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of the

INTERNATIONAL COUNCIL for TRADITIONAL MUSIC

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with
Preliminary Program of the
1987 CONFERENCE

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

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OBITUARY

It is with deep regret that we record the death of

Prof. Dr. Samuel Baud-Bovy, of Geneva, Switzerland.

The distinguished scholar of Greek folk music was a member and strong supporter of the Council almost from its beginnings and served it in various capacities, which include membership of the Executive Board. Professor Baud-Bovy, who would have celebrated his eightieth birthday on November 27th, 1987, died on November 2nd, 1986, in Geneva. A full obituary will appear in the next Yearbook.

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

28th GENERAL ASSEMBLY OF THE ICTM

Members are herewith given notice, in accordance with Rule 7c, that the 28th Ordinary General Assembly of the International Council for Traditional Music shall be held on Tuesday, August 4th, 1987, at four o'clock in the afternoon, at Room 1 of the Conference Center at the Palast Hotel, Berlin, German Democratic Republic.

Agenda:

1. Apologies for absence
2. President's report
3. Minutes of the 27th General Assembly
4. Business arising from the Minutes
5. Report of the Executive Board
6. Election of the first Honorary Members of the Council
7. Election of Officers and Members of the Board
8. Other business (by leave)

Members in good standing for 1987 are entitled to participate in the General Assembly and to vote.

ELECTION OF OFFICIERS AND MEMBERS OF THE EXECUTIVE BOARD

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

The following Officers were nominated by the Executive Board and have accepted the nomination:

President:	Prof. Dr. Erich Stockmann (GDR)
Vice Presidents:	Miss Olive Lewin (Jamaica)
	Dr. Oskar Elschek (CSSR)

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

The retiring Ordinary Members of the ICTM Executive Board are Dr. Peter Cooke (U.K.), Dr. Oskar Elschek (CSSR), Dr. Mwesa Mapoma (Gabon), and Dr. Balint Sarosi (Hungary).

In addition, Miss Olive Lewin, by accepting the Board's nomination to a Vice Presidency, has relinquished her seat as an Ordinary Board members, thereby raising to five the number of vacancies for Ordinary Board members. Six nominations have been received for the five vacancies by the Secretary General in good order and in accordance with Rule 8b. A postal ballot as required by Rule 8b will be conducted for the election of five Ordinary Board members. The ballots are being distributed with this Bulletin.

The following members of the Council were nominated, have accepted the nomination, and have pledged to serve if elected:

Dr. Ludwik Bielawski (Poland) *)
Prof. John Blacking (U.K.) *) **)
Prof. Salwa El-Shawan Castelo-Branco (Portugal) *)
Dr. Helen Myers (U.K.) ***)
Dr. Balint Sarosi (Hungary) *)
Prof. Anthony Seeger (USA) *)

* Nominated by the Executive Board
** Nominated by Helen Myers (UK) and Nora Yeh (USA)
*** Nominated by John Blacking (UK) and Bruno Nettl (USA)

NEW ICTM DIRECTORY PUBLISHED

A new ICTM directory that combines and updates the previous ICTM Membership Directory, last published 1984, and the ICTM Directory of Interests and Projects of 1985, has been released in April 1987.

The new directory contains the mailing addresses of all members of the ICTM in good standing and of institutions - such as libraries or teaching and research institutes - that subscribe to the publications of the Council. The interests and projects of those members who have provided information are also listed. New is the listing of institutional affiliations for members who do not use an institutional mailing address.

The mailing addresses are ordered by country, as in the previous editions of the ICTM membership directory and the first Interests directory. Within each country, individuals precede institutions, and the national representative of the ICTM - be it an ICTM National Committee or an ICTM Liaison Officer - heads the list.

An INDEX provides access to the interest and project listings through a thesaurus of keywords. As in the first edition, these keywords were extracted, by means of a computer program and manual editing, from the contents of all interest and project listings in the Council's electronic membership file. The thesaurus is largely self-constructing: it is meant to reflect the interests of the ICTM membership in their own words, rather than through a grid of terms imposed by an editor or an editorial committee. A thesaurus constructed by an individual or a committee would express the views of its creator(s), but hardly those of the whole membership. It would

leave the editors of the index in the unenviable position of having to squeeze the interests of those who prefer to express themselves in fresh terms into preexisting pigeonholes. Above all, it could not have the dynamism that is inherent in the procedure developed for this index.

The new INDEX uses a thesaurus of 1167 keywords, an increase of 45% over the first edition. Fully 85% of the eligible ICTM membership have contributed their listings in time for this edition. We trust that the new Directory will prove a useful reference tool for the international community of scholars and practitioners of all music.

The new ICTM Directory will be sent to all ICTM members and subscribers in good standing with the April 1987 BULLETIN, free of any extra charge. Thereafter, it will be available from the Secretariat at US$ 10.00 including handling and shipping.

1989 ICTM CONFERENCE TO BE HELD IN SCHLADMING, AUSTRIA

Schladming, Austria, will host the 30th Conference of the International Council for Traditional Music during the second half of July, 1989. The Executive Board of the Council has accepted the invitation of the Institute for Ethnomusicology at the University for Music and Theatre Arts, Graz, the Regional Government of Styria, and the City of Schladming.

The charming town of Schladming, the site of the Ski World Championship, is located in the Niedere Tauern of Styria, not far from Salzburg. Center of one of the most beautiful parts of the Austrian Alps and equipped with all necessary conference facilities, Schladming promises to be an ideal setting for our 1989 meeting.

Traditional music and Tourism will be one of the main themes of this conference. Suggestions for additional themes are welcome and should be sent to the New York office.

ICTM STUDY GROUP ON ANALYSIS AND SYSTEMATISATION TO MEET

The 10th Meeting of the Study Group for Analysis and Systematisation of Folk Music will be held at Freiburg i. Br. in the Federal Republic of Germany, May 17 - 22, 1987, by invitation of the Deutsches Volksliedarchiv, Silberbachstr. 13, D-7800 Freiburg.

The following themes are on the programme:

1. Tectonic and form in folk music (principles governing the structure of music)
2. Genres of folk songs (function-music-poetry)
3. The use of different melodies with texts of the same content in German ballads
4. Folk music research and computers.

The first is the main topic; it will conclude the series of discussions directed at structural points of view during the previous meetings about tone-systems, tonality, meter and rhythm. The second theme introduces a new topic: song genres, formed by special interrelations among function/use, poetry and music. It will be touched upon also under the third theme which draws on the results of research undertaken at the Deutsches Volksliedarchiv. The fourth topic has only informative character.

Dr. Hartmut Braun from the Deutsches Volksliedarchiv is responsible for preparing the meeting.

Oskar Elschek

6TH ICTM COLLOQUIUM HELD IN LISBON

The 6th ICTM Colloquium took place from December 15th to 19th, 1986, at the Gulbenkian Foundation in Lisbon, Portugal, on the theme "*Crosscultural Processes - The Role of Portugal in the World's Music since the 15th Century.*" The scope of the theme called for an exceptionally wide range of expertise - from historical musicology and ethnomusicology to cultural history, iconography, and anthropology, not to mention area studies in Africa, Europe, East, South, and Southeast Asia, and South America. Participants from Australia, Austria, Belgium, Brazil, Canada, F.R.Germany, France, Portugal, and the USA considered, in prepared papers as well as in extensive and thoughtful discussions, the history and the effects of the expansion of Portugal's cultural, political and economic spheres in the domains of music and related forms of expression.

The comfortable and well equipped prestigious venue, the excellent organization by host Prof. Doutaro Salwa El-Shawan Castelo Branco and her staff, the generous sponsorship by a number of Portuguese organizations led by the Gulbenkian Foundation, as well as the active participation by a good number of local "observers" all contributed to the great success of the meeting, for which a sequel can be anticipated.

Preparations for the publication of the results of the ICTM Colloquium are under way. Volume 19/1987 of the Yearbook for Traditional Music will carry a detailed report on the colloquium.

YEARBOOK 19/1987 ON IMPROVISATION

'Improvisation' is the main theme of Yearbook for Traditional Music vol. 19 / 1987, which we plan to distribute in November or early December of 1987. Guest Editor Prof. Ricardo Trimillos is preparing essays by Hardja Susilo (Wayang wong panggung: A case of multi-level improvisation), Raymond F. Kennedy (Jazz, style and improvisation(, Adrienne Kaeppler (Spontaneous choreography: Improvisation in Polynesian dance), Ricardo D. Trimillos (Time - distance and melodic models in improvisation among the Tausug of the Southern Philippines), Gayathri R. Kassebaum (Improvisation in alapana performance: A comparison of raga shankara - bharana), R. Anderson

Sutton (Creativity, variation and composition in Central Javanese gamelan), and Jocelyne Guiltbault (The La Rose and La Marguerite organizations in Santa Lucia: Oral and literate strategies in performance). The volume that will also contain book and audio reviews and reports on ICTM events.

The 1988 volume (YTM 20) will carry papers on the themes of the Berlin conference, selected from those given at the Conference and from other suitable submissions. Readers are encouraged to offer their work, and to contribute to the review sections by sending review copies of books or recordings. Please consult the "Information for Authors" page of the most recent Yearbook for editorial addresses.

ARCHAEOLOGIA MUSICALIS - NEW JOURNAL OF THE ICTM STUDY GROUP ON MUSIC ARCHAEOLOGY PUBLISHED

As a replacement for its useful if unassuming Bulletin, the ICTM Study Group on Music Archaeology has produced the first issue of its new journal, *Archaeologia musicalis*. Edited by Catherine Homo, who was also responsible for the Bulletin, the new journal is published by the ICTM Study Group on Music Archaeology, chairwoman: Ellen Hickmann, and appears at Moeck Verlag, Celle, FRG. The first issue (vol.1 H.1/1978), released in January, has 24 splendidly printed pages and ample, excellent illustrations. It carries brief contributions by Paula M.T. Scothern, Graeme Lawson, Catherine Homo, Annie Bélis, Jeremy Montagu, Nicole Meyer, Ann Buckley, and Ghislaine Gérard. In addition, there are columns on Works in Progress, Debates, Exhibitions, and Books.

Archaeologia musicalis is available by subscription from Moeck Verlag, Postfach 143, D-3100 Celle, F.R.Germany. Rates: DM 16.- in Germany, DM 20.- abroad, plus shipping and handling.

TELEX AND COMPUTER ADDRESSES

Telex communication is proving increasingly useful, efficient and cost effective for urgent business of the Council including the organization of meetings and the editorial process for Bulletin and the Yearbook for Traditional Music. Similarly, communication via the large educational computer networks is beginning to become a practical means for the exchange of scholarly and educational information among our members. As the work of the study group on computer applications shows - and as will be discussed at a Special Session on computer applications during the Berlin Conference on Saturday, August 1, 1987 - , international computer networks can also provide speedy access to a growing number of archives and data banks in the domain of traditional music and ethnomusicology.

The ICTM Secretariat keeps record of members' telex addresses, and has recently established an electronic directory of computer

network addresses in traditional music and ethnomusicology. Please provide the Secretariat with the telex and/or computer network address where you can be reached. We would also appreciate receiving telex and computer addresses of institutions - archives, research institutes etc. - that might be of interest to members of the ICTM, even while these institutions are not themselves ICTM members.

The ICTM Secretariat in New York can be reached by telex at

ICTM (USA) 220094 COLU UR

Professor Christensen receives electronic mail on BITNET at

GF5.D-CHRISTENSEN @ CU20A.COLUMBIA.EDU

FOR CONFERENCE PARTICIPANTS

ICTM member Dr. Richard Campbell is willing to organize tours in West Berlin for participants either prior to or following the Conference. In view of Berlin's festivities for the city's 750th anniversary, arrangements should be made as early as possible. Cost of tour(s) is dependent upon the number of interested participants. Dr. Campbell can be contacted for additional information

c/o World Travel
Kurfürstendamm 206
D-1000 Berlin 15
Tel. (030) 883 30 31
Telex 183 850 wtberd

or at his home:
Fasanenstr. 37
D-1000 Berlin 15
Tel. (030) 883 36 99

Pan American Airways offers favorable rates to conference participants from North America who book through the Pan Am conventions desk. Call Pan Am - MCT for their special fare, reservations and information, mentioning the ICTM conference in Berlin. Telephones: 1-800-323-1628, or in New York State 212-245-6775. A special fare is available for bookings made by the 30th of May.

GENERAL INFORMATION FOR CONFERENCE PARTICIPANTS

The 29th Conference of the Council will be held in Berlin, GDR, from July 30th to August 5th, 1987. This year, the Council celebrates its 40th anniversary, while Berlin looks back on 750 years of history. The major festivities coincide with our conference. This will add to the attractions that Berlin has to offer, but it also means a city even more lively with visitors than usual, hotels full and restaurant tables beleaguered. Our conference venue is the

Kongress-Zentrum im Palast-Hotel
Karl-Liebknecht-Str.5 Eingang Burgstr.
DDR-1020 Berlin

Open: 29.July 9 a.m. - 10 p.m. (22:00)
30 July - 5 August 8 a.m. - 6:30 p.m. (18:30)

Special ICTM Conference telephone: Berlin (DDR) 2412077

The Palast Hotel with the Conference Center on its top floor is situated in the center of the city, near Alexanderplatz. It is of one of our two Conference hotels; the other one is within easy walking distance. The Conference Hotels are:

Palast-Hotel	Hotel Stadt Berlin
Karl-Liebknecht-Str.5	Alexanderplatz
DDR-1020 Berlin	DDR-1026 Berlin
Tel. Berlin (DDR) 2140	Tel.: Berlin (DDR) 2190
telex: 115050	telex 114113

The room rates (in Mark) are:

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, not per person, and include breakfast. Participants from non-socialist countries pay the equivalent in hard currency, at the exchange rate of the day. Single bed rooms are in short supply, and it is suggested that you arrange for sharing a room with another participant. There is practically no chance that rooms may be available without prior reservation. 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.

Exchange of Currency is handled by official agencies; our Conference Hotels and other INTERHOTELS are authorized to exchange convertible currency and to accept traveller checks and the following credit cards: MasterCharge, AMEXCO, Diner's, Eurocard, JCB.

Registered participants will receive their visa, hotel reservation and further information direct from Berlin in good time for the conference. Cancellations of room reservations must be received at the address below by 15 May, 1987.

Visa will be arranged by the host as single-entry visa good 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 constitutes your visa application. Inquiries concerning hotel accommodation and visa should be directed to:

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

The Conference registration fee (but not the fee for the excursion to Potsdam) should be sent to the ICTM office in New York. Make your check (on a bank in the USA) or International Money Order payable to ICTM and mark it "Conference registration". The registration rates are

Regular	US $50.00
Student	US $20.00

Membership dues should be sent also to New York, as usual.

EXCURSION TO POTSDAM

The excursion to Potsdam is scheduled for Monday, August 3rd. The tour includes visits to historical sites and museums as well as lunch, at a fee of US$ 20.00 to be remitted upon arrival at the Conference office in Berlin. Travel will be by bus, and a late afternoon return is planned, well in time for dinner.

TRAVEL IN THE GDR

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

Reisebüro der DDR
Alexanderplatz 5
Berlin 1026

29TH CONFERENCE OF THE INTERNATIONAL COUNCIL FOR TRADITIONAL MUSIC BERLIN 1987

PRELIMINARY PROGRAMME

Progamme Committee:

Erich Stockmann (Chairman)
Ranganayaki Ayyangar
Dieter Christensen
Oskar Elschek
Balint Sarosi
Ricardo Trimillos

Thursday, July 30th

9:00 - 10:30 **Official Opening of the Conference** (Room 1)

10:30 - 11:00 Break

11:00 - 12:30 Session 1 (Room 1)
Chair: Oskár Elschek (Czechoslovakia)

Bruno Nettl (USA): The role of the IFMC in the American scene of ethnomusicology
Dieter Christensen (USA): The IFMC/ICTM and the Americans: European perceptions of American ethnomusicology and their effect on the development of the Council
Ludwik Bielawski (Poland): How musical was IFMC/ICTM?

12:30 - 14:00 Lunch

14:00 - 15:30 Session 2 (Room 1)
Chair: Adrienne Kaeppler (USA)

Philip Bohlman (USA): Traditional music and cultural identity: Persistent paradigm in the history of ethnomusicology
Anthony Seeger (USA): The musical negotiation of cultural identities between Indians and Non-Indians in the twentieth century

15:30 - 16:00 Break

16:00 - 18:00 Session 3* (Room 1)
Chair: Anca Giurchescu (Denmark)

Roderyk Lange (UK): The development of ethnochoreology
Ernö Pesovar (Hungary): Volkstanzforschung in Ungarn: Methodologische und theoretische Ergebnisse
Lisbet Torp (Denmark): "Rebetika" - Songs and dances of a Greek subculture, their function and modes of expression - The creation of a cultural identity

16:00 - 18:00 Session 4 (Room 2)
Chair: Doris Stockmann (GDR)

Franz Födermayr, Werner A. Deutsch (Austria): Zur Frage der Slendro-Quint. Ein Beispiel experimenteller Musikwissenschaft
Alica Elschekova (Czechoslovakia): Developments of analytical and systematisation projects in folk music research
Joep Bor (Netherlands): The rise of ethnomusicology - The Indian perspective
Giovani Mikhailov (USSR): On the problem of system terminology elaboration according to the main types and kinds of world music

20:00 Concert: German folk music
Museum fmDeutsche Geschichte, Unter den Linden 2

Friday, July 31st

9:00 - 10:30 Session 5 (Room 1)
Chair: Wolfgang Suppan (Austria)

Oskár Elschek (Czechoslovakia): Scientific and theoretical concepts in folk music research and ethnomusicology
Jerko Bezić (Yugoslavia): IFMC/ICTM and the development of ethnomusicology in Yugoslavia
Anne Dhu Shapiro (USA): The concept of "folksong" in the context of ethnomusicology

9:00 - 10:30 Session 6 (Room 2)
Chair: Rosemarie Ehm-Schulz (GDR)

Judy Van Zile (USA): The musician as dancer
Jolanta Kowalska (Poland): Dance as a form of communication
Anca Giurchescu (Denmark): Tradition - continuity and changes in the process of integration of the Wallachians from Yugoslavia in the Danish society

10:30 - 11:00 Break

11:00 - 12:30 Session 7 (Room 1)
Chair: Jürgen Elsner (GDR)

Regula Burckhardt Qureshi (Canada): The Sarangi tradition in Pakistan: Social stigma versus cultural identity
Artur Simon (FRG): Batak ceremonial music, dance and ancestor worship as factors of cultural identity in Indonesia
Faizulla Karamatov (USSR): Die musikalische Folkloristik in den Republiken Mittelasiens

11:00 - 12:30 Session 8 (Room 2)
Chair: Lisbet Torp (Denmark)

Placida Staro (Italy): Cultural identity and the aggregation for dance: some examples from northern Italy
Anna Gruszczyńska-Ziółkowska (Poland): Agricultural calendar as a background of ritual dances and songs
Danuta Kalinowska-Kłosiewicz (Poland): Volkstänze in den polnischen Jahresbräuchen

12:30 - 14:00 Lunch

14:00 - 15:30 Session 9 (Room 1)
Chair: Ricardo Trimillos (USA)

Max Peter Baumann (FRG): Musical morms, tradition and identity
Jürgen Elsner (GDR): Musikalische Äquivalente kultureller Identität in den arabischen Ländern
Tullia Magrini (Italy): Traditional culture and group culture

14:00 - 15:30 Session 10 (Room 2)
Chair: Roderyk Lange (UK)

Grazyna Dabrowska (Poland): Volkstümliche Quellen der polnischen Nationaltänze
Elsie Ivancich Dunin (USA): "Salonsko kolo" - as cultural identity in a Chilean Yugoslav community (1917 - 1986)
Dariusz Kubinowski (Poland): Die Rolle der ältesten Generation für die Tradierung des Volkstanzes

15:30 - 16:00 Break

16:00 - 18:00 Session 11** (Room 1)
Panel: The roles of women in musical cultures
Chair: Anna Johnson (Sweden)
Jane Mink Rossen (Denmark): The unsung women of Mungiki, Solomon Islands
Henrietta Yurchenco (USA): Mean Mama Blues: women's blues of the 1920s - 1930s
Marcia Herndon (USA): Maltese music: fighting with song and the battle of the sexes

16:00 - 18:00 Session 12 (Room 2)
Chair: Ernö Pesovar (Hungary)

László Felföldi (Hungar): Some correlations of folk dance and cultural identity in Hungary
William C. Reynolds (Denmark): The fallacy of the single recording and the pat-on-the-back criterion of prescriptive validity: a central problem of methodology in dance ethnology
Nina De Shane (Canada): Ksan dances

20:00 - 22:00 AV-Session 1 (Room 1)

20:00 - 22:00 AV-Session 2 (Room 2)

20:00 - 22:00 Special Session (Room 3)
Meeting of the Study Group on Ethnochoreology

Saturday, August 1st

9:00 - 10:30 Session 13 (Room 1)
Chair: Tran Van Khe (France)

Argelies León (Cuba): The work of Fernando Ortiz in Afro-Cuban music
Olavo Alén Rodriguez (Cuba): The development of musicology in Cuba after Fernando Ortiz
Peter Etzkorn (USA): Impact of publication on the development of ethnomusicology

9:00 - 10:30 Special Session (Room 2)
Meeting of the Study Group on Computer Retrieval (in formation)

10:30 - 11:00 Break

11:00 - 12:30 Session 14 (Room 1)
Chair: Ludwik Bielawski (Poland)

Doris Stockmann (GDR): Sami people and their music today
Jan Ling & Märta Ramsten (Sweden): The tune of Leksand
Owe Ronström (Sweden): Making use of history: The revival of the bagpipe in Sweden in the 1980's

11:00 - 12:30 Special Session (Room 2)
Meeting of the Study Group on Computer Retrieval (in formation) (cont.)

12:30 - 14:00 Lunch

14:00 - 15:30 Session 15 (Room 1)
Chair: Salwa El-Shawan Castelo-Branco (Portugal)

Linda Fujie (USA): Governmental arts organizations and musical traditions: The case of Japanese taiko drumming groups in the United States
Piotr Dahlig (Poland): Traditional music on a state stage - promotion, protection or control of ethnicity?
Janet L. Sturman (USA): Funding Hispanic music in New York: The role of institutional support in determining how music projects cultural identity

14:00 - 15:30 Special session (Room 2)
Meeting of the Study Group on Iconography
Panel: Describing and cataloging pictures with musical subject matters
Chair: Tilman Seebass (USA)

Participants: Leendert Couprie (Netherlands), Terence Ford (USA), Monika Holl (FRG), Magda Kyrova (Netherlands), Sumi Gunji (Japan), a.o.

15:30 - 16:00 Break

16:00 - 18:00 Session 16 (Room 1)
Chair: Anthony Seeger (USA)

Marcia Herndon (USA): Cultural identity and cultural performance
Mwesa I. Mapoma (Gabon): Bemba cultural identity as seen through their traditional music
Rudolf Brandl (FRG): Greek music traditions as cultural identity: a comparison between emigrants and villagers at home since 19th century
Bogusław Linette (Poland): Die Rolle der Volksmusik im kulturellen Integrationsprozess in den polnischen Westgebieten

16:00 - 18:00 Special Session (Room 2)
Meeting of the Study Group on Iconography (cont.)

20:00 - 22:00 AV-Session 3 (Room 1)

20:00 - 22:00 AV-Session 4 (Room 2)

Sunday, August 2nd

9:00 - 10:30 Session 17 (Room 1)
Chair: Jan Ling (Sweden)

Manuel Mamani Mamani (Chile): Traditional music and cultural identity in Chilean Andean society
Christian Kaden (GDR): Kulturelle Identität als Lebensproblematik
Axel Hesse (GDR): Holiday camp singing of early teenagers in the GDR as indicator of the dialectics of continuity and change in musical identity

9:00 - 10:30 Session 18 (Room 2)
Chair: Roberto Leydi (Italy)

Roberto Starec (Italy): National identity and preservation of traditional music among the Italian minority in Istria
Nice Fracile (Yugoslavia): Traditional music in wedding ceremonies among the Serbs and the Rumanians in Vojvodina and the question of cultural identity
Grosdna Marosevič (Yugoslavia): Traditional music in current musical life of the population of the Duga Resa area (Central Croatia)
Bozena Muszkalska (Poland): Folk music and ethnic identity in Sardinia

10:30 - 11:00 Break

11:00 - 12:30 Session 19 (Room 1)
Chair: Olive Lewin (Jamaica)

Jehoash Hirshberg (Israel): The function of music in preserving the cultural identity of a refugee community - the case of the Karaites
Uri Sharvit (Israel): Cultural identity and stylistic differentiation in the Israeli Jewish traditional music
Gila Flam (USA): Music and memory: Holocaust song as a symbol

11:00 - 12:30 Session 20 (Room 2)
Chair: Franz Födermayr (Austria)

Pirkko Moisala (Finland): Cognition, cultural identity and music change
Doreta Frasunkiewicz (Poland): Musical culture of old-believers living in Poland: Identity of culture and nationality
Andreas Michel (GDR): Cultural identity and morphology: A study in evolution of the German Cittern
Issam El-Mallah (FRG): Die Gefährdung der Identität nationaler arabischer Musikkulturen durch moderne Aufnahmetechniken

12:30 - 14:00 Lunch

14:00 - 15:30 Session 21 (Room 1)
Chair: Dieter Christensen (USA)

John Blacking (UK): Music and cultural identity
Bálint Sárosi (Hungary): On the question of "authentic" folk music

14:00 - 15:30 Session 22 (Room 2)
Chair: Anna Czekanowska (Poland)

Yamaguti Osamu (Japan): Cultural identity in music as observed in the selection of sonic materials in satumabiwa
Hugh de Ferranti (Japan): The persistence of the biwa in Japanese culture
Gisa Schellhorn (GDR): Das Verhältnis zwischen sozialem, ethnischem und nationalem Selbstverständnis im Umgang mit traditioneller Musik in Vietnam
Angelika Jung (GDR): Zur Entwicklung und Veränderung kultureller Identität im Spiegel des maqam der Usbeken und Tadshiken Mittelasiens

15:30 - 16:00 Break

16:00 - 18:00 Session 23 (Room 1)
Chair: Tokumaru Yoshihiko (Japan)

Jan Stęszewski (Poland): Volksmusik als Kriterium der nationalen Musikidentität: der Fall Chopin
Ann-Mari Häggman (Finland): Als die Brautpolka zum Chorlied wurde
Abdelhamid Ben Muussa (GDR): La musique "ay ai" de bedouin de haut plateau algerien

16:00 - 18:00 Session 24** (Room 2)
Panel: The role of women in musical cultures (cont.)
Chair: Henrietta Yurchenco (USA)

Anne Dhu Shapiro (USA): Silent music: The role of women in Native-American ceremonial music
Anna Johnson (Sweden): "Women do not play the fiddle, they play the horns": The role of women in Swedish folk music
Cynthia Schmidt (USA): The performance persona of Kpelle women of Liberia
Barbara L. Hampton (USA): Seeing the invisible: A look at music and gender in Ga Society

16:00 - 18:00 Special Session (Room 3)
Meeting of ICTM Liaison Officers and Representatives of ICTM National Committees

20:00 - 22:00 AV-Session 5 (Room 1)

20:00 - 22:00 AV-Session 6 (Room 2)

Monday, August 3rd

9:00 - 19:00 Excursion to Potsdam
(Only for participants who have registered in advance)

Tuesday, August 4th

9:00 - 10:30 Session 25 (Room 1)
Chair: Bálint Sárosi (Hungary)

Gisela Suliteanu (Rumania): The principal value of the relationship between traditional music and cultural identity
Ursula Reinhard (FRG): Kulturelle Identität bei den Volksängern der Türkei
Nora Yeh (USA): Guoyue: It's definition and identification

9:00 - 10:30 Session 26 (Room 2)
Chair: Max Peter Baumann (FRG)

Marcello Sorce Keller (Italy): Forty years of research concerned with the study of music in culture: Trends developed in musical folklore, sociology of music, and ethnomusicology
Katalin Lázár (Hungary): Structure and variation in Ob-Ugrian songs
Katalin Kovalcsik (Hungary): Gypsy folk music research in Hungary
Lýdia Ukropcová (Czechoslovakia): Erforschung der instrumentalen Volksmusik in der Slowakei

10:30 - 11:00 Break

11:00 - 12:30 Session 27 (Room 1)
Chair: Barbara Smith (USA)

Micheál O Súilleabháin (Irish Republic): Musical change and cultural identity: The Irishness of Irish music
Ruth M. Stone (USA): The timing of music and feeling in an Arabian community
Roderyk Knight (USA): The drum dance and song repertoire of the Baiga of Madhya Pradesh, India

11:00 - 12:30 Session 28 (Room 2)
Chair: Christian Kaden (GDR)

László Dobszay (Hungary): Fieldwork or philosophy?
Bernard Garaj (Czechoslovakia): Über die Erforschung der Zungenaerophone in der Slowakei
Michaela Selcová (Czechoslovakia): Ethnomusicology and system of information

12:30 - 14:00 Lunch

14:00 - 15:30 Session 29 (Room 1)
Chair: Bruno Nettl (USA)

Final Discussion: Forty years IFMC / ICTM, and the development of ethnomusicology

15:30 - 16:00 Break

16:00 - 18:00 **28th Ordinary Meeting of the General Assembly of the ICTM** (Only members in good standing) (Room 1)

18:30 Reception by the Minister of Culture of the German Democratic Republic

Wednesday, August 5th

9:00 - 12:00 Session 30 (Room 1)
Chair: John Blacking (UK)
Final Discussion: Traditional music and cultural identity

12:00 - 12:30 Closing Ceremony (Room 1)

12:30 - 14:00 Lunch

14:00 - 18:00 Free afternoon

19:00 Garden Party

Thursday, August 6th

Departure

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* Organized by the Study Group on Ethnochoreology
** Organized by the Study Group on Music and Gender (in formation)

Programme subject to change. Chairmen listed subject to acceptance.

ICTM STUDY GROUP ON MUSIC ARCHAEOLOGY: Third Meeting, Hannover-Wolfenbüttel, November 16-21, 1986

The Study Group on Music Archaeology of the ICTM, now in its fourth year of official existence, was established in order to formalise research in this field and to act as forum for debate. Its third conference took place during the week 16-21 November 1986, at the famous Herzog August Bibliothek, Wolfenbüttel, and at the Hochschule für Musik und Theater, Hannover, organised by its Chair, Prof. Dr. Ellen Hickmann. The meeting was handsomely supported by a generous grant from the Deutsche Forschungsgemeinschaft, together with assistance from the British Council and the Moeck Verlag & Musikinstrumen-tenwerk. There were forty-two participants from twelve European countries as well as Israel, The People's Republic of China, the United States and Australia. So far, there has not been participation from African colleagues, which influenced the choice of the Study Group's logo: a flute player from a neolithic cave painting in Tanzania. It is hoped that this signal will soon receive a response.

The central theme of the conference concerned aerophones in prehistory and antiquity and there were also several free papers. Topics under the heading of the central theme were as follows:

The erotic associations of oboe playing in ancient Egypt (Lise Manniche, Cambridge, UK)
The cultural and social contexts of classical Greek auloi (Annie Bélis, Paris, France)
Aerophones of Late Roman Spain (Ismael Fernández de la Cuesta, Madrid, Spain)
A theoretical model for research on the uses of flutes in Scandinavian societies before 800 A.D. (Cajsa S. Lund, Stockholm, Sweden)
A medieval bagpipe chanter from Denmark (Mette Müller, Copenhagen, Denmark)
A ninth century reed instrument from Slovakia (Ivan Macák, Bratislava, Czechoslovakia)
Whistles from the excavations of the eighteenth-century site at the Grand Louvre, Paris (Catherine Homo, Paris, France).

A practical demonstration of playing techniques on end-blown flutes from South-East Europe and Western Asia was given by Anders Hammarlund (Farsta, Sweden) as a contribution to experimental research on the sound tools of prehistoric herding cultures.

Free papers on European topics included two concerning lithophones, in both cases rocks on which a variety of pitches can be produced by striking at different points: Olle Henschen-Nyman (Visby, Sweden) gave a survey of Swedish sounding stones and Lothar Siemens (Gran Canaria, Spain) demonstrated with the aid of recorded examples, the range of pitches and timbres which can be produced from rocks with indentation marks on the island of Lanzarote, Canary Islands. Two papers on medieval North-West Europe were a survey by Ingrid de Geer (Uppsala, Sweden) of the archaeomusicological history of Orkney and a discussion of instruments finds from medieval Dublin in a multicultural context by Ann Buckley (Cambridge, UK).

Other free papers were given by Bo Lawergren (New York, USA) with Oliver Gurney (Oxford, UK) on problems of nomenclature and identification of vertical and horizontal harps from Mesopotamia, and by Rolf Rottländer (Tübingen, FRG) who presented information on ancient systems of measurement (China, Egypt, Greece and Rome) as a contribution to the systematic study of reedpipes.

South and South-East Asia were represented by papers on India, China, Japan and Indonesia. The two papers on China were in keeping with the main theme of the conference: Liu Shi-yue (Tientsien, PRC) on bone flutes from a neolithic site (4,000 B.C.) at Hemudu, Chekiang province; and Kenneth DeWoskin. (Michigan, USA) on a typology for stopped globular flutes from Late Neolithic and Bronze Age China. David Hughes introduced problems of identification and establishment of contexts for wind and stringed instruments from protohistoric Japan while Maurice Faulkner (California, USA) addressed the association of totemism with gongs from prehistoric collections in Indonesia. Reis Flora (Victoria, Australia) presented material from his initial survey of sites in Rajasthan and Gujarat and indicated some of the problems of acquiring and collating information from these large areas.

On Latin America, Paz Cabello Carro (Madrid, Spain) illustrated the wealth of material awaiting systematic investigation at the Museu de America in Madrid. Dale Olsen (Florida, USA) addressed methodological issues in his presentation of flutes of the Sinu of ancient Colombia and Ellen Hickmann introduced material from her preliminary survey of globular flutes associated with pre-Colombian coast cultures of Ecuador.

Visits to the Roemer-Pelizäus-Museum, Hildesheim, to inspect the loose-leaf catalogue for Egyptology (introduced by Dr. Arne Eggebrecht) and the Museum für Kunst und Gewerbe in Hamburg (discussions led by Dr. Tadeusz Malinowski, Sŀupsk, Poland) were useful occasions for exchanging opinion on practical problems of interdisciplinary cooperation and communication between institutions with different emphases. For example, the kind of information included in museum catalogues needs to meet the requirements of scholars in a wide range of fields.

The investigation of the music of 'primitive Man' is not a new idea, but has engaged a minority of scholars since the late nineteenth century development of archaeology and anthropology. The Study Group makes no claims, therefore, for originality but there is evident desire among members for greater refinement of thinking in the collection of artefacts and contextual data, and for more specific emphasis on questions of culture and environment (aided by the impressive range of technological possibilities at the disposal of

twentieth century experimental Man) - a challenge implicit in Vincent Megaw's (S. Australia) address on 'The New Music Archaeology'.

The appearing of a new journal, ARCHAEOLOGIA MUSICALIS, published by the Study Group at Moeck Verlag, Celle, with the generous assistance of the publisher Hermann Moeck, marks a further stage in the consolidation of the ICTM Study Group on Music Archaeology. ARCHAEOLOGIA MUSICALIS appears biannually in January and July; Jg.1 H.1/1987 was released in January 1987. (Available by subscription: DM16.00 (Germany), DM20.00 (abroad) plus handling and shipping, from Moeck Verlag, Postfach 143, D-3100 Celle 1, FRG).

Ann Buckley

ISRAEL: Liaison Officer

Collections of Ethnic Instruments of Music in Israel's Museums

The music history in ancient Israel is not without a material documentation, but much of its continuity was interrupted through the changing events of general history, which led into a blind alley. Some archeological finds confirm its connections with the neighbouring civilisations, especially those of Mesopotamia, Persia, and Egypt, but they are not persistent enough to be lined up in a common row of stylistic dependencies, but are mainly seen here in the construction of sound instruments. Besides, the "via maris", the main thoroughfare along the shores of the Eastern Mediterranean, is not the best place to look for them. Too many peoples, armies, or migrating tribes had used this Afro-Asiatic bridge usually leaving behind some relics of their own home culture which, at a first glance, could easily be taken for a local product.

Even so, a first survey made in 1963 of the archaeological finds in ancient Palestine brought to light no less than 280 actual relics of music and musical instruments made of stone, iron, terracotta, bone or bronze (cf. Bathyah Bayer, *The Material Relics of Music in ancient Palestine and its Environs. An Archaeological Inventory.* Tel Aviv 1963, POB 11253). Today, this number could easily be multiplied, and research is still going on. Yet, expectations should not be too high as their origin cannot always be traced back, as already mentioned. In a good many cases, the relics are not so much witnesses of a specific music culture, as of a colourful encounter between different peoples of different times and occasions. It also happened that these early sound instruments lay scattered at various excavation sites, among the rest of non-musical finds, sometimes unobserved even by professional musicians.

Finally, in the forties of our century, the idea to exhibit some of them had ripened and, in 1943, a first modest collection of some excavated instruments was shown at the Hall of the Jerusalem Conservatoire, supplemented by some rare music editions and by a set of newly built violins by a Jerusalem violin maker, the "Rappaport violins" which promised to become the old-new instruments for contemporary folk- and art music. As modest as these exhibits were, they helped to develop a new awareness of the authenticity of melodies played upon them, and for the strange beauty of their unimpaired sound. Soon, the first restorations of Eastern folk-instruments appeared, mainly endblown recorders on the pattern of the Arabic *nay* and the oboe-like *zummara*, according to the Beduin tradition. The building of these and other Oriental folk instruments - among them several kinds of oriental drums and flutes - was the earliest evidence for the fact that modern musicians had long since nursed within themselves a new sensibility for the exotic sound of the East and for its undetected possibilities in our time.

Ten years after the first exhibition, in 1953, a new exhibition of musical instruments was considered. This time, the nucleus of the musical items was a collection of musical instruments donated by the late musician and conductor, Dr. Serge Koussevitzky, to the music section of the Israel Ministry of Education. A good number of the 60 instruments was of non-Western origin.

After much restoration work - the instruments had apparently escaped a fire - the exhibition was opened at the Bezalel National Museum, Jerusalem, again augmented by some private collections. This time, having a general museum as our host, we took advantage of its treasures - leaving the classification in the background and emphasizing the social environment for music making by reconstructing some authentic living rooms in Yemenite fashion.

Again, ten years later, the collection got its permanent home at the Rubin Academy of Music (1963). The opening ceremony took place during the International Conference of the International Folk Music Council (today ICTM) founded by the late Dr. Maud Karpeles. The conference met under the slogan "East and West in Music". Meanwhile, the exhibits had been greatly enlarged, not only through private collectors but also through the active interest of a number of foreign consulates and governments, among others Bulgaria, Burma, Colombia, Dahomey, Ghana, Mexico, Nepal, Nigeria, and Persia who consented to sending as a gift their local folk instruments.

Finally, some 20 years after this event, in 1983, the city of Tel Aviv opened its doors as host for a permanent exhibition at the Bialik House, a historical building housing also the Central Music Library. As a basis for further systematic expansion served the collections of the writer of this article and of the great music benefactor, Max Targ (Chicago). Again, preference was given to otherwise lost non-Western and early historical instruments. In addition, much care was taken to develop the modern educational side by providing a reading and monitoring room, as well as recording and research facilities (curator: Mr. Y. Snir).

Speaking of musical instruments, their preservation and revival, a fuller chapter should be dedicated to the Haifa Music Museum guided with great foresight and enthusiasm through several decades by its director, Mr. M. Gorali. The work is being continued by its curator, Mrs. Nina Benzoor. In its outlook, this museum is so far the only of its kind and promises to become a true music center - functioning on many broad aspects, including the edition of a yearbook (Tatzlil - "The Chord"), and several richly illuminated catalogues of musical instruments. One of the aspects was based on the idea to explore the musical instruments as mentioned in the Old Testament. Though frequently quoted, the given names could in many cases not be identified. Actual artefacts are rare in Israel's environment, but we were helped by reconstructing some archeological

instruments from the neighbouring countries of Mesopotamia, Persia, Egypt or Greece, which are particularly rich in extant sound materials. "The various finds, such as instruments, reliefs, frescoes, paintings, mosaics, coins, etc. have supplied scholars with clues to a material culture and an iconographic basis for determining the shapes of the instruments and, in certain cases, even the actual mode of playing them" (cf. Moshe Gorali in *Music in the Ancient World*, Introduction. The Haifa Museum of Ancient Art, Haifa, 1971). The restored instruments were put on show at visits and lectures in many countries, - not unlike the "Wandering Exhibitions", bringing selections of music pictures to the outlying settlements all over the country.

Another special exhibition built upon the underlying idea of the "Old Testament in World Music" brought about a lively series of discussions and acknowledgements, especially in the Western countries where the Hebrew terminology of the Bible does not offer a daily content. Recently, in 1984-85, we have been presented with an exhibition of a different kind at the haifa Music Museum: "Africa, Image and Sound", which in its professionalism and sheer brilliance could serve as a model for many a future exhibition.

Our lively approach to modern archaeology and iconography has left its imprint and has helped us to rectify many of our inexact impressions; today we see how the twenty centuries before and after the common era meet up again. In music and musical instruments, the old antagonism between East and West looses more and more of its sting. Musical instruments teach us the many secret bridges between East and West, the steady give- and-take, the many transitional forms, the technical means and manners of playing music. If nowhere else, there is good evidence here for the basic unity of both worlds, and it is this knowledge which gives the instrument collections their special significance.

Edith Gerson-Kiwi
April 1986

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

1987	16-23 May Freiburg F.R.G.	10th Meeting of the Study Group on Analysis and Systematisation of Folk Music Chair: Dr. Oskar Elschek
1987	30 July- 5 Aug. Berlin G.D.R.	**29th 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
1989	July Schladming Austria	**30th Conference of the ICTM**

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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
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