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With
First Notice
1989 CONFERENCE

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

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OBITUARY

Mansoor Mansooruddin, 1904 - 1987

It is with deep regret that we record the death of Professor M. Mansooruddin, Liaison Officer of the ICTM for Bangladesh, who died on September 9, 1987. Dr. Anwarul Karim sent us an obituary from which we quote these excerpts:

Professor M. Mansooruddin, born March 1904 in the village Muraripur, north-west of Dhaka, received his education from Pabna Edward College, B.A. from Rajshahi College and M.A. in Bengali from Calcutta University in 1928. Financial and other support during his studies was given by the Tagore family in Calcutta to which he remained in close contact throughout his life, especially Rabindranath Tagore.

After finishing his studies M. Mansooruddin joined the Bengal Education Service where he was appointed sub-inspector of schools in 1929. After serving as a teacher at Howrah Zilla School from 1935-1929, he joined the Chittagong Government College as a lecturer in Bengali. Having taught at different colleges in various capacities, he retired as a professor of Bengali from Dhaka College in 1954.

Professor Mansooruddin was connected with Lalon Academy until his death. Throughout his life he had fought for the establishment of a national institute of folklore. In 1987 he was awarded the Doctor of Literature by Rabindra Bharati University.

M. Mansooruddin has made valuable contributions to foster the knowledge of Bangladesh folk literature and culture throughout the world by utilizing his talents and devotion. He authored more than 25 books, including research works, novels, short stories and children's books. One of his remarkable achievements is an eight volume 'Haramoni', a collection of Baul and folk songs for which Rabindranath Tagore wrote a preface. His other great work is 'Bangla Shahitye Muslim Sadhana' (Achievements of muslims in Bengali literature). Professor Mansooruddin traveled every corner of the country and collected thousands of folk songs, riddles and ballads.

His death is a great loss to the world of folklore and the Bengali nation.

Anwarul Karim

FIRST NOTICE

THIRTIETH WORLD CONFERENCE OF THE ICTM

SCHLADMING, AUSTRIA, JULY 23TH TO 30TH, 1989

The International Council for Traditional Music has pleasure in announcing that its Thirtieth World Conference will be held from July 23rd to 30th, 1989, in Schladming, Austria by invitation of the Institut für Musikethnologie der Hochschule für Musik und Darstellende Kunst in Graz and the City Council of Schladming.

THEMES OF THE CONFERENCE

The following themes have been established for the Conference:

1. Analysis of Music and Dance
2. Traditional Music (Vocal/Instrumental, Dance) and Tourism
3. Current Research in Traditional Music.

Programme Committee: Prof. Dr. Wolfgang Suppan, Chairman
Prof. Dieter Christensen Dr. Oskár Elschek
Ms. Olive Lewin Mrs. Lisbet Torp Jensen
Prof. Tsuge Gen'ichi

PAPERS

Members who wish to read a paper are asked to send their proposal by October 1, 1988 to

Prof. Dr. Wolfgang Suppan
Institute for Ethnomusicology
Leonhardstr. 15
A-8010 Graz, Austria

The proposal should include the title of the paper, an outline of its contents (ca. 150 words), the language in which the paper will be read, and the type(s) of illustrations to be used.

It is expected that all the papers will present new insights. 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, 1989, 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, 1989. The abstract should be no more than two typewritten pages including illustrations (music examples, diagrams etc.). In order to assure opportunity for discussion, each presentation will be allowed a maximum of TWENTY MINUTES.

Students are encouraged to submit their proposals.

ROUND-TABLES

The Programme Committee is planning a number of round-table sessions within the general themes of the Conference. Suggestions from the membership are welcome.

LANGUAGES

Papers should be read in English, French or German.

RECORDINGS AND FILMS

Members are invited to present, with short commentary, recordings and films of special interest. Proposals including technical specifications of equipment needed should be sent to Wolfgang Suppan at above address.

WORKSHOPS

The Conference will include workshops. Members wishing to offer a workshop should send a proposal including space and equipment requirements to Wolfgang Suppan at the above address.

SPECIAL MEETINGS

Formal Special Meetings will be announced in the next two Bulletins.

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 Wolfgang Suppan specifying the purpose as well as the amount of time and approximate number of seats desired.

Space will also be made available for members who wish to continue discussion of session papers, round-tables, recordings and films.

PARTICIPATION IN THE CONFERENCE

Participation in the Conference is open on payment of a registration fee, to be announced in October, 1988.

GENERAL ASSEMBLY

A meeting of the General Assembly of the International Council for Traditional Music will be held during the period of the Conference.

ACCOMMODATION

Information on accommodation and other technical matters will be provided with the October 1988 and the April 1989 Bulletins.

The Institute of Ethnomusicology at Graz, the Styrian Government and the City of Schladming will be happy to welcome all members of ICTM at the 30th World Conference in Austria. Schladming is well known as a conference center and is famous for its World Championship in skiing. The old silver-mining town is located in the Styrian alps, not far from Salzburg. The Styrian Government invites all participants of the conference to visit Graz, the capital of Styria. Conference participants who wish to visit Vienna, Salzburg, or the Carinthian festival should write to Wolfgang Suppan as soon as possible.

ANNOUNCEMENTS

BANKING THROUGH CITIBANK

Since the Secretariat started to list its Citibank account number on invoices and stationary, more and more members and institutional subscribers have used the mode of DIRECT TRANSFER between their home banks and Citibank for remittance of dues to the Council. Unfortunately, Citibank does not always provide the Secretariat with the name and address of the order party, that is, of the member or subscriber who requested a transfer of funds.

The result is that sometimes we do not know whom to credit for the payments and members will be billed again for what they have already paid.

Please make sure that the Secretariat is advised directly of your transfer. An informal note from you or your bank sent to us will help us avoid unnecessary delays, costs and headaches.

STUDY GROUPS

ANALYSIS AND SYSTEMATISATION OF FOLK MUSIC

Jan Ling has invited the STG to hold its next meeting 10-14 October, 1988, in Goeteborg, Sweden. Themes of the meeting are

1. Epics and ballads - the melodies
2. Historical travelogues
3. Scandinavian folk music.

Wolfgang Suppan
[Translated from the German]

COMPUTER AIDED RESEARCH

The next meeting will be held 28 September to 2 October 1988 (departure) in Edinburgh, Scotland. Local arrangements are in the hands of Dr. Peter Cooke. Single student rooms are available at the University's Pollock Halls at Bed and Breakfast rates of UK12.25p. per night or Dinner, Bed and Breakfast at UK16.25p. per day. There are direct flights from Paris, Amsterdam and Düsseldorf. Fast trains are taking 4hrs40mins. from London to the centre of Edinburgh.

Helmut Schaffrath

ETHNOCHOREOLOGY

The Study Group began to publish a Newsletter "ICTM Dance Newsletter for Research in Traditional Music", edited by William C. Reynolds. The aim is to print two issues per year. Number one appeared in January 1988. For information on price and availability,

please write to: William C. Reynolds, Bindeballevej 129, DK-6040 Egtved, Denmark.

The following is an excerpt from the first issue:

The next meeting of the STG will take place in Copenhagen, Denmark, 13-19 August 1988, (arrive Saturday - depart Friday afternoon). The location is not yet final, but accommodation will be inexpensive (not hotel accommodation). First choice is a secluded adult school setting in the country near Copenhagen.

Topic: The Dance Event as a Complex Cultural Phenomenon.

Constitution: Because the group is growing rapidly we will spend some time at this meeting discussing organization and procedure within the group. Members are encouraged to submit preliminary ideas for a written constitution and to come prepared to discuss these points at the business meeting.

Limits: While open to all members, this meeting must be limited to 30 participants, so apply as soon as you are sure of attending. The call for papers/invitation has been sent; if you wish an invitation write to: Lisbet Torp, Kaersangervej 23, DK-2400 Copenhagen NV, Denmark.

If you wish to give a paper please send an abstract immediately to Lisbet Torp.

Members are encouraged to participate in the following ways:

1. major academic paper on the topic of the meeting
2. short presentation on the topic leading into discussion (what is your personal experience with this topic?)
3. reports of personal and institutional activities
4. suggestions for rules or constitution for the study group
5. evenings are free, but sessions of dance, music, or video (dance that is) are planned; please inform the organizing committee if you wish to give a dance session or present a video program.

William Reynolds

NATIONAL COMMITTEES

NORWAY

At its annual meeting in January 1988 members of the Norwegian National Committee elected as its new president Bjoern Aksdal, Norsk Folkemusikklag, Radet for folkemusikk og folkedans, N-7055 Dragvoll.

SWEDEN

Jan Ling resigned as president of the National Committee at its last meeting. Elected new president is Dr. Krister Malm, Kungl. Musikaliska Akademien, Blasieholmstorg 8, S-111 48 Stockholm.

UNITED KINGDOM

At its recent meeting in March, 1988, the UK Chapter elected as its new chairman Dr. Peter Cooke of the Ethnomusicology Programme, University of Edinburgh, 27, George Square, Edinburgh EH8 9LD (see also under "Reports".)

LIAISON OFFICERS

BANGLADESH

After the death of Professor M. Mansooruddin, the Executive Board of the ICTM invited Dr. Anwarul Karim, Director of the Folklore Research Institute at Lalon Academy, Ishurdi Road, Kushtia, to serve as ICTM Liaison Officer for Bangladesh. Dr. Karim has accepted the appointment.

FIRST MEETING OF "YOUNG ETHNOMUSICOLOGISTS"

The first meeting of the "Young Ethnomusicologists" took place in Berlin (West) from 26-28 February 1988. It was attended by 21 participants from 6 countries.

The group decided to apply to the Executive Board of the ICTM for recognition as an ICTM working group.

The main theme of contributions and discussions at the meeting was the relationship between research scientist and respondent in field investigations.

Furthermore the aims and intentions of the "Young Ethnomusicologists" were defined as follows:

- to promote dialogue among students of various universities and countries concerning problems associated with their courses of study
- to exchange scientific experience in order to help younger ethnomusicologists to transfer successfully from university to career
- to discuss current topics.

The group is open to anthropologists, musicologists and scholars in related fields.

It was agreed that the group should meet annually. The next meeting is planned for 1989.

The following persons were nominated to represent the group: Gabriele Berlin (Berlin-West), Bernhard Bremberger (FRG).

Gabriele Berlin, Bernhard Bremberger

OTHER NEWS

FESTIVAL OF PACIFIC ARTS IN AUSTRALIA

The 5th Festival of Asian Arts 14-27 August is to be held this year in Townsville on the north east coast of Queensland. The Festival will be hosted by Australia's Aboriginal and Torres Strait Islander people.

Many activities are taking place in Australia this year as a result of the bicentenary celebrations, but it must be emphasized that the 5th Festival of Pacific Arts in Townsville is not one of these. These festivals are organized every four years in different parts of the Pacific region on behalf of the Council of Pacific Arts, the governing body for the Festival of Pacific Arts.

Previous festivals have been held in Fiji (1972), New Zealand

(1976), Papua New Guinea (1980), and Tahiti (1985, following the cancellation of this festival in Noumea in 1984). According to current plans, the sixth Festival of Pacific Arts will be held in 1992 in the Cook Islands.

In addition to performances of music, dance and drama, the Fifth Festival will feature an art exhibition and a "crafts village".

Correspondence connected with the Festival should be directed to:

The Festival of Pacific Arts Ltd.
P.O.Box 720
Townsville, Queensland, 4870
Australia
Tel.: (077) 21 2488 - Telex: 47026 - Fax: (077) 21 1872.

Just prior to the Festival - and not officially connected with it - will be the ICTM Colloquium on "The Documentation of Music and Dance in the South Pacific and its Use in the Living Tradition" (by invitation only) held at the James Cook University of North Queensland, Townsville, 9 - 14 August.

[Also not connected to the Festival but in proximity of date with it, will be held the meeting of the ICTM Study Group on Oceania, 3-6 September, in Geelong, with the theme "Transmission of cultural Values through the Performing Arts in Oceania", ed.]

Alice Moyle

LAMR DIRECTORY OF PH.D. DISSERTATIONS

The Latin American Music Review, LAMR, is organizing an updated directory of Ph.D. dissertations and Master theses submitted to North American, Latin American, and European universities and focusing on Latin American music expressions (traditional, popular and art music). It is considered to list those projects which were developed between 1984 and 1988, including not only dissertations and theses already completed, but also fieldwork and archival research leading towards a graduate degree.

The purpose is to propitiate an overview of the present state of scholarship in this area, and make it available for easy reference in one of the next issues of LAMR. For information, please write to:

Gerard Behague
Latin American Music Review Editor
Department of Music
The University of Texas
Austin, TX 78712 - USA

Maria Elizabeth Lucas
LAMR Assistant Editor

BULGARIA: National Committee

The collection and recording of Bulgarian musical folklore began at the close of the 19th century with the appearance of the series "The Collection of Folklore, Science, and Literature." In the 1920s the composer and folklorist Dobri Hristov wrote the first fundamental theoretical studies: "The Rhythmic Foundations of Bulgarian Folk Music" and "The Technical Texture of Bulgarian Folk Music." Vassil Stoin and his associates P. Stefanov, R. Katsarova, and others began the systematic recording and publication of folk music. Stoin's editorial leadership produced the collections "Folk Songs from Timok to Vit" (1928), "Folk Songs from Central and Northern Bulgaria" (1931), "Folk Songs from Eastern and Western Thrace" (1934). The founder of a 'theory of Bulgarian folk music' was Professor Stoyan Djoudjev (now a Herder Award laureate) who, along with Dobri Hristov, introduced it as part of the curriculum in the State Academy of Music (today's Bulgarian State Conservatory).

The Institute for Musicology was established in 1948 as a branch of the Bulgarian Academy of Sciences. The Institute included a special folk music division which was directed by Raina Katsarova and included former members of the music department of the Ethnographical Museum. The principal task of the research associates is the collection, publication, and study of folk music. Publications included accounts of expeditions in the Rhodopes, the Strandja Mountains, Dobroudja, and elsewhere, regional and genre investigations, and eventually separate monographs. Seventeen consecutive issues of the "Bulletin of the Institute for Musicology" appeared; in 1977 this periodical was renamed "Bulgarian Musicology." Since 1970 the Bulgarian Academy of Sciences, in collaboration with the Institute for Folklore, has organized symposia throughout Bulgaria. The latest one, on "Professionalism in Folklore and the Vocal Practice in Sacred Music during the Middle Ages," was held in October 1987 in the town of Razlog.

The mass media, particularly Radio Sofia and Bulgarian Television, also play an important role in the recording, arrangement, and propagation of folk music. In 1951 the composer Philip Koutev founded a State Folk Song and Dance Company, thus laying the foundation for the contemporary stage-concert format of preservation, development, and dissemination of folklore.

The study of musical folklore is specialized and requires extensive training. Training is introduced in the post-secondary musical institutions such as the Bulgarian State Conservatory in Sofia and the Higher Institute for Music Teachers in Plovdiv, as well as in the secondary music schools and polytechnical schools (from the first to the ninth grades). Two specialized secondary schools for folk music were also opened in the towns of Kotel and Shiroka Laka; there is also a secondary state choreography school in

Sofia with a department for folk dance. Almost every year, training courses in folk dance are offered by the Center for Amateur Art in Plovdiv. Co-ordination and methodical guidance for the wide-spread network of song and dance groups (including popular ones), is provided by the Center for Amateur Art. This center's folklore department has two sections: one for traditional folklore (the organization and direction of all the village folklore groups) and one for the folk song and dance companies, folk choirs, and orchestras. The conception and standards of these activities are cultivated and maintained through the participation of eminent experts and scholars. The function of a central management body is exercised by the national commission for the problems of folklore, which is attached to the Committee for Culture.

Along with the national festival of folklore in the town of Koprivshtitsa which is held every five years, a number of regional festivals have also emerged, including: "From Timok to Iskar" (for Northwestern Bulgaria), "Debrene" (Northeastern Bulgaria), "Pirin Sings" (Southwestern Bulgaria), "Strandja Sings" (Southeastern Bulgaria), "Pretty Thrace Sings and Dances," "The Rhodopes Sing," the "Zagorche" children's festival of folklore, and so on. Every two or three years an international folklore festival takes place in Bourgas. Every four years a national festival of amateur art is also organized which includes groups and companies performing arrangements of folklore and composing music on a folk basis. The final stage of the Seventh National Festival is now under preparation for 1988.

Svetlana Zaharieva, Ana Ilieva

HUNGARY: National Committee

Since 1984 the Hungarian National Committee of the ICTM, under the joint auspices of the Institute for Musicology, has organized an annual meeting for approximately seventy folk music researchers from throughout the country. In the last three years more than twenty papers were given by experts in different fields on the vocal and instrumental musical traditions of the Carpathian Basin. The meetings offer room for an exchange of ideas and information, as well as opportunities for presenting current music by distinguished soloists or groups. In 1988 similar meetings will also be held for folk dance experts.

The seventh volume of the Corpus musicae popularis Hungaricae was published by the Hungarian Academy of Sciences in November 1987. This large collection, edited by Imre Olsvai, contains 434 melodies of 35 song-types from the old stratum of Hungarian peasant music. The text and notes appear both in Hungarian and English. The next two volumes are in preparation.

László Dobszay and Janka Szendrei are preparing to publish a concise catalog of all types of Hungarian traditional melodies. The first volume, containing approximately 800 items with Hungarian and English annotations, will be published in 1988.

Through an agreement with the Institute for Musicology, the Hungarian State Record Company is continuing to edit selected genuine folk music material from the Archives of the Institute's Folk Music Department. The second set, edited by Lujza Tari and László

Vikár includes five discs containing the traditional music of the Northern Hungarians [Hungaroton LPX 18124-28]. The next set will present Western Hungarian [Trans-Danubian] examples.

A series of Bálint Sárosi's writings on musical tradition entitled 'Folk music - Hungarian Idiom' was published in English by Corvina in 1986.

The Yearbook of the Institute for Musicology 'Zenetudományi Dolgozatok' [Musicological Papers] continues to be issued annually (last volume no. 10, 1987) and includes between six and eight articles, essays, and analyses on folk music and folk dance research.

The creation of a computer data-base of Hungarian folk music collections is an on-going project at the Institute for Musicology. During the previous years information on several thousand recorded melodies as well as a large collection of children's songs has been fed into the computer. In addition, various experimental research projects are in progress.

The musical transcription of nearly five thousand lines of text from the recent Ob-Ugrian [North-West Asia] collection of Éva Schmidt has been completed by Katalin Lázár. This work presents the possibility of studying a scarcely-known Nordic musical tradition.

February 1988 László Vikár

ITALY: National Committee Report 1985-1987

Institutions

After Diego Carpitella resigned as president of the Società Italiana di Etnomusicologia and Tullia Magrini as secretary general, Roberto Leydi was elected president, Ivan Vandor vice-president, and Gilberto Giuntini secretary general at a meeting in February 1986. The Society moved its headquarters to Florence, via Carlo Bini 31.

At the November 1987 meeting of the National Committee, Tullia Magrini was elected president, in agreement with the Executive Board of the Società Italiana di Etnomusicologia. The new address of the Committee is: c/o Dipartimento di Musica, Via Galliera 3, 40121 Bologna. The Committee is currently organizing a meeting of the ICTM Study Group on Iconography of Traditional Music, to be held next May in Orta.

Conferences

- "Materiali di antropologia visiva": Roma, 18-22 November 1985 (conference on visual anthropology, with a presentation and discussion of films and videotapes on traditional music produced by Italian scholars; proceedings being printed by the Museo Nazionale delle Arti e Tradizioni Popolari, Roma).
- "Musica e liturgia nella cultura mediterranea," Venezia, 2-5 October 1985 (a conference on music and liturgy in mediterranean culture, with papers and concerts on Arab, Hebrew, Greek, Italian, and Syrian traditional music; proceedings in 'Musica e liturgia', Firenze, Olschki, at press).
- "Ninth Meeting of the ICTM Study Group on Folk Music Instruments," Orta San Giulio, 10-15 September 1986 (see ICTM Bulletin).
- "Mediterranea 1986. Modalità e forme della musica etnica,"

Palermo, 17-19 December 1986 (a study session on Mediterranean music organized by the Centro d'Iniziative Musicali Siciliane, with the participation of many ethnomusicologists).

- "Fourteenth Congress of the International Musicological Society," Bologna, 27 August - 1 September 1987 (round tables on: "The Relationship of Theory and Practice in non-Western Musical Traditions, " Music as Culture in Oral Tradition," "Interpenetration of Folk, Pop(ular) and Art Music in the Twentieth Century," and free papers on "'Pastoral' Music and Christmas Novenas in Italy" and "High and Low Culture in Art Music" (see Acta musicologica, 59,1).

- "La musica come linguaggio universale. Genesi e storia di una idea," Latina, 29-31 October 1987 (a conference on music as universal language with an ethnomusicological session entrusted to Diego Carpitella, Gilbert Rouget, Mantle Hood; contributions from John Blacking and Tran Van Khe will appear in the proceedings).

- "Convegno di studio 1987 della Società Italiana di Etnomusicologia," Firenze, 28-29 November 1987. First official meeting of the scholarly members of SIE, the conference consisted of two sessions: one devoted to theoretical problems ("Music as autonomous system?"), with contributions of Ivan Vandor, Tullia Magrini, Antonio Serravezza, Gino Stefani, and Roberto Leydi; and a free session ("Research, studies, projects"), with contributions from Maurizio Agamennone, Roberto Starec, Nico Staiti, Giancarlo Palombini, Alessandra Castriota, Giovanni Giuriati, Domenico Di Virgilio, Enzo Laurenti, Goffredo Plastino, Mario Sarica, Girolamo Garofalo, Ignazio Macchiarella, Fabio Politi, Mauro Balma, Piero Arcangeli, Emanuela Lagnier, Pietro and Mireille Bianchi, Gaetano Pennino and Elisabetta Guggino, Roberta Tucci, Ambrogio Sparagna, Giuseppe Michele Gala. The proceedings of the conference will appear in 'Culture musicali', review of SIE. The conference, which was an important achievement of the Società Italiana di Etnomusicologia and will be repeated periodically, helped to focus the issues of Italian ethnomusicology in a year that brought to Italy so many international events in the field of the study of music.

Periodicals

It is not possible here to give a complete account of the books and records published in Italy during this period, but the following merit special recognition: the review 'Culture musicali' (which published two numbers, 5/6, and 7/8, the last of which was devoted entirely to ethnochoreology), the series of booklets published by the Dipartimento di Musica of the University of Bologna (most of these concern organology, but some also cover ethnochoreology, computer aided analysis, and historical sources), and another series published by the Archivio delle tradizioni popolari siciliani (on the folk music of Sicily). Ethnomusicological articles also appeared in Rivista Italiana di Musicologia, Rivista Musicale Italiana, and Musica/Realtà. The publication of the Bollettino della Società Italiana di Etnomusicologia, previously edited by Tullia Magrini, has been suspended.

February 1988 Tullia Magrini

UNITED KINGDOM: National Committee

The UK National Committee (or "UK Chapter" as it elected to style itself) celebrated its 10th anniversary in 1984 and continues to serve as the principal forum for debate amongst ethnomusicologists in the UK. This is achieved mainly through the two conferences per year organised by the ICTMUK; a three-day conference in the Spring and a one-day meeting in the Autumn. In November 1986 we held a one-day symposium on 'Ethnomusicology and music education' at the University of Reading; in March 1987 we met at the University of Durham for 'Vocal music'; in October 1987 at The Pitt-Rivers Museum in Oxford we discussed 'Ethnomusicological approaches to musical instruments'; in March 1988 we met for three days at Dartington College of Arts to consider 'Traditional methods and contexts for the transmission of music', plus a round table on 'Music for the tourist: salvation or sell-out?'. This was attended by about 30 members. On 19 November 1988 we shall be meeting at Goldsmiths' College, London, to discuss 'Notation in ethnomusicology', and at the end of March 1989 we shall be holding our conference at the University of York, on the topics 'Gamelan' and 'Women as music-makers'. Our colleagues from outside the UK are always most welcome to attend our meetings, and it should be pointed out that at the three-day conferences we usually have time for papers that are not directly related to the main theme, under the general heading of 'Work in progress`. Please contact our Conference Secretary for further details. Our membership stands at about fifty. Overseas membership costs 7 or 12 (depending on whether copies of the Bulletin are sent by surface or air mail, 4 for overseas students); inquiries should be sent to the Membership Secretary.

The UK Chapter continues to publish its Bulletin (formerly the Newsletter) three times per year, edited by Rosemary Fitchett. This contains news of events in the UK, and short articles by our members. An annotated index of articles published between 1974 and 1985 can be obtained, and back numbers are also available (contact Rosemary Fitchett). Our publications "Traditional Music and Dance" Volumes I and II (the proceedings of our 1980 and 1981 conferences) are also available via the same address initially.

Members of ICTM UK have a particular interest in music in the multi- (or inter-) cultural school curriculum, and we have established a sub-committee to look into the question of teaching resources available in the UK. We would like to hear from other members who have devised or used good teaching packages for any education level. With the same objectives we are represented on the UK Council for Music Education and Training, which is in the process of setting up a standing committee to look into the place of non-Western music in our education system. This interest may be indicative of the parlous state of ethnomusicology in the UK at the moment, due to cuts in education budgets at every level. Ethnomusicologists, like all other academics in contemporary Britain, have to look to their "performance indicators"; and seek to justify their existence, in part, through this form of applied ethnomusicology.

Since the death of A.L. Lloyd in 1982 the UK Chapter has been ably chaired by Stanley Glasser, whose music department at Gold-

smiths' College has been a great supporter of ethnomusicology in the UK, and has made possible the publication of the Bulletin for a number of years. Stanley feels that he has now served his tour of duty and will be stepping down at our forthcoming AGM. We are very grateful for his leadership over these six years.

Officials of the UK Chapter:
Chairman: Peter Cooke, Ethnomusicology Programme, University of Edinburgh. 27, George Square, Edinburgh EH8 9LD
Bulletin Editor: Rosemary Fitchett, 50 Grosvenor Road, Leyton, London E10 6LQ.
Conference Secretary: Annette Sanger, Department of Social Anthropology and Ethnomusicology, The Queen's University of Belfast, Belfast BT7 1NN, Northern Ireland.
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John Baily
with additions by Peter Cooke

BELGIUM: Liaison Officer

Les musiques traditionnelles en Belgique

Les expositions

Le Musee instrumental de Bruxelles a inaugure de nouvelles salles d'exposition (en juin 87) parmi lesquelles plusieurs sons consacrees aux collections d'instruments de musique traditionnels iberiques. La sortie de ces collections revellees pour la 1ere fois au publique s'inscrit dans une dynamique de mise en relief du patrimoine musical de la Mediterrannee. L'exposition se situe dans le cadre de l'adhesion recente de l'Espagne et du Portugal au Marche Commun dont elle a recu l'appui. Elle est animee par des concerts de musique traditionnelle d'Espagne et du Portugal.

De son cote, le Musee d'ethnographie d'Anvers vients d'ouvrir ses portes a une grande exposition consacree a la Turquie et au sein de laquelle une place de choix a ete reservee aux instruments de musique traditionnels turcs. Plusieures groupes de musiciens en provenance de Turquie sont venue animer cette manifestation.

En Septembre prochain, le Palais des beaux arts de Bruxelles accueillera plusieurs expositions sur les arts du Japon parmi lesquels la musique traditionnelle jouera un role fondamental avec la venue de musiciens reputes.

Les universites

Dans notre rapport precedent, nous avions deja parle de la faible representation de l'ethnomusicologie au sein des institutions universitaires belges.

En effet, la seule universite belge qui dispense un enseignement d'ethnomusicologie est la Rijksuniversiteit de Gand (Flandre). Depuis 1970, la licence en musicologie de cette universite prevoit un cours (bisannuel) sur une culture musicale non-europeenne (l'Inde en particulier). Cette initiative meritoire est due au Professeur F. De Hen qui donne la possibilite a ses etudiants de presenter des memoires sur des travaux de terrain.

En 1987, dans le cadre d'une collaboration belgo-américaine, le Prof. De Hen a occupé la "Rubens chair" de l'Universite of California à Berkeley (U.S.A.). Parmi les nombreux articles qu'il a écrit, on lui doit une publication récente "La harpe de Samudragupta" (in "Ethnomusicology at the crossroad").

Mis à part l'ouverture à l'ethnomusicologie dont témoigne l'université de Gand, on souhaiterait que la Belgique, au même titre que d'autres pays européens, puisse bénéficier, au sein de différentes universités, d'une enseignement de l'ethnomusicologie au spectre géographique plus large. De même, des séminaires approfondissant notamment certains problèmes techniques devraient venir compléter l'approche de différentes cultures musicales.

Les communautés economiques européennes

En revanche, avec le siège du Marché Commun a Bruxelles, la Belgique est au centre des projets touchant la construction de l'Europe en quête d'une nouvelle identité.

Citons pour example le projet ERASMUS éléboré par les C.E.E. dont l'objectif principal est la libre circulation des professeurs et des étudiants à travers les universités des 12 pays de la Communauté. La concrétisation de ce projet récent ainsi que celle d'autres initiatives qui lui son concomitantes est d'une grande importance pour l'ethnomusicologie, notamment.

En effet, le dernier Séminaire Européen d'Ethnomusicologie (Paris 87) a marqué sa volonté de dresser un répertoire des ressources existantes dans les différents pays d'Europe. Un recensement devrait être opéré des cursus et spécialisations dispensés par les universités nationales et des activités des centres de recherche ou d'archives musicales. La connaissance de ces ressources permettrait notamment la libre circulation des étudiants dans les universités et centres de recherche qui seraient alors les relais de la formation.

Il se trouve que la Société Française d'Ethnomusicologie et le Ministère de la Culture (Direction de la Musique) de Paris viennent de me mandater pour cette mission de prospection européenne. Celle-ci se fera en collaboration avec le Séminaire Européen d'Ethnomusicologie et le fonds ERASMUS du Marché Commun.

Cela va-t'il changer la situation de l'Ethnomusicologie en Belgique? Ce n'est pas évident. En revanche, ce qu'il semble certain, c'est que Bruxelles, ville d'accueil des C.E.E., est désormais le lieu de convergence de divers projets européens et plus précisemment le médiateur d'une nouvelle dynamique de l'Ethnomusicologie Europeene.

1988

Anne Caufriez

BRAZIL - Liaison Officer

1. The Instituto Nacional de Folclore (INF) of the Ministry of Education and Culture (Rua do Catete 179 - 22220 Rio de Janeiro, Brazil) published in 1986 and 1987:

1.1. In the book series
a) Catalogo de gravações do núcleo de música do INF, Rio 1986, 111 pp.
The catalogue registers all the sound documentation of

Brazilian traditional music recorded by INF, including the series published (Fourty-three 7" 33 1/2 rpm discs and three 12" 33 1/2 rpm. It makes available sound documentation of various types of Brazilian traditional music.

b) O Jongo of Maria de Lourdes B. Ribeiro (34) Pub. INF 74 pp. with many melodies.

1.2. In the series "Sound Documents"
a) Ponteados de viola/São Paulo (INF 43)
b) A arte da cantoria, disc (INF 1003)

2. National Conferences

2.1. II Congresso Nacional de Música. It was held in Escola de Música (Rio de Janeiro) in conjunction with the Federal University, Rio, July 27/31, 1987.
All music was presented in all its aspects.

2.2. I Congresso Brasileiro de Musicologia and the Encontro Regional da UNESCO: Music in the Life of Man: a World History, was held in São Paulo, January 27/31, 1987 under the auspices of FUNARTE.

2.3. III Encontro Nacional de Pesquisa em Musica. It took place from December 1st to 5th 1986 in São João del Rei (Minas Gerais). The topics ranged from historical musicology and ethnomusicology to cultural history. The papers of the Comity were published (see: 6 Journals).

2.4. V Congresso Nacional de Educação Musical. Promoted by the Brazilian Society for Musical Education and the Brazilian Conservatory of Music with particular emphasis on different aspects of traditional music education. Rio de Janeiro, October 27/31, 1986.

3. Folklore Festivals

3.1. 22nd Festival of Folklore. Promoted by prefeitura of Olimpia (São Paulo) August 10/17, 1986, with presentation of dances by groups such as : Congadas, Pastorinhas, Marujadas, Ternos de Reis, Tapuias, Reisados, etc.

3.2. 23rd Festival of Folklore. (Olimpia, São Paulo) August, 16/23, 1987. Results will be published under the auspices of Bradesco Bank.

3.3. XI Encontro Cultural das Laranjeiras, January 1/6, 1986. Under the auspices of the State Government (Sergipe) these annual events present traditional groups such as the Bacamarteiros, Cacumbi, São Gonçalo, Reisados, Guerreiros, and others from the Sergipe State.

4. Courses

4.1. Courses for PhD. degrees in ethnomusicology and specialized courses for graduate students in Brazilian folk music were taught at the following institutions: Conservatorio Brasileiro de Música and Uni-Rio (Rio de Janeiro), Faculdade de Palestrina (Rio Grande do Sul), and Unicamp (Campinas, São Paulo).

5. Books

5.1. Cantos do Folclore Fluminense - Cascia Frade (et al.) Pub. Presença, Rio, 1986.

5.2. As Pastorinhas do Realengo. Ermelinda Azevedo Paz. Pub. Federal University, Rio 1987 (with 32 melodies).

6. Journals

6.1. Boletim da Sociedade Brasileira de Musicologia 3. Pub. SMB/Funarte, São Paulo 1987, 163 pp.

6.2. Luiz Heitor Correa de Azevedo: 80 anos (Commemorative number) pub. SBM/Funarte, Rio 1986, 172 pp. (Cood. By Dulce M. Lamas).

6.3. Revista Brasileira de Música pub. Escola de Música (Federal University) Rio 1986, 172pp.

6.4. Encontro Nacional de Pesquisa em Música. pub. Escola de Musica (Federal University) Minas Gerais 1986.
Publication includes the papers of the Colloquium that took place in São João del Rei (Minas Gerais) 1986. (See: 2. National Conferences.)

Dulce Martins Lamas

EGYPT: Liaison Officer

1987 saw an active commitment to recruiting new members who would further the aims and work of the National Committee of the ICTM. Prospective members were given the opportunity to become familiar with the Council's publications and to participate in the various symposiums held throughout the year. Other significant accomplishments of the Committee, which works closely with the Arabic Music Institute and the Higher Musical Committee, follow:

1. The Establishment of the Cooperative Society of Musical Production

During the last few years, the more lucrative markets of other Arab countries have encouraged the emigration of the most skilled instrument makers, especially those of the Lute, the Kanun, and the Nay. In order to retain these artisans, the Cooperative Society of Musical Production has been created, which will both establish the first Egyptian workshop for traditional instruments and give higher, more competitive wages to its workers.

2. Traditional Arabic Music in the Educational System

The Ministry of Education sponsored an international conference in Cairo which was attended by members of the National Committee of the ICTM, HMC, and AMI, to address the need for instruction in traditional Arabic music in the preparatory and secondary schools. Since Egyptian music is similar to Arabic music, with differences only in terminology and dialect, it was suggested that the Ministry examine the educational programs in other Arabic countries and use successful models as a basis for an Egyptian program.

3. The Recording of Egyptian Folk Music

The latest recording project of Egyptian folk music will build on past experience to include a more comprehensive and detailed presentation of this repertory. Moreover, this project will be accompanied by a pamphlet, which will comprise an important source of information for students, ethnomusicologists, musicologists, and any others interested in this field.

4. Cooperation with the National Committee of UNESCO in Egypt

UNESCO is actively encouraging the dissemination of Arabic music. Recently it has requested that the National Committee create a traditional music group to perform Islamic music. To honor this request, the National Committee met to determine the forms of religious music that would be most suitable for playing by this proposed Islamic group.

5. Teaching the Science of Ethnomusicology

The National Committee has submitted a proposal to the deans of the universities, the Minister of Education, and the Minister of Culture requesting that the science of ethnomusicology receive a status in national institutions of higher learning equal to that in other nations.

6. Projects of the Ministry of Culture

This year the Ministry of Culture organized a large festival for traditional arts and music, in which nearly thirty countries were represented by dancing groups and musicians. This festival inspired a conference, held under the auspices of the Ismaliah Governorate, in which issues concerning the performance of folk music were discussed. A report describing the festival and the conference is in preparation.

7. Traditional Music and World Peace

The HMC is calling on responsible organizations of UNESCO to arrange a conference on "Traditional Music and World Peace", to "discuss how to use and utilize the power of music for the welfare of humanity." (From Arabic Music Magazine, January 1987, p.5.)

12 February 1988 Ahmed Shafic Abu-Oaf

FRANCE: Liaison Officer

Les travaux et les activites ethnomusicologiques sur la France se sont poursuivis depuis notre dernier rapport (cf. Bulletin ICTM LXVII octobre 1985) avec régularité et mème une certaine croissance. Pour 1986 et 1987 ses activites serons relevées ici à partir de deux axes: 1. Régions 2. Institutions (université, laboratoire de recherche, musée...).

1. Régions et milieux associatifs

Dans les Régions, la création de Délégation a l'Ethnologie attachées aux Directions régionales des affaires culturelles (DRAC) semble avoir structuré le développement des recherches; les existence d'enseignements sur des instruments de musique populaires dans des conservatoires locaux a contribué également à élargir la pratique de la musique traditionelle; le mouvement des associations locales, départementales, régionales à visée culturelle qui survit au grand élan des années 75-80 de mise en valeur des patrimoines a encore favorisé quelques collectes d'urgence, maintenant fixées par des publications (cf. par ex. "Anthologie de la chanson traditionnelle de Basse-Normandie" par F. Redhon et A. Piraud, publiée à L'Aigle en 1986). Des organismes présentent des expositions centrées sur la tradition musicale et les instruments de musique sois de leur propre territoire (présentation en 1986-87 à St. Jean-la-Poterie, dans le Gard, de créations d'instruments en terre; exposition sur "Laurent Gayraud, luthier" au musée Ste Croix de Poitiers en 1987), soit entendus sur un plan plus large historique et culturel (exposition en 1986 au musée de Blois d'instruments de musique en céramique). De même, d'autres instances locales soucieuses de répondre à la demande sociale publient des ouvrages techniques ou érudits destinés à initier de futurs collecteurs et à susciter des vocations d'ethnomusicologues sur le terrain français (voir à ce sujet "Mémoires en recueils. Jalons pour une histoire des collectes musicales en terrain français" par J. Cheyronnaud, paru en 1986 et publié par l'"Office départemental d'Action culturelle de l'Hérault).

Certains centres de province organisent des stages à travers les DRAC locales et à l'initiative de la Mission du Patrimoine ethnologique du Ministère de la Culture. On citera pour 1986 le stage de Salagon sur la chanson populaire et pour 1987 de stage de St Malo sur "Ethnomusicologie: musiques traditionnelles et pratique scientifique". On remarquera que ces deux dernières années les activités ethnomusicologiques dans les régions se sont poursuivies dans des cadres se voulant de plus en plus professionalises. Un exemple: le CENAM (Centre national d'action musicale) prépare actuellement une nouvelle édition de son Guide sur les musiques traditionnelles "Musique d'en France" qui se veut très complet et présentera non seulement "les acteurs de la vie musicale--musiciens et associations--mais également les chercheurs et ethnomusicologues qui réalisent un travail continu en ce domaine".

2. Instituitions: université, laboratoire de recherche, musée

Le milieu ethnomusicologique de type universitaire s'il possède des ancrages en province (Brest, Toulouse, Aix-Marseille, Grenoble, Lille, par exemple) est néanmoins particulièrement dévelloppé à Paris et en regions parisienne. On citera d'abord, à titre d'exemple, la dernière thèse de doctorat en date, soutenu a Paris début 1988, sur "Les ménétriers-paysans en Bretagne. Approche des mutations musicales au village: 1880-1940" par Yves Defrance, sous la direction de Maguy P.-Andral. Durant la période considerée ici, les enseignements d'ethnomusicologie dans l'"Academie de Paris ont été dispensés pour le niveau maîtrise à l'Universite de Paris X--Nanterre (Ethnomusicologie en terrain français), pour le niveau diplôme d'études approfondies (DEA) à l'Ecole des Hautes Etudes en Science

Sociales (Musique et rituels civiques et religieux, en 1986; Ethnologie du fait musical, en 1987) et pour le niveau doctorat de troisième cycle au Centre d'Ethnologie française—Ecole des Hautes Etudes en Sciences Sociales dans le cadre du Séminaire "Ethnomusicologie et sociétés modernes". L'ensemble de ses enseignements est assuré par les membres du Département d'ethnomusicologie ATP (musée national des arts et traditions populaires)--CNRS (Centre nationale de recherche scientifique). Des stages et travaux pratiques sont effectués à ce département et fonctionnent également en accord avec l'Ecole du Louvre. Un nouveau stage de cette école a été officiellement institué à partir de 1988 sur les phonotèques de recherche et l'informatisation des collections; il se déroulera au Département ATP.

Etant donné leur organisation, ces enseignements se trouvent bénéficier de l'avancement des recherches conduites par l'équipe du Département ATP. Au cours de ces deux dernières années les recherches ont été concentrées autour des axes suivants: mise en relief de la situation nouvelle de la musique traditionelle en France, observations des changements et de l'emprise des valeurs symboliques dans le champ des instruments de musique; analyse théorique de rituels musicaux (rituels de contestation ou de dérision, vocalité et rituel). Une étude ponctuelle sur les conduites de "criées" dans les marchés de l'est parisien a débouché sur l'analyse de l'objet "cri" et de sa technique d'improvisation . Le programme sur l'étude des greffes culturelles s'est poursuivi en terrain français créole. Annoncé dans notre précédent rapport, l'album de deux disques microsillons avec trancriptions musicales intégrales, textes créoles, études, constituant le numero 2 de la série "Musique de l'archipel guadeloupéen" et consacré à la Côte-sous-le-vent, a paru fin décembre 1986 (réalisateurs Cl. Marcel-Dubois et M-M. Pichonnet-Andral). S'inscrivant dans une problématique générale sur les musiques méditerranéennes, une recherche plus spécifiquement musicologique vise à cerne l'interférence de l'hellenisme sur les études de folklore musical menées sur les terrains grecs et francais.

Les études sur l'ethnomusicologie de la France, les collections d'oeuvres s'y rapportant se trouvent historiquement liées au Musée national des arts et traditions populaires depuis sa création. Or ce musée a célébré son Cinquantenaire durant l'année 1987. A cette occasion, deux signes rappelaient au cours des manifestations de se Cinquantenaire, les tâches entreprises depuis l'origine sur la musique traditionnelle: d'une part l'évocation de la première mission de folklore musicale effectuée en Basse-Bretagne en 1939, d'autre part la commande passée à un jeune compositeur, Pascal Dusapin, d'une oeuvre musicale inspirée par l'écoute d'une sélection des collections musicales enregistrées sur le terrain au cours des quarante dernières années et conservées à la phonotèque du musée ATP. L'exécution publique de cette oeuvre a eu lieu le 13 novembre 1987 en première mondiale. Enfin durant ce même mois de novembre, le Colloque du Cinquantenaire "Antropologie sociale et Ethnologie de la France" s'il n'a pas eu d'incidences directes sur l'ethnomusicologie a suscité, notamment dans l'Atelier "Par symbolisme interposé: un dialogue des disciplines", des reflexions collectives fécondes pour le domaine.

Ces évènements ont coincidé avec la parution du numero spécial de la revue "Ethnologie française" dédié à la memoire de Georges Henri Rivière, musiciens né, créateur du musée ATP, initiateur de l'ICOM, qui appuya de manière déterminante et durant de longues

années les activites ethnomusicologiques sur la France. On trouvera dans ce numero, présenté par M-M. P.-Andral, un article d'orientation ethnomusicologique "Du sanctuaire à la scène" de J. Cheyronnaud. Ajoutons qu'un autre hommage sera rendu à se grand muséologue-musicien sous forme d'un gros ouvrage collectif qui paraîtra en septembre 1988 et sera consacré à la "Muséologie selon Georges Henri Rivière"; il comprend un texte de Cl. Marcel-Dubois sur "Une leçon d'ethnomusicologie au musée ATP".

Mars 1988 Claudie Marcel-Dubois

HONG KONG: Liaison Officer

Since our last report from Hong Kong, the following developments have or will have taken place:

International Symposium on Studies of Taoist Rituals and Music of Today, December 11 to 15, 1985, organized by the Music Department's Chinese Music Archive of the Chinese University of Hong Kong. Twenty-five scholars from China, Japan, England, France, the United States, Canada, Australia, Germany, and Hong Kong presented their papers at the symposium. Proceedings of the symposium are presently being edited by Tsao Pen-Yeh and Daniel P.L. Law (both from the Music Department, CUHK) and are scheduled to be published in 1988.

Research projects commissioned by the Hong Kong Urban Council Museum of History include: (1) "Puppet Theatres in Hong Kong," a twenty-month project commissioned to Tsao Pen-Yeh (Music Department, CUHK) to survey and study the history and present state of Chinese puppet theatres in Hong Kong. The report, 'Puppet Theatres in Hong Kong and their Origins', in Chinese and English, has been published by the Museum in October 1987, to coincide with the Museum's three-month exhibition on Chinese puppet theatres, from November 1987 to January 1988. A thirty-five-minute video film has been edited from the field recordings and shown to the public at the exhibition. (2) Another project has been commissioned to Chan Sau-Yan (Music Department, CUHK) to study the history and present state of three traditional Chinese operas in Hong Kong—the Cantonese, Ciu Zau, and Wae Zau Operas. This project is scheduled to be completed some time this year, and a monograph of the study will be published.

The founding of the Society for Ethnomusicological Research in Hong Kong (SERHK) took place in February 1988. SERHK is a non-profit, academic society affiliated with the Music Department's Chinese Music Archive of the Chinese University of Hong Kong. Its main goals are to promote ethnomusicological research activities and the application of theoretical concepts to the study of Chinese music. Presently, SERHK's founding membership consists of researchers from Hong Kong, Taiwan, China, Japan, the United States, and Canada. Its executive members are Tsao Pen-Yeh (Chairman), Chan Sau-Yan and Vivien Poon (Secretaries), and Joseph Lam (Treasurer).

An International Colloquium on Chinese Music organized by SERHK and the Chinese Music Archive is scheduled to take place on the campus of the Chinese University of Hong Kong from December 28 to 30, 1988. The theme, "Chinese Music in its Performance Context," will focus on such areas as the evolution of musical style in relation to its performance context, the transmission of musical traditions, the oral and literate in performance practice, the inter-

relationship between musician and audience, and the variability and fixedness of Chinese music examined from a contextual perspective.

In June 1988 the Hong Kong Academy for Performing Arts will have its first graduating class of majors in its four-year diploma program in the performance of Chinese instrumental music.

Other developments include: (1) The publication of the first issue of the 'Chinese Music Archive Newsletter', edited by the teaching staff of the Chinese Music Archive of the Chinese University of Hong Kong. (2) Three members have joined the teaching staff of the Chinese Music Archive: Chan Sau-Yan (Ph.D., University of Pittsburgh), Larry Witzleben (Ph.D., University of Pittsburgh), and Joseph Lam (Ph.D., Harvard University). Tsao Pen-Yeh has been appointed Director of the Chinese Music Archive. (3) A seminar on Chinese and Asian music will be jointly organized by the University of Hong Kong's Asian Studies and the Hong Kong Society for Ethnomusicology, from June 23 to 25, 1988.

February 8, 1988 Pen-Yeh Tsao

JAPAN: Liaison Officer

Events and Publications of Interest, 1986-87

A report of the third ICTM Colloquium held in Japan early in 1985 has been published. Its title is 'The Oral and the Literate in Music', edited by Tokumaru Yosihiko and Yamaguti Osamu (Tokyo: Academia, 1986. 484 pages). In addition to documents pertaining to the Colloquium and revised versions of the papers presented, the report includes several papers submitted by other scholars. It may be purchased through Academia Music Ltd. (Hongô 3-16-5, Bunkyô-ku, Tokyo 113, Japan). Each copy costs 10,000 Yen.

The thirty-second International Conference of Orientalists in Japan (ICO) was held in Tokyo, on May 2-3, 1987 and in Kyoto on May 9. The program included a paper session devoted to studies on Asian music and theater, and a seminar entitled "West meets East: The Impact of nô and kyôgen on contemporary theater--A panel discussion with video selections from recent plays."

The fifth seminar of the ATPA (Asian Traditional Performing Arts), sponsored by the Japan Foundation, was held in Tokyo from September 10-13, 1987. This event was entitled "Dance and Song of the Asian Spirit: Expressions of Love and Prayer," and the performers invited from abroad on this occasion included a group of Yunnan musicians and dancers (China), a qawwâlî group from Pakistan, and Mevlevi Dervishes from Turkey. Ainu singers and dancers from Hokkaidô (Japan) also participated.

Tokyo Geijutsu Daigaku (Tokyo National University of Fine Arts and Music), celebrated its centennial in 1987. The faculty of music at this university was formerly known as the Tokyo Academy of Music, which existed from 1887 to 1952. Among many festive events was an exhibition of musical instruments held in the Koizumi Fumio Memorial Archives. The exhibition was held in the newly reconstructed Sôgakudô (concert hall of the former Tokyo Academy of Music), a

century-old wooden building in colonial style. For this occasion a 'Catalog of the Musical Instrument Collection of the Koizumi Fumio Memorial Archives at the Faculty of Music' was published. The 210-page catalog contains descriptions in both Japanese and English, with photographs of the entire holdings of 643 items. A copy is available from the Archives (12-8 Ueno Kôen, Taitô-ku, Tokyo 110).

The annual conference of IAML (International Association of Music Libraries, Archives and Documentation Centres) 1988 will be held in Tokyo, September 4-9, at Tokyo Geijutsu Daigaku (Ueno Kôen, Taitô-ku, Tokyo 110). Details about this conference may be obtained by writing to the IAML 1988 Tokyo Organizing Committee, 19-6 Nishi-Azabu 4, Minato-Ku, Tokyo 106, Japan.

Another musicologically significant publication, an annotated bibliography of classical Japanese music entitled 'Nippon koten ongaku bunken kaidiai', was published in 1987 by Kôdansha, Tokyo. It is written in Japanese and is 576 pages in length, A5 size, and costs 19,000 Yen. This encyclopedic bibliography was compiled by the Editorial Committee for the Dr. Kishibe Shigeo Festschrift for his seventieth birthday in 1982.

March 1, 1988 Tsuge Gen'ichi

ICTM MEETING CALENDAR

1988	18-22 May Dolna Krupa Czechoslovakia	ICTM Colloquium "Methods and Techniques of Film and Video Recording in Ethnomusicological Research" Chair: Oskár Elschek
1988	24-29 May Orta Italy	Study Group on Iconography. 2. Meeting Theme: "North Mediterranean Folk Music: The Visual Arts" Chair: Tilman Seebass
1988	21-26 June Heidelberg F.R.Germany	Study Group on Music and Gender Organizer: Susanne Ziegler
1988	27 June-3 July Berlin GDR	Study Group on Maqam (in formation) Organizer: Jürgen Elsner
1988	9-14 August Townsville Australia	ICTM Colloquium Theme: "The Documentation of Music and Dance in the South Pacific and its Use in the Living Tradition" Chair: Dieter Christensen
1988	13-19 August Copenhagen	Study Group on Ethnochoreology Theme: "The Dance Event as a Complex Cultural Phenomenon" Local Organizer and Co-chair: Lisbet Torp
1988	3-6 Sept. Geelong	Study Group on Music of Oceania Theme: "Transmission of Cultural Values through the Performing Arts in Oceania" Chair: Barbara Smith Local Arrangements: Florian Messner
1988	20-24 Sept. Havana Cuba	ICTM Colloquium Theme: "African Heritage in the Caribbean". Chair: Olavo Alén

1988	28 Sept-2 Oct Edinburgh U.K.	Study Group on Computer Aided Research Chair: Helmut Schaffrath
1988	10-14 Oct. Goeteborg Sweden	Study Group on Historical Sources of Folk Music Themes: "Epen und Balladenmelodik-Historische Reiseberichte-Skandinavische Volksmusikthemen" Chair: Wolfgang Suppan
1988	19 October London U.K.	ICTM UK Chapter Theme: "Notation in Ethnomusicology" Chair: Peter Cooke
1989	March York U.K.	ICTM UK Chapter Themes: "Gamelan" - "Women as Music-makers" Chair: Peter Cooke
1989	23-30 July Schladming Austria	**30th Conference of the ICTM** Themes: "Analysis of Music and Dance" "Traditional Music (Vocal/Instrumental, Dance) and Tourism" "Current Research in Traditional Music" Program Chair: Wolfgang Suppan
1989	May/June Norway	Study Group on Folk Musical Instruments (Tentative) Chair: Erich Stockmann

PUBLICATIONS AVAILABLE FROM THE SECRETARIAT

JOURNAL OF THE INTERNATIONAL FOLK MUSIC COUNCIL
1, 1949 - 20, 1968 and Indices
(available only through Swets & Zeitlinger,
Heereweg 347b, 2160 SZ Lisse, The Netherlands

YEARBOOK OF THE IFMC
1, 1969 - 12, 1980, each S$15.00

YEARBOOK FOR TRADITIONAL MUSIC
13, 1981 - 18, 1986, each 5.00

BULLETIN OF THE IFMC/ICTM
1, 1948 - 70, 1987, each 2.00

ICTM DIRECTORY OF TRADITIONAL MUSIC
D. Christensen, ed. 2., enlarged edition
New York 1987, 100 pp. 10.00

WORKING PAPERS OF THE 23RD CONFERENCE (incompl.).
D. Christensen, A. Reyes Schramm, eds. Regensburg 1975 7.00

ABSTRACTS OF THE 27TH CONFERENCE
A. Reyes Schramm, ed. New York 1983, XV, 108 pp. 7.00

ANNUAL BIBLIOGRAPHY OF EUROPEAN ETHNOMUSICOLOGY
vols. 1-10. Bratislava 1966-75, each 5.00
Cumulative Index I-X (1966-75). Bratislava 1981 8.00

A SELECT BIBLIOGRAPHY OF EUROPEAN FOLK MUSIC
K. Vetterl, ed. Prague 1966, VII, 144 pp. 8.00

DIRECTORY OF INSTITUTIONS AND ORGANISATIONS
concerned wholly or in part with Folk Music
R.W.I.Band, ed. London 1964, [38 pp.] 3.00

THE COLLECTING OF FOLK MUSIC AND OTHER
ETHNOMUSICOLOGICAL MATERIAL. A Manual for Field Workers
M. Karpeles, ed. London 1958, 40 pp. 3.00

INTERNATIONAL CATALOGUE OF RECORDED FOLK MUSIC
N. Fraser, ed. London 1954, XII, 201 pp. 5.00

INTERNATIONAL COUNCIL FOR TRADITIONAL MUSIC

Department of Music, Columbia University, New York, NY 10027

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I/We apply for membership in the International Council for Traditional Music in the category checked below:

[ ] Student Member	$ 15.00
[ ] Ordinary Member	$ 25.00
[ ] Joint Members	$ 40.00
[ ] Supporting Member	$ 50.00
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Name and title(s) _____

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Address (as to be listed in Membership Directory) _____

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Field(s) of interest _____

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I/We enclose a check in the amount of US $ _____ to cover

membership dues for 19____ (Calender years only).

Signature_____ Date _____

Please remit payment in US funds drawn on a USA Bank or by International Money Order, payable to ICTM.
Bankcharges are your responsibility. Collection fees charged to the ICTM will appear as debit on your next invoice.

MEMBERSHIP INFORMATION

To be a member in good standing, entitled to participate in the activities of the Council, to vote, and to receive the Council's publications, you must have paid your membership fee for the current year (and any preceding year since you became a member). Yearbooks will be mailed only to paid-up members.

MODES OF PAYMENT

Dues are payable to INTERNATIONAL COUNCIL FOR TRADITIONAL MUSIC (or ICTM) in US Dollars by either a check drawn on a bank in the USA or by International Money Order or by UNESCO coupon sent to:

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

ADVANCE PAYMENTS

Dues will be accepted for a 2-year period at the annual rate of the first year covered, provided the payment is received before October 1 of that year. Payments received at a later date or covering longer periods will be accepted only on account.

ADDRESS CHANGES

Closing dates for our mailing list are March 1 and September 1. Please notify the Secretariat immediately of changes or inaccuracies in your address as currently listed.

SUPPORTING MEMBERSHIP

The proceeds of this membership category are used for prospective members who so far could not join for lack of (convertible) funds. Simply send an additional check for $25.00 or more, marked "Supporting Member".

JOINT MEMBERSHIP

This category is available for a husband and wife who both wish to join. They will receive one copy of the Yearbook and the Bulletin, but otherwise enjoy all privileges of Ordinary Members.

STUDENT MEMBERSHIP

Members may take advantage of Student Membership rates for a maximum of five years. Please send evidence of student status together with your payment.

NOTE

Please make this Membership Application form available to prospective members of the Council.

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