivocale relevate de folclorul muzical românesc (L'homophonie dans le contexte des phénomènes plurivocaux rélévés par le folklore musical roumain); III. Limbajul armonic al jocurilor populare româneşti (Le langage harmonique des mélodies de dance roumaines); IV. Corpusul lucrării, conţinutul antologiei şi addendei (L'ensemble du recueil, le contenu de l'anthologie et de l'addenda). Suivant: une bibliographie sélective, une anthologie de dances et des micro-anthologies zonales totalisant 193 pièces musicales notées dans les partitions, un résumé en anglais.
4. Ghizela Suliţeanu, *Cîntecul de leagăn* [The Lullaby]. Bucureşti: Editura Muzicală 1986. 910 p.
   Après une introduction intitulée: Privire generală şi locul ocupat de cîntecul de leagăn în folclorul "pentru copii" (Aperçu général et place de la berceuse dans le folklore "pour enfants"), suivent les chapitres ci-après: I. Despre funcţionalitatea şi definiţia noţiunii de cîntec de leagăn. Materialul avut în studiu şi metodologia folosită (Sur le caractère fontionnel et la définition du concept de berceuse. Matériaux envisagés et méthodologie utilisée); II. Analiza şi particularităţile structurii textului (Analyse et particularités de la structure du texte); III. Premiză pentru o clasificare tipologică, de factură compoziţională, a textelor (Prémisses pour une classification typologique de facture compositionnelle des textes); IV. Analiza şi particularităţile structurii muzicii (Analyse et partucularités de la structure musicale); V. Cîntecele de leagăn cu melodii provenite din alte categorii folclorice şi criteriile de clasificare ale acestora (Berceuses aux mélodies provenant d'autres catégories folkloriques et les critères de leur classification); VI. Încercare de tipologizare a muzicii cîntecelor de leagăn şi punctul de vedere comparativ (Essai d'établir une typologie des airs de berceuse et points de vue comparatif); suivent 480 mélodies, nombreux tables, bibliographie, index et résumes an anglais. (Les volumes correspondant aux nos. 2 et 3 ci-dessus ont fait l'objet de comptes rendus pertinents signés par le compositeur et musicologue Pascal Bentoiu, publiés dans "Revista de etnografie şi folclor", nos. 1 et 2, 1985.

Quelques autres volumes de typologie musicale sont en cours de publication:

Eugenia Cernea, *Cîntece populare noi* [Chansons populaires nouvelles]. Déjà mis sous presse.

Adrian Vicol, *Cîntecul epic* [Le chant épique].

Mariana Kahane et Lucilia Georgescu, *Cîntecele zorilor şi bradului* [Les chansons rituelles funèbres de l'"aube" et du "sapin"].

Dans cette même *Collection nationale de folklore* ont aussi paru les premiers volumes concernant la folklore littéraire. Tout en poursuivant d'une typologie des poésies populaires, ces ouvrages font de systématiques renvois aux documents sonores qui se trouvent dans les riches collections de l'Institut de recherches ethnologiques et dialectologiques, soit des enregistrements sur cylindres de phonographe, disques et bandes de magnétophone comprenant les textes concernés, immanquablement joints aux airs sur lesquels ils furent chantés au moment de la collecte respective, modalité qui fait valoir le syncrétisme caractéristique des créations populaires. En plus, une série de textes poétiques sont publiés tels qu'ils ont été chantés, en notant toutes les transformations imposées par la musique, comme par exemple les syllabes d'anacrouse, syllabes d'appoint complétant les vers catalectiques, interjections, syllabes de refrain, répétition de certains vers etc. Aussi, pour toutes ces raisons, nous semble-t-il utile de mentionner également ces volumes-ci:

Al. I. Amzulescu, *Cîntecul epic eroic*, tipologie şi corpus de texte poetice [Le chant épique héroïque. Typologie et recueil de textes poétiques]. Bucureşti: Editura Academiei Republicii Socialiste România 1981. 734 p.

Al. I. Amzulescu, *Balada familială*, tipologie şi corpus de texte poetice [La ballade familiale. Typologie et recueil de textes poétiques.] Idem 1983. 466p.

Nicoleta Coatu, *Lirica populară românească cu tematică actuală*. Clasificarea tematică a variantelor motivice [La lyrique populaire roumaine aux thèmes actuels. Classification par thèmes des variantes de motifs]. Bucuresti, Editura Minerva 1984. 444 p.

Sabina Ispas et Doina Truţă, *Lirica de dragoste*. Index motivic şi tipologic [La lyrique d'amour, avec index des motifs et des types.] Vol I (A-C). Bucureşti: Editura Academiei Republicii Socialiste România 1985. 400 p. (Le vol. II est déjà sous presse).

Sous le frontispice *The Romanian National Collection of Folklore* , la Maison "Electrocord" de Bucarest a procédé à la publication concomitente de disques *Document*, collaborant pour ce faire avec les spécialistes d'ICED. Jusqu'à présent ont paru six disques LP 30 cm, au contenu suivent: A. *The Traditional Folk Music Band.*

1. *Oltenia*, EPE 02095
2. *Bucovina*, EPE 02164
3. *Transilvania (Bihor-Arad)*, EPE 02232
4. *Ilfov-Vlaşca-Teleorman*, EPE 02307
5. *Transilvania (The Plain)*, EPE 02412
6. *Maramureş-Oaş*, EPE 02557.

Confiés aux soins d'éditeur de Speranţa Rădulescu, ces six disques comprennent des copies de gravures sur disque réalises dans l'entre-deux-guerres par *Arhiva de Folklore a Societaţii Compozitorilor Români* (Archives de Folklore de la Société des Compositeurs Roumains) fondées en 1928 et mises sous la direction de Constantin Brăiloiu, leur créateur, ainsi que de copies d'enregistrements plus récents sur bande de magnétophone dûs aux chercheurs de *Institutul*

de Folclor (Institut de Folklore) fondé en 1949, réorganisé en 1964 sous le nom de *Institutul de Etnografie şi Folclor* (Institut d'Ethnographie et Folklore) et devenu depuis 1974 *Institutul de Cercetări Etnologice şi Dialectologice* (ICED). Sur la chemise de chaque disque se trouvent les textes explicatifs rédigés en roumain et anglais, ainsi que la localisation sur la carte du pays des zones de provenance des pièces respectives.

Pareillement, ils nous semble utile de faire aussi mention ici des disques parus dans la collection "Electrecord" intitulée *Jocuri populare româneşti / Danses populaires roumaines / Romanian Folk Dances*, avec la collaboration de Constantin Costea de l'Institut de Recherches Ethnologiques et Dialectologiques. Destinée à populariser la dance folklorique, cette collection comprend, pour chaque disque, des explications en roumain et anglais, des notations chorégraphiques et la localisation sur la carte du pays des contrées d'origine des matériaux enregistrés. Six disques en sont parus jusqu'à ce jour:

1. *Muntenia*, STM-EPE 01622
2. *Mureş*, ST-EPE 01681
3. *Maramureş-Oaş-Lăpuş*, ST-EPE 01683
4. *Oltenia-Dolj*, ST-EPE 01734
5. *Braşov*, ST-EPE 01736
6. *Neamţ-Bacău*, ST-EPE 02228.

Ont également été rédigés les articles sur la musique populaire roumaine destinés aux encyclopédies *Die Musik in Geschichte und Gegenwart*, herausgegeben von Friedrich Blume. Kassel: Bärenreiter Verlag et *The New Grove Dictionary of Music and Musicians*, edited by Stanley Sadie. London: Macmillan; de même, les articles concernant les instruments de musique populaire des Roumains, en *The New Grove Dictionary of Musical Instruments*, Idem, Ibidem.

Enfin, durant ces derniers trois ans, des communications ont été faites par des ethnomusicologues roumains à l'occasion de plusieurs réunions internationales de spécialite: Piran et Ochrid (Yougoslavie), Kecskemét (Hongrie), Pürgg (Autriche), Köln (Rép. Féd. d'Allemagne), Belfast (Irelande du Nord), Delphes (Grèce).

Nous ne saurions clore ce rapport sans consigner le grand intérêt que présente le volume: Constantin Brăiloiu, *Problems of Ethnomusicology*, edited and translated by A.L. Lloyd, avec une préface de Gilbert Rouget (Paris), publié par Cambridge University Press, en 1984, XX, 300 p. Non seulement pour la discipline ethnomusicologique roumaine, mais aussi universelle, l'ouvrage constitue un réal événement dans la sphère des parutions scientifiques. Grâce à lui, une somme des plus importants écrits théoriques du grand savant roumain deviennent accesibles aussi aux spécialistes d'expression anglaise qui, jusqu'à ce jour, à quelques rares exceptions près, se voyaient contraints à l'ignorer. Or, ainsi que l'écrit le professeur canadien Jean-Jacques Nattiez de l'Université de Montréal, dans la brochure qui accompagne cette autre réalisation d'envergure de l'illustre savant, soit la *Collection universelle de musique populaire enregistrée* (établie par Constantin Brăiloiu entre 1951 et 1958 à partir d'enregistrements réalisés de 1913 à 1953), réédition intégrale en 6 disques LP 30 cm, Genève: Archives internationales de musique populaire, Musée d'ethnographique, 1984, "*Brăiloiu est aussi un précurseur de l'ethnomusicologie d'aujourd'hui. Peut-être que*

s'il avait écrit son oeuvre en anglais, notre discipline aurait vu son cours s'infléchir dans une autre direction".

Tous ces intéressants et précieux travaux, ci-avant mentionés, ont fait l'objet de comptes rendus élaborés par le signataire de ce rapport et publiés dans "Revista de Etnografie şi Folclor", nos. 2,1985 et 1,1986.

August, 1986 Tiberiu Alexandru

SWEDEN: National Committee Report 1986

After Professor Ernst Emsheimer announced his wish to withdraw from the presidency of the National Committee, Professor Jan Ling was elected president at a meeting in November, 1984. Dr. Krister Malm and Prof. Hans Astrand were re-elected as secretary and treasurer, respectively.

1985 was dominated by the organisation and follow-up of the ICTM Conference in Stockholm and Helsinki. The local arrangements committee consisted of the executive committee of the NC, i.e. the three persons mentioned above, plus Mrs. Gita Sellmann as coopted chairperson. Through the activities of this committee, many Swedish organisations, institutions and government bodies became aware of the ICTM and the NC. Contacts with the Swedish Unesco Commission resulted in a contribution of US$15,000.00 from the Unesco Participation Programme towards the financing of the Conference.

In 1985, the papers of the 1983 meeting of the ICTM Study Group on Folk Musical Instruments were published as volume 8 of the *Studia Instrumentorum Musicae Popularis*, in cooperation between the NC and Musikmuseet. Volumes 1-7 report on previous meetings of the Study Group.

At the November 1985 meeting of the NC, some members proposed a seminar, to be organised by the NC, for people doing postgraduate work in the field of traditional music . It was noted that the number of persons researching different aspects of traditional music had grown in Sweden, but also, that they were dispersed over different disciplines and universities and thus isolated in their work. The creation of a common meeting ground was felt as an urgent need. During the first part of 1986, four seminars were organised by the NC, two at the Musikmuseet, Stockholm, and two at the Institute for Musicology in Göteborg (ethnomusicology does not exist as a separate discipline at Swedish universities). At each seminar, work in progress was presented and discussed. The seminars were well attended by participants coming from four universities and several disciplines, as well as from outside the universities. The cross-disciplinary discussions were very productive. The series will be continued and will probably become a permanent institution.

In April 1986, Dr. Salah El Mahdi, a vice president of the ICTM, gave lectures and concert performances in Stockholm and at the University of Lund by invitation of the Swedish NC and Musikmuseet.

July 1986 Krister Malm

BRAZIL: Liaison Officer

1. The Institut nacional de Folklore (INF) of the Ministry of Education and Culture (rua de Catete 179, 22220 Rio de janeiro Brasil) published in 1984 and 1985:

1.1. In the book series
a) *Serimbau-de-barriga e seus toques*(n. 2) by Kay Shaffer
b) *Ternos de Congos* by Elsie da Costa Girardelli. 116pp.

1.2. In the series "Sound Documents"
a) *Aboios* (CE) Record INF 39
b) *Boi-de-reis* (ES) Record INF 40
c) *Benditos* (BA) Record INF 41
d) *Fado de Quissima* (RJ) Record INF 42

2. The Federal University of Goiás has recorded songs of people's Christmas:
2.1. *Cantos de presépios*. Record FJA 170

3. Commercial Recordings
3.1. *Modinhas*. Record Tacape T 015
3.2. *Auto da Catigueira*. Record Rio Gavião GER 6002, Bahia 1984

4. Books
4.1. *Musica popular brasileira* (2. ed.) by Oneyda Alvarenga. São Paulo: Duas Cidades 1982. 374 pp., 51 transcr.
4.2. *Os Cocos* by Mario de Andrade. São Paulo: Duas Cidades 1984. 506 pp.
4.3. *Elementos do folclore brasileiro* (2. ed.) by Flausino do Vale. São Paulo: Ed. nacional. 140 pp., music.
4.4. *Cocho mato-grossense: um alaude brasileiro* by Julieta Andrade. São Paulo: Escola de Folclore 1981. 85 pp.
4.5. *Viola caipira* by Roberto Nunes Correa. Brasília: Musi-Med 1983. 103 pp.
4.6. *Rodas, brincadeiras e costumes* by Ana Augusta Rodrigues. Brasília: I.N.L. 1984. 336 pp.

5. Journals
5.1. *Boletim* no 2. Published by Sociedade Brasileira de Musicologia. São Paulo, 1984/1985. 252 pp.
5.2. *Pesquisa e música*. Vol. 1. Publ. by Conservatório Brasileiro de Música. Rio de Janeiro, 1984/1985. 78pp.
5.3. *1. Encontro Nacional de Pesquisa em Música*. Publ. by Escola de Música of Federal University (Minas Gerais), 1985. 187 pp.
5.4. *Revista Brasileira de Música*. Publ. by Escola de Música of Federal University (Rio de Janeiro). Vol. XIV, 1984 and XV, 1985.

6. Courses
6. Courses for Ph.D. degrees in ethnomusicology and specialized courses for graduate students on Brazilian folk music were taught at the following institutions: Conservatório Brasileiro de Música (Rio de Janeiro), Faculty of

Palestrina (PA-Rio Grande do Sul), Uni-Rio (Rio de Janeiro), Escola de Música (Rio de Janeiro), Unicamp (Campinas-Sao Paulo).

7. National Conferences

7.1. *1. Encontro Nacional de Pesquisa em Música.* The First Conference was held in Mariana (Minas Gerais), July 1-4, 1984 in conjunction with Escola de Música of Federal University and Mariana Archdiocese.

7.2. *2. Encontro Nacional de Pesquisa em Música.* The Second Conference was held in São João del Rei (Minas Gerais), December 3-7, 1985.

In both conferences, music was emphasized in all aspects in order to promote an extensive exchange of experience and information. The papers of the First Conference were published (see Journals 5.3.)

1986 Dulce Martins Lamas

CANADA: Liaison Officer

In 1986, the International Year of Canadian Music, it becomes incumbent for Canada to appear in these pages after more than a decade. So much is new in both the making and the study of traditional music that an inventory or overview seems useful as a context for a second report on specific people and on current activities, to be presented in a subsequent Bulletin.

Uniquely multi-layered and diverse, Canadian traditional music encompasses four "recognized" categories: a) Inuit, Indian and Metis music across the country and in the Subarctic and Arctic regions; b) French Canadian music, centered mainly in Quebec and Acadia, as well as in other regional traditions; c) Anglo-Canadian music across the country; d) the music of other immigrant groups, mainly from Europe, Asia and America south of the U.S. The policy of Multiculturalism at all governmental levels has resulted in a remarkable flourishing of music as "cultural heritage", in the form of viable performance ensembles and venues as well as initiatives for its preservation and study. As yet, we lack a national committee or society oriented to ethnomusicology or to traditional music which could serve communication across the field of activities. The following is an attempt to list major sources of relevant information.

Ethnography of Music Making. A basic background source is the Encyclopedia of Music in Canada - valuable for all aspects of Canadian music and musical scholarship. Among venues, music festivals are of prime importance; lists include the Canadian Folk Festival Directory (Canadian Folk Music Bulletin, 1985), and the Directory of Heritage Arts Festivals (Canadian Folk Arts Council), and the Directory of Bluegrass and Country Music Festivals (Canadian Bluegrass Review). Other venues include concert series (e.g. of World Music at the Royal Ontario Museum, Toronto or of Indian Art music through the Ragamala Societies network) and special annual events like the Caribbean Carnivals in Toronto, St. Catherines and Montréal, Chinese New Year Celebrations, or Saint Jean-Baptiste Day in Québec. Performing organisations and festivals are registered with Provincial Heritage Councils, the Canadian Multicultural Council, and with associations like the Ethnic Heritage Festival Association of Ontario and the Ontario Folk Dance Association. Relevant information can also be found in the Bulletin of the Canadian Ethnic Studies Association and journal like the Canadian Ukrainian Magazine.

Recordings. The Canadian Folk Music Society's admirable Mail Order Catalogue (Bulletin, March 1985) covers mainly folk music and is expanding. A number of record companies publish folk music.

Archival Collections.

a) Inuit, Indian and Metis: The most extensive collection is the Canadian Ethnology Service, National Museum of Man (Ottawa). Important for instruments are the Provincial Museum of British Columbia (Victoria), the Museum of Anthropology (University of British Columbia), the Vancouver Centennial Museum, the Royal Ontario Museum (Toronto), and the Eastern Woodlands Indian Cultural Centre (Brantford, Ont.). And inventory of instrument collections is under way as part of a study directed by Beverley Cavanagh (Queens University, see next Report).

b) French Canadian: The Canadian Centre for Folk Culture Studies, National Museum of Man, holds a comprehensive collection of both recordings and instruments. Probably the most extensive recorded collection is the Archive de Folklore (Université de Laval). Other regional collections include the Centre for Acadian Studies (University of Moncton), the Centre des Etudes Franco-Terreneuviennes (Memorial University), the Centre Franco-Ontarien de Folklore (Laurentian University) and the musée du Québec for instruments.

c) Anglo-Canadian: The National Museum of Man's holdings are part of the Candian Centre for Folk Culture Studies. The Provincial Archives of Nova Scotia (Halifax) hold the important Creighton collection (see next Report); another major regional centre is the Folklore and Language Archive (Memorial University of Newfoundland). Instruments are found in the New Brunswick Museum (Saint John).

d) Other Communities: The Canadian Centre for Folk Culture Studies (Museum of Man) holds recordings and instruments from over 60 ethno-cultural groups; several provincial archives and museums also have broadly-based collections (e.g. Alberta). Important among collections established by the ethnic communities themselves is the Ukrainian Cultural and Educational Centre (Winnipeg), the Ukrainian Museum of Canada (Saskatoon), the Ukrainian Canadian Archive and Museum of Alberta (Edmonton), and the Canadian Jewish Archives (Montréal).

Two collections worth mentioning, though not located in Canada, are the Laura Boulton Collection of Traditional Music (Center for Ethnomusicology, Columbia University, New York, N.Y.) and the Library of Congress Collection of Canadian Folk Music (Washington, D.C.).

Documentation. The Museum of Man's Mercury Series includes several monographs on musical traditions. Other series with such volumes are the Folklore and Language Publication Series (Memorial University of Newfoundland), and Semiologie et analyse musicale (Université de Montréal, under J.J. Nattiez). An ongoing research project directed by Beverley Cavanagh (see next Report) is identifying ethnographic sources dealing with Native music making.

The Museum of Man's Centre of Folk Culture Studies actively promotes field studies of musical traditions as do more specialised institutions like the Institute of Ukrainian Studies (University of Alberta), the Institute of Mennonite Studies (University of Winnipeg), or the Centre des Etudes Acadiennes (Universite de Moncton).

Journals and Societies. The Canadian Folk Music Society publishes the bilingual Canadian Folk Music Journal (edited by Edith Fowke, see next Report) and its Bulletin (edited by Tim Rogers, see next Report). In addition, the following journals contain material on Canadian traditional music: Canadian Folklore Canadien (bilingual), Journal of the Folklore Studies Association of Canada; National Museum Bulletin, Recherches Amerindiennes au Québec (Music Issue, XV,4:1985), Canadian Journal of Native Studies, Revue de l'Université Laval, Les Archives de Folklore (Laval), Bulletin du Centre de recherche en civilisation canadienne-francaise, Revue Acadienne, Laurentian University Review (bilingual), Canadian Ethnic Studies and Bulletin (Newfoundland-Labrador research), Canadian Journal of Anthropology, Canadian Oral History Association Journal, Multicultural Mosaic Magazine, Canadian Studies.

Conferences. In addition to the Canadian Folk Music Association, several associations include panels on traditional music at their annual meetings, principally the Canadian Folklore Studies Association. In 1985 two important "firsts" for "serious" music organisations were a panel on native Indian music at The Canadian Universities Music Societies Conference, and three ethnomusicology papers at the first conference, on Hymnody, organised by the Institute for Canadian Music.

University Programmes. Course offerings, most at undergraduate level and in music departments, rank relatively high in Canadian content which covers all four musical categories listed above. A balance between ethnomusicology and Canadian content characterises the set of courses offered at the Université de Montreal (with 13 courses the most comprehensive as well), York University (9 courses), the bilingual University of Ottawa (6), Queen's University (6), University of Toronto (5), Concordia University (4), University of Western Ontario (4), University of Alberta (3). Courses in Canadian music predominate at Université de Laval (9, 8 in Folklore), Carleton University (6, 4 in Canadian Studies), Memorial University (3, 2 in Folklore), Wilfred Laurier University (2). The universities of British Columbia (5), Québec (1) and Saskatchewan (1) lack a specific Canadian orientation.

A number of recently established programmes and chairs in Ethnic Studies (e.g. Estonian, Hungarian and Ukrainian Studies at the University of Toronto, Mennonite Studies at the University of Winnipeg, Ukrainian studies at the University of Alberta, Gaelic Studies at St. Francis Xavier University, Acadian Studies at the University of Moncton) will no doubt lead to increasing source offerings in specific Canadian musical traditions (Alberta already has such a course in Ukrainian studies).

Graduate Studies. These are available in a variety of disciplinal settings, music being the preferred one. Ph.D. programmes in

music with specialisation in ethnomusicology exists at the Université de Montreal (J.J. Nattiez, Ramon Pelinski) and at the University of Toronto (Tim Rice); an M.A. programme is to be started at the University of British Columbia (Alan Thrasher). The only degree in ethnomusicology is the M.F.A. offered at York University (Stephen Blum, Steve Otto and Robert Witmer). M.A. and Ph.D. programmes in folklore with specialisation in music exists at the Université de Laval (Conrad Laforte), and Memorial University of Newfoundland (Neil Rosenberg), and at the University of Alberta (Ukrainian Folklore). Carleton University offers an M.A. programme in Canadian studies with specialisation in music (Eleanor Keillor), while the only Ph.D. programme in anthropology with ethnomusicology is at the University of Alberta (Michael Asch).

With these burgeoning institutional initiatives the stage is clearly set for increasing participation in the venture of ethnomusicology at all levels, especially within university programmes. A nationally coordinated committee would provide a much-needed forum in a country as vast and musically divided as ours.

April, 1986 Regula B. Qureshi

CUBA: Liaison Officer

Ethnomusicological Research at the Center for Research and Development of Cuban Music, Havana 1985

Ever since it was founded in December of 1978, the Center for Research and Development of Cuba has considered the study of the traditional culture of the people, or folk music, one of its main lines of work. Through its Basic Research department, it set itself the task of approaching the diverse tasks implicit in the scientific study of the Cuban nation, taking into special consideration its social and cultural history, the origins and historical development of the many forms in which the musical creation of our people is expressed, plus studies of musical behavior in other areas with which we have a musical affinity.

Thus, the musicological studies have been undertaken along four main lines of research which, given their methodological projection and the results we expect to achieve, may be considered basic research whose findings will have a number of practical applications. These projects for research are:

Atlas of musical instruments used in traditional music of the people;
Groups and ensembles of traditional popular music in Cuba;
Bantu musical culture in Cuba and Angola; and
Inter-relations between Cuban and Caribbean music.

They approach the present problem of traditional popular music from different angles while guaranteeing their thematic independence on the basis of the theoretical and conceptual corpus on which they are based. Although the four different research projects will conclude at different times during the 1986-90 five-year-period, the research

work done since 1981 has already supplied numerous answers to present day musicology.

Field work - the main source of information for the proposed research projects - has already been done in six of the country's fourteen provinces. Information has been compiled on the objects and phenomena under study through direct interviews, direct observation in the field, a great deal of *in situ* musical recording, and graphic sampling of the aspects that were pertinent. Field research in the provinces of Cienfuegos and Matanzas was concluded during the first semester of 1985. A complete characterization of these cultural areas was done. Music of the groups and ensembles studied reflects the general integration and consolidation process followed by the musical culture of Cuba.

During that period our team presented a partial report at the 4th Scientific Conference on Ethnology held by the Academy of Sciences of Cuba on the musicological studies carried out in the province of Pinar del Río.

In March and April our team joined the fifth expedition of the Ethnographic atlas of the Academy of Sciences of Cuba in order to visit the rural regions of the provinces Sancti Spiritus and Villa Clara, including the Escambray range. The City of Havana and the rural areas of Havana were the focus of research during the latter half of the year. In November, the team travelled to the Special Municipality of the Isle of Youth. This field trip was very important for the research topic (inter-relation of Cuban and Caribbean music) because the island has been in the past the settling place for migrations from the Caribbean, especially from the English-speaking Caribbean. During the year also a great deal of time was devoted to processing the findings, transcribing the music recorded during the field trips, and organizing the compiled information. The Center's Department of Information and Documentation participated in this work, as did a number of students of the Higher Institute of Art who are linked to our institution.

The rhythm with which the second part of the research project was executed made it possible to draft partial reports, monographic studies and articles on the findings of our field work, and other musicological studies such as *Music in the Rural Areas: Lines of Development and Prospects*. This study covers the present development of music in the rural areas on the basis of present economic and cultural conditions, forms of musical production and consumption, and the problems posed by use of elements of country music in professional music, in the mass cultural movement and over radio and television. Backed by data and statistical tables, it gave rise to a more far-reaching research project whose initial title is *Cultural Development Program for the Rural Areas of Cuba (1986-1990)*.

Haitian Immigration to Guantanamo: A Study of the Loscocía Music Group is a preliminary report presented at the Symposium on Caribbean Migrations to Cuba sponsored by the Casa de las Americas in Havana. The study uses demographic data to show how the Haitian immigration to the region of Guantanamo took place and analyzes the Loscocía as an example of how these ethnic minorities became a part of the cultural development of the rest of the local population.

The Cuadrille: A Folk Expression of Carriacou is a monographic study that analyzes the organological and musical culture of the people of Grenada. The results are based on information and music

recordings made during the field trips 1982 and 1983.

The musicological study, *The Kinfuiti of the Feast of St. Anthony at Quiebra Hacha*, is a graduation thesis of a student of the Higher Institute of Art of Havana. The author has made a comprehensive analysis of the Cuban music and dance complexes of Bantu origin - presently in the process of disintegration - covering the organological aspects, transcripts and analysis of the music, and the development of the group that interprets it.

Transformation in the Instruments Used in the Traditional Popular Music of Cuba is a brief essay on the technological and functional development of Cuban instruments based on the changes that have taken place in construction, external aspects and musical function of the instruments used by the diverse ensembles playing popular Cuban music.

Musicological Research in the People's Republic of Angola is an article based on the partial descriptive report on the field work done by a team of Cuban musicologist during the months of January and February, 1984, together with specialists of the National Art Direction of the Ministry of Culture of Angola. They studied and recorded the dance and music expressions of ten Angolan communities in the northern provinces of Uige and Cabinda.

Grenada, a song that will not Die, an article published in the first number of the Revolución y Cultura magazine, January, 1985, summarizes the most significant characteristics of traditional popular culture in Grenada. This region was studied by a Cuban musicologist during trips made in 1982 and 1983. The production of a record titled *Folk Music of Carriacou* and a soundslide presentation titled *Requiem for Grenada* are spinoffs of this research project.

Guantánamo: Sound possibilities was published as an article in Revolución y Cultura, no. 3, March, 1985, and covers the present state of traditional popular music in the easternmost province of Cuba. It is based in the findings and experience accumulated by the CIDMUC researchers during the third expedition of the Ethnographic Atlas of the Academy of Sciences to Guantánamo.

The Center's specialists are presently working on four record projects. The first three are an attempt to make a representative panorama of the musical cultures of the provinces of Guantanamo, Cienfuegos and Matanzas; the fourth contains a sampling of Cuban music linked to African cultural contribution.

Internationally, the Center's researchers began a study this year of the popular culture of the Republic of Guyana as part of a bilateral agreement between both countries. The first two phases of field work were done in August and December of 1985, and although the findings are still being processed, the initial conclusions were presented in November at the Symposium on Musicology held by the Union of Cuban Artists and Writers during its Contemporary Cuban Music Festivals.

Another important job of the Center is the professional orientation work done systematically through its research projects aimed at encouraging the musicology students at the Higher Institute of Art to turn their attention to the diverse problems of present musical development and especially to the study of the traditional heritage of the people. Through this work, the Center was able to coordinate several course papers as part of a series of organologi-

cal studies within the framework of the research project *Atlas of the Instruments of Popular Cuban Music*. It also tutored seven graduation theses among which the most important were *The Musical Culture of Bantu Origin in the Alluvial Plains of Pinar del Rio Province* and *The Iyesa Festival and Drums in Sancti Spíritus*.

July, 1986 Olavo Alén Rodriguez

STUDY GROUP ON COMPUTER RETRIEVAL (in formation)

Study Group Meeting, October 1-3, 1986, Essen, FRG
Preliminary Report

The first meeting of the Study Group on Computer Retrieval (in formation) took place at Essen University from October 1st to 3rd with participants from Denmark, France, Great Britain, Netherlands, and Germany, with one participant from Italy via online "conservation" (conferencing) from Florence.

Main subjects of papers, demonstrations and discussion were:

1. Retrieval and databases
2. Automatic musical notation and analysis
3. Network activities.

The conference began with a general description of use and function of three Essen databases, one of which uses coded music notation for ways of retrieval and analysis of some 4000 German folksongs[1]. The participants spent much time in searching the databases, sending messages to Italy and Edinburgh and discussing ethnomusicological problems.

Dieter Nastoll from Essen University gave a demonstration on visual and sound material saved on laserdiscs that were addressed or "supervised" by databases, using the German postal network (btx), an IBM personal computer, and the university IBM mainframe.

Wim van der Meer and Bernard Bel gave a well prepared paper and Apple-2 supported demonstration on the ISTAR-project on automatic notation for Indian music[2].

Dr. Wiegand Stief from the German Volksliedarchiv read a paper on some criteria for computer assisted analysis of types and variants, referring also to the Essen database LIAO[3].

Wolf Dietrich spontaneously filled the place of one speaker by giving very useful explanations about significant differences between personal and mainframe computers, while Peter Cooke's paper on *Archiving musical materials at the School of Scottish Studies*[2] immediately led into fruitful discussion about ICTM-concepts and problems arising from centralization, specialization and cooperation by using databases open to public use.

Finally, Dr. Vlam reported on his problems of cataloguing and analysing types of Dutch folksongs[2].

In the concluding discussion it was agreed that one concept should be used to produce more discussions during special meetings

at the 1987 ICTM World Conference in Berlin and that any information on ICTM members' databases (contents, hard- and software) should be collected and distributed centrally. There will be an example in the next newsletter of the study group on computer retrieval.

Helmut Schaffrath
Chairman

1. For the database ETNO, see paper given at the ICTM conference Stockholm, 1985.
2. English copies of paper are available from H. Schaffrath or the respective author.
3. Paper in German and English translation available.

PROGRAM

Wednesday, 1 October
- 9:30 Welcome to participants
- 10:30 The "Philosophy" of STAIRS-databases
  - a) General discussion
  - b) KTLG: Cataloguing European compositions
  - c) ETNO: Retrieval of ethnomusicological sound collections
  - d) LIAO: Notation, storage, retrieval and analysis of melodies based on chromatic systems

  (H. Schaffrath)
- 14:00 Demonstration of the running (mainframe-) databases; message transfer from EARN to JANET
- 16:00 Discussion

Thursday, 2 October
- 9:30 Demonstration: Bild-Text-Fakten-Datenbanksystem der Universität Essen: Bildplatten plus Textinformation über Btx. (Dieter Nastoll, UEG, HRZ - Essen)
- 11:30 Activities in computer assisted research in musicology - general information. (H. Schaffrath)
- 14:00 Towards an automatic notation for Indian music (Dr. W. van der Meer (Netherlands, B. Bel (France)
- 15:30 Akzentfolge, Intervallinventar, Tonstufeninventar als Vorordnungskriterien bei der computergestützten Ermittlung von Melodietypen und Variantengruppen. (Dr. W. Stief, Freiburg)
- 16:30 Summary and structure for tomorrow's discussions

Friday, 3 October
- 9:30 (Wolf Dietrich, see text above)
- 10:30 Archiving musical materials at the School of Scottish Studies. (Dr. Peter Cooke, Edinburgh)

Participants:
Bernard Bel, ISTAR, Marseille (France)
Cooke, Peter, Dr., Univ. Edinburgh (U.K.)
Dietrich, Wolf, Mainz (FRG) - PC expert
Grupe, Gerd, Freie Univ. Berlin (FRG)
Guder, Klaus, Univ. Essen (FRG)
Jerrentrup, A., Dr., Univ. Wuppertal (FRG)

Jesser, Barbara, Univ. Essen (FRG)
Kamphausen, Univ. Köln (FRG)
Leppig, M., Prof. Dr., Univ. GHS Duisburg (FRG) - mathematics
Meer Wim v.d., ISTAR (Netherlands)
Michel, Ulla, Freie univ. Berlin (FRG)
Milloning, Harald, Dr. Univ.-Bibl. München (FRG)
Müller, Peter F., ISTAR, Berlin (FRG)
Nastoll. Dieter, Rechenzentrum, Univ. Essen (FRG)
Nielsen, Svend, Dansk Folkemindesamling, Kobenhagn (Denmark)
Schaffrath, Helmut, Prof. Dr., Univ. GSH Essen (FRG)
Schneider, A., Prof. Dr. Hamburg (FRG)
Sprang, Wilhelm, Univ. Essen (FRG)
Stief, Wiegand, Dr., Deutsches Volksliedarchiv, Freiburg (FRG)
Vlam, Christiaan, Oosterwolde (Netherlands)
Wolffram, Rainer, Univ. Essen (FRG)
Irmen, Prof. Dr., RWTH Aachen (FRG)
and students from several universities.

[This preliminary report was generously made available by Professor Schaffrath a few days after the meeting took place and is published here because of its immediate interest to many ICTM members outside the study group. Please contact him for further information on the work and plans of the study group at

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Fachbereich 4 - Musik
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-Editor]

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

1986	17-21 Nov. Hannover F.R.G.	3rd Meeting of the Study Group on Music Archaeology. Main Theme: "Flutes and Shawms, Pipe's and Whistles of the World's Prehistoric and/or Antique Ages" Chair: Prof. Ellen Hickmann
1986	15-19 Dec. Lisbon Portugal	ICTM Colloquium "Crosscultural Processes - The Role of Portugal in the World's Music since the 15th Century" Programme Chair: Prof. Salwa El-Shawan Castelo-Branco
1987	Sweden t.b.a.	Study Group of Historical Sources of Folk Music. Theme: "Epos und Ballade, Epen und balladenhafte Melodik in Geschichte und Gegenwart, punktuell und im interkulturellen Vergleich" Chair: Dr. Benjamin Rajeczky, Prof. Wolfgang Suppan
1987	16-23 May Freiburg F.R.G.	10th Meeting of the Study Group on Analysis and Systematisation of Folk Music Chair: Dr. Oskár Elschek
1987	30 July- 5 Aug. Berlin G.D.R.	**29th World Conference of the ICTM** Themes: "Traditional Music and Cultural Identity" - "Forty Years IFMC/ICTM, and the Development of Ethnomusicology" Programme Chair: Prof. Erich Stockmann
1988	3-6 Sept. Belmont, Vic. Australia	Meeting of Study Group on Music of Oceania Chair: Prof. Barbara Smith
1988	Copenhagen Denmark	Meeting of the Study Group on Ethnochoreology Organizer: Lisbet Torp

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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

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