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With
First Notice

CONFERENCE HONG KONG 1991

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

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JOHN BLACKING 1928 - 1990

Musician, ethnomusicologist, teacher,
Professor of Social Anthropology at The Queen's University of Belfast.
Member of the ICTM Executive Board.
Died of cancer on the afternoon of January 24, 1990,
in Belfast.

We mourn the loss of a radiant colleague, a warm friend.

John Blacking at a symposium in Muscat, Oman, in October, 1985

FIRST NOTICE

THIRTY FIRST WORLD CONFERENCE OF THE ICTM
HONG KONG, JULY 3 - 9, 1991

The International Council for Traditional Music has pleasure in announcing that its Thirty First World Conference will be held from July 3-9, 1991, at the Hong Kong Cultural Centre in Kowloon, Hong Kong.

The Conference will be co-organized by:

Chinese University of Hong Kong
Hong Kong Academy of Performing Arts
Hong Kong Government Music Office
Hong Kong Institute for Promotion of Chinese Culture
Regional Council
Society for Ethnomusicological Research in Hong Kong
Urban Council

THEMES OF THE CONFERENCE

The following themes have been established for the Conference:

1. ***Current Research in Chinese Music***
   Special subtheme: Hong Kong and Macau's Role in the Innovation and Modernization of Chinese Music.
   Other subthemes to be announced.
2. ***Role of the Great Religions in the Musical and Dance Traditions of Asia***
3. ***European Music in Asia: Reception and Transformation***

Papers that do not fall within the above themes will also be considered.

Programme Committee:

Prof. Bell Yung, chairman
Prof. Salwa El-Shawan Castelo-Branco
Prof. Dieter Christensen
Prof. Qiao Jianzhong
Dr. Tsao Pen-yeh

PAPERS

Members who wish to read a paper are asked to send their proposal by October 1, 1990 to

Prof. Bell Yung
Music Department, University of Pittsburgh
Pittsburgh, PA 15260, USA
Tel.: (412) 624-4061; Fax: (412) 648-5911
e-mail: byun@pittvms.bitnet

Proposals 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 papers will present new insights. Proposals whose contents have been previously presented in print or otherwise will be rejected. 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, 1991 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, 1991. Abstracts should be no more than two typewritten pages including illustrations (music examples, diagrams etc.). It is planned to publish abstracts. In order to assure opportunity for discussion, each presentation will be allowed a maximum of TWENTY MINUTES.

Students are encouraged to submit their proposals.

Please note that only those proposals will be considered whose authors are members of the ICTM in good standing, excepting only participants from China.

ROUND-TABLES

The Programme Committee is planning a number of Round-Table sessions within the general themes of the Conference. Suggestions should be sent to Prof. Yung at the above address.

LANGUAGES

Chinese (Mandarin Chinese) and English are the official languages of the Conference; papers written or delivered in other languages will not be accepted. Since a substantial number of scholars from China (including Taiwan and Hong Kong) is expected to participate in the Conference, contributors of papers written in Chinese are urged to supply summaries in English and vice versa. Bilingual participants of the Conference will be sought to serve as volunteer interpreters during question-discussion periods.

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 Dr. Tsao Pen-yeh, c/o International Conference Consultants Ltd., 57 Wyndham Street, 1/F. Central, Hong Kong. Tel.: (852) 810-4577; Fax: (852) 840-0564.

WORKSHOPS

The Conference will include workshops. Members wishing to offer a workshop should send a proposal including space and equipment requirements to Dr. Tsao Pen-yeh 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 Dr. Tsao Pen-yeh at the above address, 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 (subject to Board approval):

ICTM Ordinary Members:	US$70.00
Students:	40.00
Non-Members:	100.00

GENERAL ASSEMBLY

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

LOCAL ORGANIZATION

The Local Arrangements Committee consists of

Dr. Tsao Pen-yeh (Chair)
Mrs. Agnes Allcock (Chair)
Mr. Tony Ma
Mrs. Alice Chiu
Mr. Vincent Pau (Secretary)

Correspondence address:

Dr. Tsao Pen-yeh
c/o International Conference Consultants Ltd.
57 Wyndham Street, 1/F.
Central, Hong Kong

Sub-Committee:

Mrs. Alice Chiu (Fund Raising and Publicity)
Mrs. Agnes Allcock (Administrative)
Dr. Tsao Pen-yeh (Hospitality)
Mr. Tony Ma (Concert Program and Exhibition)

The Local Organization is planning to have six evening performances of mostly traditional Chinese music, including one performance by Xin Jiang minority Chinese.

As is customary for ICTM conferences, one day will be free and an optional excursion to Macau is under consideration.

There are also plans to hold a UNESCO symposium "Asian Migrations of Musical Ideas - The Buddhist Route" concurrently with the conference.

ACCOMMODATION

The Hong Kong Cultural Centre is Hong Kong's newest building complex constructed specifically for multi-purpose cultural activities. It is located in the heart of the downtown area of Kowloon, surrounded by hotels, shopping malls, restaurants, and many other evening attractions.

Hotels: Prices for rooms in a variety of hotels in Kowloon range from US$56.00 to US$102.00 and are subject to 10% service charge and 5% government tax. Less expensive accommodations are available at the Chinese University of Hong Kong and at the Baptist College (approximately US$32.00 per night), at Robert Black College on the Hong Kong University campus, and at the YMCA Hostel. Bookings for these need to be made well in advance - one year would not be too early.
For information, please write to Dr. Tsao Pen-yeh at the above address.

Restaurants: The cost of eating in Hong Kong varies enormously - eating at a "Dia Pia Dong" (street food seller) would cost no more than US$2.00 but may not be for everyone. It is reasonable to allow from US$4.00 to US$45.00 for meals.

Additional information will appear in the October 1990 and the April 1991 Bulletins.

ANNOUNCEMENTS

ICTM LIAISON OFFICERS FOR AUSTRIA AND VIET NAM

The Executive Board has appointed Dr. Emil Lubej as ICTM Liaison Officer for Austria. Dr. Lubej, a member of the Institute of Musicology at the University of Vienna and a contributor to the ICTM Study Group on Computer Aided Research, was designated by the ICTM members in Austria to represent them in this position.

Following the death of Prof. Lúu Húu Phuóc in 1989, the Executive Committee has appointed Prof. Dr. Tô Ngoc Thanh as the new ICTM Liaison Officer in Viet Nam. Dr. Tô is the Deputy Director of the Institute of Culture and Arts in Hanoi.

INFORMATION ON FUTURE STG MEETINGS

Music Archaeology

The fourth meeting of the ICTM Study Group on Music Archaeology will be held in France under the joint auspices of the ICTM Study Group, the Institut de Recherche et d'Histoire des Textes (IRHT/CNRS), and the Association Pro Lyra (Laboratoire Français d'Archéologie Musicale).

The Conference will take place just outside Paris at the Musée des Antiquités nationales, Saint-Germain-en-Laye, from 9-13 October 1990. The main theme is *Multidisciplinary Approaches in Music Archaeology*. Papers are invited under the following headings:

1. The use of texts in music archaeology
2. The study of music in oral-tradition cultures
3. Identification and reconstruction of musical instruments
4. Methodology and terminology
5. Iconography and ethnomusicology
6. Presentation of materials from archaeological excavations.

Papers may be read in English or French; publication of the proceedings will be in French.

Titles of papers should be sent as soon as possible to the local organisers from whom further details may be obtained: Madame Catherine Homo-Lechner, 26, rue de la Prévoyance, F-93700 DRANCY (tel. 16/(1) 48.38.03.51); Madame Anne Bélis, 37, av. de Strasbourg, F-57000 METZ (tel. 16/87.36.41.52).

Computer Aided Research

The 1990 STG meeting is being prepared by Bernard Bel. Suggested topics include the *Automatic Transformation of Individual Music-Codes,* and specifically, from and into MIDI-standard-files; *Transcription*; and *Knowledge Acquisition of Humans and Machines: Cognitive and Non-Cognitive Models* (expectations from research using parallel distributed processing, for example).

Everyone interested is invited to this meeting; members of the STG on Analysis are especially welcome. Please inform Bernard Bel immediately if you intend to come. Those connected to e-mail should write to *bel@frmop11.bitnet*

Everyone else is kindly requested to write at least the one sentence, "I wish to participate in the 1990 meeting of the STG on Computer Aided Research" (Sept. 28 to Oct. 2) to:

Bernard Bel, GRTC, CNRS
31 chemin J. Aguier
F-13402 Marseille Cedex 9 - France

PUBLICATIONS FROM ICTM GROUPS AND MEETINGS

Studia instrumentorum musicae popularis vol. 9, ed. by Erich Stockmann, 160 pp., contains papers by 19 authors on many aspects of European folk musical instruments with a focus on construction and instruments of southern Europe. The volume, which appeared as Musikmuseets skrifter 14 (series editor: Ernst Emsheimer, Musikmuseet Stockholm, 1989) presents results of the Ninth Meeting of the STG on Folk Musical Instruments held in Orta San Giulio, Italy, in September 1986. The volume has the same excellent layout as the previous volumes. Price: US$50., SEK 300.00.

YOUTH CAMP IN SWEDEN

ETHNO 90 is an international folk music youth camp that will be arranged by the Swedish section of Jeunesses Musicales and the Falun Folk Music Festival July 1-8, 1990 in Falun, Sweden. The Swedish NC of ICTM is acting in an advisory capacity in planning this camp.

For many years, the Jeunesses Musicales have arranged camps for young people playing Western art music. Now the same opportunity will be offered to those interested in traditional music. This first camp will be open mainly to participants from Scandinavian countries, but there are plans for next year to open up the camp to participants from all countries of the world. The camp will coincide with the Falun meeting of the ICTM Board and the ICTM Colloquium on Revival and Renewal in Traditional Music and Dance.

QUESTIONNAIRE ON COPYRIGHT

As announced in the October 1989 Bulletin, the ICTM has formed a **Commission on Copyright and Ownership in Traditional Music and Dance.** This was timely as in recent years WIPO and other legal organizations have addressed copyright issues for various other forms of folklore; at its 25th session in October/November 1989, the UNESCO General Conference passed a recommendation to UNESCO member states on the safeguarding of traditional culture and folklore.

The aim of the ICTM commission is to make a survey of concepts regarding ownership in traditional music and dance as well as customs related to these concepts in different ethnic groups. The commission will also compile information on existing legislation and other practices concerning copyright for traditional music and dance in different countries.

ICTM is in a unique position to collect this information since it can draw on the immense expertise of its more than 1200 members all over the world. Through its institutional members ICTM also has access to archives, libraries and government bodies which can provide relevant information. The result of the work of this commission should be a very important source of information to governments, institutions, organizations etc., which are going to implement the UNESCO recommendation on the safeguarding of folklore and/or legislate on copyright for traditional music and dance. The work of the commission can also contribute to increasing resources for traditional music and dance out of copyright money along the lines suggested by Prof.Kurt Blaukopf in his paper "Legal Policies for the Safeguarding of Traditional Music: Are they utopian?" read at the Schladming Conference of the ICTM (July 1989). This paper is to be published in the *World of Music*.

The members of the ICTM commission were chosen to represent expertise in different areas of the world. They are: Dr. Krister Malm, Sweden (chair), Prof. Kurt Blaukopf, Austria, Dr. Olive Lewin, Jamaica, Dr. Mwesa Mapoma, Zambia - Gabon, Prof. Salwa El Shawan Castelo Branco, Egypt - Portugal, and Prof. Ricardo Trimillos, Hawaii, U.S.A.

Please help the commission by answering the enclosed questionnaire. If you know of anybody who is not an ICTM member but could contribute, please pass on the questionnaire to that person. Please complete and return the questionnaire as soon as possible. Thank you for your help.

Krister Malm

INFORMATION FOR HONG KONG TRAVELLERS

The following hints were excerpted from the *Hong Kong Discovery Guide*, published by the Hong Kong government:

Entry regulations call for a valid passport, endorsed for Hong Kong where necessary. Most visitors may enter Hong Kong without a visa for a stay up to six months depending on nationality. Enquiries should be directed to any British Consulate, High Commission or Visa Office. Identification with photograph - such as a driver's license - should be carried, esp. when visiting the New Territories and outlying islands.

Electricity is at 220V, 50 cycles. Babysitting services are available in most hotels. Credit cards are widely accepted (Visa, MasterCard, Carte Blanche, American Express, Diners Club, JCB). The local currency is the Hong Kong Dollar (HK$). 1 HK$ is approximately US$0.128 - exchange rates vary from day to day.

The weather in the first half of July tends to be warm to hot and quite humid, with occasional rain showers. The average temperature is 28 C/82 F., humidity 83%. The average sea temperature is 28 C/82 F. Most buildings are well air conditioned. Recommended clothing includes short sleeves, cotton dresses and a sweater for indoors.

REPORTS

AUSTRALIA: National Committee

Reports on the ICTM Colloquium Townsville, Australia (1988), and the Symposium of the International Musicological Society (SIMS), Melbourne (1988) were published in the Bulletin of October 1988. Publication of the proceedings of the Colloquium, edited by Alice Moyle, in the Monograph Series of Oceania Publications (University of Sydney) has now been agreed to in principle and is expected to occur in the first half of 1991. Plans for the publication of a selection of SIMS papers in a series of monographs are also well advanced.

The **Australian Institute of Aboriginal Studies** (AIAS) is the major publisher of materials on Aboriginal music and dance. In the last two years it has published the cassettes *Coyulan - The Morning Star* (edited by Margaret Clunies Ross, 1988) and *Songs of Aboriginal Australia* (edited by Stephen Wild, 1988), and the book *Our Place, Our Music* (edited by Marcus Breen, 1989). *Goyulan* is accompanied by a companion book by Margaret Clunies Ross and Johnny Mundrugmundrug (a senior singer of Goyulan), and *Songs of Aboriginal Australia* accompanies a monograph of the same title published as Oceania Monograph No. 32 (Oceania Publications, University of Sydney, 1987). *Our Place, Our Music*, written by people associated with the Centre for Aboriginal Studies in Music at the University of Adelaide, focuses on the history of Aboriginal musical experience during the European colonisation of Australia and the regional styles which exist in Australia today. The AIAS journal, *Australian Aboriginal Studies*, featured Aboriginal music in its 1989/number 1 issue with articles by Ray Keogh on songs from West Kimberley (northwestern Australia) and by Linda Barwick on the intermeshing of text and melody in performance of Central Australian song, a report on the Centre for Abriginal Studies in Music by Guy Tunstill, a review of Richard Moyle's book Alyawarra Music: Songs and Society in a Central Australian Community (Stephen Wild), and news items on the music tape archive of the AIAS Library (Grace Koch), the ICTM Colloquium in Townsville (Alice Moyle), the Fifth Festival of Pacific Arts which followed the ICTM Colloquium in Townsville (Doug Myers and Gary Lee), and the ICTM Oceania Study Group meeting at Deakin University in September 1988 (Florian Messner).

Recently the Australian Institute of Aboriginal Studies acquired tape copies of studio recordings of contemporary Aboriginal music from the Central Australian Aboriginal Media Association, the main publisher of cassettes of contemporary Aboriginal music, for its sound archive. This important collection will enable researchers to examine the development of contemporary genres of Aboriginal music from their traditional roots and from the contact experiences of Aborigines in recent history.

As a result of contacts made at the ICTM Colloquium in Townsville in 1988, American dance researcher Megan Morais (formerly Jones), who spent two years in the early 1980s studying Central Australian Aboriginal women's dance, was awarded a Visiting Research Fellowship at the University of New England (Armidale, New South Wales) for two months in the late 1989. Morais worked with Catherine Ellis and Linda Barwick on film of Antikirinya Aboriginal women's dance recorded as part of

a group project by Ellis and collaborators in 1966-68. In addition to transcribing all dances from one ceremony recorded in 1967, Morais assisted Barwick and Ellis in correlating the silent film footage with the extensive audio recordings and other documentation of the same ceremony. Meanwhile, Ellis and Barwick are continuing their collaboration on survey and analysis of Central Australian music in Ellis's extensive field collection made primarily in the 1960s.

The **University of Sydney** is a major centre of research on Australian traditional music. During 1988 Allan Marett conducted fieldwork in northwest Australia. He is undertaking a study of the Aboriginal song form *wangga* under the auspices of AIAS and the Australian Research Council. Ray Keogh is completing his doctoral dissertation on Aboriginal music of West Kimberley, and Greg Anderson on Aboriginal music of north-central Arnhem Land (central northern peninsula). Margaret Clunies Ross has published two recent papers on Aboriginal performance: "Holding on to emblems: Australian Aborignal performances and the transmission of oral traditions", in R. Layton, ed. *Who needs the Past? Indigenous Values and Archaeology* (London, Unwin Hyman, 1988), and "The aesthetics nd politics of Arnhem Land ritual", *The Drama Review* 33, no 4 (1989). Michael Ryan of the Department of Music has been awarded a Ph.D. for his thesis entitled *Brazilian Music in Sydney 1971-1984: An Emic-Etic Approach to the Structure of Folk Models*.

Two ethnomusicologists have been working on Aboriginal music in northeast Arnhem Land: Jill Stubington (University of New South Wales) and Steven Knopoff (University of Pittsburgh). Stubington's fieldwork in the second half of 1989 is a follow-up of field research conducted for her doctoral thesis at Monash University in the 1970s, while Knopoff, who is in the field from May 1989 to August 1990, is working for his Ph.D. at Pittsburgh. Both researchers are funded by AIAS.

From **Monash University**, Melbourne, Margaret Kartomi conducted fieldwork in South Sumatra (December 1988 - February 1989) and in Maluku and Nusa Tenggara Timur (December 1989 - January 1990). Kartomi finished a book for publication by University of Chicago Press, *On Conceptions and Classifications of Musical Instruments* due for publication in mid-1990. The book has chapters on Asian, African and European cultures. She has also completed an article on nineteenth century Javanese music for the Journal of Southeast Asian Studies to be published in March 1990. Shirley Trembath, also of Monash University, is conducting research on women's folk music in the Jodhpur district of Rajasthan, India. She has conducted two field trips (December 1988 - January 1989; November 1989 - January 1990), recording sixteen wedding songs sung by two members of the Manganiyar caste, and attending a large Rajput wedding. Alison Tokita of the Department of Japanese Studies, Monash University, was recently awarded a Ph.D. for her thesis entitled *The Narrative Tradition in Japanese Music: Kiyomoto-bushi as an Accompaniment of Kabuki Dance*.

Noel Nickson, **University of Queensland**, has been involved for ten years in the study of the court music of Tang China (seventh to ninth centuries) based at Cambridge University (directed by Laurence Picken). Nickson's particular concern is the repertory of entertainment music borrowed by Japan from China, which became a major part of the foundation of the Japanese court music tradition surviving in performance to the present day. Over the past two years Nickson has made a close examination of twenty-four instrumental movements, the results of which will be published in volume 5 of *Music for the Tang Court* due in 1990. With the help of

Japanese university students playing replicas of traditional Japanese court music instruments, Nickson attempted a practical realisation in Tokyo of the music of the Tang dance-suite "The Emperor Destroys the Formation" which lapsed from the performing repertoire hundreds of years ago. The music was played from his edited versions of the Cambridge transcriptions. Also at Univesity of Queensland, M. Yang is completing his Ph.D. thesis on folk music of Hainan Island, Peoples Republic of China.

At **Sydney University** Allan Marett has been involved in the Tang music project in a way similar to that of Nickson, i.e. the study of the influence of music of the Tang court on Japanese court music. With several publications to his credit on this subject, Marett turned his research knowledge to practical application by writing a No play on an Australian historical theme, titled "Eliza", which was performed in Sydney during 1989. Excerpts were also performed at the annual meeting of the Toyo Ongaku Gakkai, and further performances are scheduled for Tokyo in May 1990. The Music Department of Sydney University has established a connection with the Shanghai Conservatory of Music, China, and a Ph.D. student at Sydney University, Coralie Rockwell will carry out research work there from late 1990. Rockwell's topic is "Recent interpretations of the Dunhuang pipa score (933)". She will work closely with Chen Yingshi, Associate Professor of Musicology at the Shanghai Conservatory of Music, who has done extensive research on temperamentology in Chinese music and on Tang manuscripts and their performance. Professor Chen founded the Shanghai Ensemble of Ancient Music in 1988, and both Marett and Rockwell were appointed to the overseas Advisory Council of the ensemble. Rockwell will study transcriptions and performances of Tang music by Chen Yingshi, Ye Dong, He Changlin, Rao Songyi and others.

Australian ethnomusicology is represented by the **Musicological Society of Australia**, which covers all branches of musicology. The conferences, meetings, and publications of MSA include a major ethnomusicological component, [exercised through] the Australian ICTM National Committee which is appointed by the MSA National Committee. The MSA is affiliated with both ICTM and IMS. The Symposium of the International Musicological Society in Melbourne, 1988, hosted by MSA, was jointly sponsored by IMS and ICTM. the forthcoming issue of its journal, *Musicology Australia*, includes articles on Australian "ethnic" music (Michael Ryan), Italian folk music collections of the nineteenth and early twentieth centuries (Linda Barwick), Chinese music (two articles, one by Chen Yinshi on temperamentology, another by M. Yang on folk music of Hainan Island), and Japanese music (William P. Malm). Previous recent issues have included articles on Australian Aboriginal music, music of India, and music of Indonesia. These articles appear side by side with articles on Western art music. It is with pride that we hold the view that, although there may be specialisations, the scholarly study of music should not be divided into "camps" and that all music scholars benefit from interaction within a single organisation.

Stephen Wild

DENMARK: National Committee - Report 1986 - 1988

Activities of the Danish National Committee have included membership meetings, radio broadcasts, and publications, in addition to courses of study at the Music Institute of Copenhagen University.

The following membership meetings have been held. 1986: Byzantine Church Music among the Slavs (Konstantinova Ulff-Møller); Danish Folk Music as presented in the Danish Radio (Larsen); Computer Aided Research on Danish Instrumental Folk Tunes (Nielsen). 1987: "Pavane and Chanson" - Ardha and Samri in the Persian Gulf (Kerbage); Traditional Danish Children Songs - Past and Present (Kaas Nielsen); Traditional Music and Dance on the Island of Laesoe (Christensen, Neergaard, Ryslander). 1988: An Old Balkan People in Contemporary Denmark (Giurchescu); Classical North Indian Music (Kirchheiner); Folk Music in Montenegro (Taerup); A "National Feast" as celebrated among the ethnic Vlachs living in Denmark (a visit organized by Giurchescu).

At the 1989 meeting of the ICTM Danish National Committee the following distribution of responsibilities was chosen:

Chairman: Lisbet Torp
Vice-Chairman: Jane Mink Rossen
Secretary: Michael Hauser
Treasurer: Anca Giurchescu
Member-at-Large: Birthe Traerup
Substitute: Svend Nielsen

Three meetings were held in 1987/88 to bring scholars from various institutions together (the University, the Folklore Archives, the Music History Museum, the Danish Radio, and representatives from the folk music and folk dance organizations) to discuss problems of mutual interest in the field of ethnomusicology, such as folk music research and the public, copyright problems, etc.

In 1988 the Danish National Committee hosted the 15th Symposium of the ICTM Study Group for Ethnochoreology in Copenhagen, dedicated to the study of "The Dance Event: A Complex Cultural Phenomenon". Proceedings of the symposium have been published (Copenhagen 1989). Financial support was received from the Danish Research Council for the Humanities, the Ministry for Cultural Affairs, and the Danish Music Council. In addition, the Danish Ministry of Cultural Affairs gives travel grants to the National Committee to send a representative to one international and one Scandinavian conference annually.

A **partial list of publications from Denmark** follows. The Danish Folklore Archives (DFS) publishes records and cassette tapes, edited by Svend Nielsen, accompanied by books containing texts and musical examples; the items below published by DFS or Crow Records are available from the Archives (Birketinget 6, 2300 Copenhagen S).

Giurchescu, Anca

1984 Danse et transe: les Calusari. Interpretation d'un rituel Valaque (J, Bouét, ed.) *Dialogue* 12-13: 81-117. Montpellier

1985 El folklore y el folklorismo de estado en Rumania. *Encuentros internacionales cultura tradicional* 1984:83-93.

Portugalete

1986 Power and Charm. Interaction of Adolescent Men and Women in Traditional Settings. *Yearbook for Traditional Music* 18:37-46

1987 The Dance Discourse. Dance Suites and Dance Cycles of Romania and elsewhere in Europe (R. Lange ed.). *Dance Studies* 11: 9-71. Jersey (1988)

1987 The National Festival 'Song to Romania'. Manipulation of Symbols in the Political Discourse. *Symbols of Power. The Esthetics of Political Legitimation in the Soviet Union and Eastern Europe* 163-71. Uppsala

1988 Continuitate si discontinuitate in traditia culturalâ a Românilor din sudul Dunârii stabiliti in Danemarca [Continuity and discontinuity in the cultural tradition of the Romanians from the southern side of the Danube settled in Denmark, Rom.]. *Journal of the American Romanian Academy of Arts and Sciences* 11:231-43. Davis

Gunzenhauser, Margot

1988 *Square Dance håndbog i amerikansk folkedans* [Square dance handbook on American folk dance, Dan.]. Lyngby. 289 pp., figures, music

Square Dance Tonight. Vols 1 & 2. 30 cm 33 rpm records. Jacket notes

Square and Contra Dances. 17 cm 33 rpm record. Square Dance Partners, LP 8703. Jacket notes

Hauser, Michael

1986 Traditional and Acculturated Greenlandic Music. *Arctic Anthropology* 23 (1-2):359-86. Madison. Music, illus.

1987 *Hymns of the Moravian Church in Greenland.* Roskilde. 30 pp.

1987 *Kalaallit inngerutitoqaat - Traditionelle grønlandske sange* [Traditional songs from Greenland, Dan.] Nuuk (Godthåb). 35 pp. illus., music

in press En polareskimoisk sangtype og dens canadiske oprindelse [A Polar Eskimo song type and its Canadian origins, Dan.]. *Proceedings of Nordisk Musikforskarkongress i Abo* (August 1988). Abo

Holmboe, Vagn

1988 *Danish Street Cries. A study of their musical structure and a complete edition of tunes with words collected before 1960* (Svend Nielsen, ed.). Copenhagen. 177 pp., illus., music

Koudal, Jens Henrik

1984 *To sangere fra den jyske hede. Efter optegnelser i Dansk Folkemindesamling af Evald Tang Kristensen 1874* [Two singers from the Jutland heaths. Evald Tang Kristensen's 1984 collection at the Danish Folkore Archives, Dan.] Copenhagen. 132 pp., illus., music

1985 Folket og folkemusikken [The folk and folk music, Dan.] *Dansk årbog for musikforskning* 14 (1983):43-58

1987 En frontsoldat i kampen om folkeviserne. Om Frederik Sneedorff Birch 1805-69 [A soldier at the front of the fight about folk ballads: Frederick Sneedorff Birch 1805-69, Dan.] *Sumlen. Årsbok för vise-och folkmusikforskning* 1985:69-95

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Jane Mink Rossen

OMAN: National Committee

The study and documentation of traditional music and dance in the Sultanate of Oman is carried out through the OMan Centre for TRaditional MUsic (Merkez Oman musiqa taqlidiye) in Muscat. The Centre, which was officially established on January 1, 1985 with the Egyptian musicologist and composer Dr. Youssef Shawki Moustafa as its first director, is sponsored by the Ministry of Information and has access to the resources of that Ministry, which include the facilities of the Oman State Television.

The objectives of the Centre are to document the diverse music and dance traditions in the Sultanate, to investigate them, and to make the results available within and outside the Sultanate. To this end, a systematic survey of musical practices in all provinces of Oman was begun under Dr. Shawki's direction in 1983 which produced, in addition to written descriptions (in Arabic), ca. 500 video tapes (ca. 1,800 items) made by television crews with professional equipment on Umatic (PAL format). In addition, there are high-quality stereo sound recordings (Nagra IV) and an extensive collection of still photographs of the documented events which, in their majority, where staged through local authorities for the purpose of documentation. The Centre,

which is now housed in a separate building at the Ministry of Information in Muscat, also holds an expanding collection of Omani musical instruments. Sound and video dubbing laboratories (Umatic, Beta, VHS - all in PAL; playback for most other systems) are part of the Centre. There is currently a staff of six.

The survey and documentation begun by Dr. Shawki is being continued under the direction of Khalfan bin Ahmed al-Barwani who was appointed director of the Centre after Dr. Shawki's death in November, 1987. Dr. Issam El-Mallah (University of Munich, W.Germany) serves as adviser to the Centre.

In addition to the project of a comprehensive survey and documentation, the Centre conducts and sponsors in-depth studies of selected aspects of musical traditions in the Sultanate. The first such project was begun 1985 by Professor Dieter Christensen of Columbia University, New York, jointly with Khalfan b. Ahmed al-Barwani, in the town of Sohar. It aims at an analysis of the performing arts of Sohar in their historical setting and gives speeial attention to their role in the rapidly changing society of the 1980s.

The work of the Centre is presented to the Omani public primarily through regular television programs on Omani traditional arts. An international symposium convoked in Muscat in October, 1985, gave scholars and musicians from many countries an opportunity to become acquainted with Oman's musical traditions. The proceedings of that symposium are being prepared for publication in Arabic and English as the beginning of a comprehensive publication program, "Publications of the Oman Centre for Traditional Music", to be edited by Issam El-Mallah. In 1989, the Ministry of Information of the Sultanate of Oman published posthumously a handbook on Omani musical instruments compiled by Dr. Youssef Shawki.

Khalfan bin Ahmed al-Barwani

SWITZERLAND: National Committee 1984 - 1988

Mit administrativer und finanzieller Hilfe der Schweizerischen Nationalen UNESCO Kommission konnten im Oktober 1984 der Präsident des ICTM, Erich Stockmann, alle Schweizer Mitglieder des ICTM und weitere Interessenten zu einer Orientierung über das zu gründende **Schweizer Nationalkomitee ICTM** nach Burgdorf eingeladen werden, aber erst am 15. März 1986 fand die eigentliche Gründungsversammlung in Bern statt. Damals wurden als Präsident Brigitte Bachmann-Geiser, Bern, als deutschsprachiger Vizepräsident der bisherige Liaison Officer Max Peter Baumann, Bamberg (mittlerweile Direktor des Internationalen Instituts für Vergleichende Musikstudien und Dokumentation, Berlin) und als vice-président romand Laurent Aubert, Genève, gewählt. Ende 1986 konstituierte sich der Vorstand mit Margaret Engeler, Zürich, Sekretär (seit 1988 Silvia Delorenzi-Schenkel, Biasca), Pietro Bianchi, Sementina, Kassier, sowie Urs Ramseyer, Basel, Géza Sebök, Sempach, François Borel, Neuchâtel, und Mario Müller, Neuhausen a.R., Präsident der Gesellschaft für die Volksmusik in der Schweiz (GVS), mit der das CH Nationalkomitee ICTM (CHNI,ed.) zusammenarbeitet. Vorerst mussten Statuten entworfen und ein Startkapital bereitgestellt werden. Ende 1988 gehörten dem CHNI und der GVS 40 Mitglieder an.

Dank der Unterstützung durch verschiedene Gesellschaften und Stiftungen (Schweizerische Akademie der Geisteswissenschaften, Schweizerische Musikforschende Gesellschaft, Stiftung für Volkskundeforschung, Pro Helvetia, Stiftung Mary Long für Volksmusik und Schweizer Folklore) liessen sich in kurzer

Zeit einige Arbeiten an die Hand nehmen. Unter dem Vorsitz von Martin Wey, Volkstanzleiter der Schweizerischen Trachtenvereinigung, legte eine achtköpfige Arbeitsgruppe ein Inventar aller **Schweizer Volkstänze** an. Die Daten von über 600 älteren und neueren Volkstänzen aus der ganzen Schweiz würden durch den in Sempach ansässigen Volkstanzforscher Géza Sebök aus Bratislava elektronisch gespeichert und dienen nun als Ausgangspunkt für weitere Tanzforschungen. Die Vorstandsmitglieder des CHNI haben auch ein Verzeichnis von **Filmen** schweizerischer Ethnologen und Cineasten, die traditionelle Musik aus der Schweiz oder aus dem Ausland dokumentieren, angelegt. Als weiteres Ziel soll Max Peter Baumanns *Bibliographie zur ethnologischen Literatur der Schweiz* (Amadeus, Winterthur 1981) ergänzt und nachgeführt werden. Die Vorstandsmitglieder, die aus allen Regionen der Schweiz stammen, versuchen nach Möglichkeit, ihre Sitzungen mit dem Besuch eines von Musik und Tanz begleiteten Volksbrauches, einer fachspezifischen Sammlung, Ausstellung, eines Konzertes oder einer Institution zu kombinieren und trafen sich auch an verschiedenen Orten zu den Jahresversammlungen, nämlich 1986 in der Kulturmühle Lützelflüh (Emmental) bei Jolanda Rodio (Mitglied ICTM), 1987 in Cevio (Valle Maggia) und 1988 im Annexe de Conches du Musée d'Ethnographie de la Ville de Genève.

Die folgenden Informationen werden alphabetisch nach Zentren angeführt.

Basel

An der **Universität** Basel kann Musikwissenschaft mit Schwerpunkt Ethnomusikologie studiert werden. Hans Oesch behandelte in Vorlesungen und Übungen *raga und tala*, die Musik Chinas, Indonesiens, Alt-Amerikas, der Eskimo und Indianer, Schwarz-Afrikas, Ozeaniens. Hans Peter Haller lehrt die Methoden der Feldforschung und deren Auswertung. Emmie te Nijenhuis, die Autorin von *Sacred Songs of India* (Basler Studien zur Ethnomusikologie, Bd 3, Amadeus, Winterthur, 1987), las über indische Musik. Peter Ackermann, dessen Dissertation *Studien zur Koto-Musik von Edo* 1986 erscheinen konnte (Studien zur traditionellen Musik Japans, Bd 6, Bärenreiter,Kassel und Basel) leitete eine Übung zur Musik Japans. Danker H. Schaareman konnte das Resultat seiner letzten Feldforschung auf Bali in einer Übung und in fünf Kassetten vorlegen. Max Haas hielt aufgrund griechischer und arabischer Quellen eine Vorlesung über die Geschichte von Skalen und Stimmungen. Raymond Ackermann reichte 1988 seine Lizentiatsarbeit über *Flötenmusik am Sepik* ein.

Die Schallplattenreihe *Music of Oceania* und *Anthology of South-East Asian Music* sind um 15 Editionen (BM 30 SL 2700-2705; SL 2566-2574) ergänzt worden. Vom Herausgeber dieser Schallplattenreihen, Hans Oesch, erschienen 1984 und 1987 die Bände 8 und 9 für das Neue Handbuch der Musikwissenschaft mit dem Titel *Aussereuropäische Musik*, Teil 1 und 2 (Laaber) und folgende Aufsätze: "Leben und Tod in schriftlosen Kulturen, Gedanken nach einem Gespräch mit einem Meo-Schamanen" (in: *Ihn zu bedenken, Texte und Bilder zu den Frankfurter Festen '84*, Frankfurt (Alte Oper) 1984); "Bali, la musique comme cosmologie sonore" (in: *Harmonique* (IRCAM), 2, 1987); Musik als "Vehikel der Jenseitsreise in schamanistischen Kulturen Südostasiens" (in: *Entgrenzungen in der Musik*, Wien, Graz 1987); "Die symbolträchtige Welt der Orang Asli, Beobachtungen und Gespräche über Musik bei den Senoi und den Negrito im tropischen Regenwald auf Malakka" (in: *Welt der Symbole, Interdisziplinäre Aspekte des Symbolverständnisses*, Göttingen 1988).

Mit der Berufung von Christine Burckhardt-Seebass als ausserordentliche Professorin für Volkskunde wurde der traditionsreiche Basler Lehrstuhl 1988 durch eine Wissenschaftlerin besetzt, deren Erfahrung in Archivierung und Erforschung schweizerischer Volklieder zum ethnomusikologischen Aufschwung in der Schweiz beitragen wird.

Im **Museum für Völkerkunde** in Basel organisiert Urs Ramseyer regelmässig Konzerte mit aussereuropäischer und traditioneller europäischer Musik. Ken Zuckerman ist verantwortlich für die Konzerte des **Indian Music Circle** in Basel und unterrichtet indische Musik an der **Musikakademie der Stadt Basel**. Dort erteilt Karl Richter Kurse für balinesische Gamelanmusik.

Das in Zusammenarbeit mit sieben Schweizer Städten durchgeführte indische Open-Air Festival von 1987 galt auch in Basel als Großereignis (siehe Genève). Am **Schweizerischen Volksliedarchiv** in Basel, einer Abteilung der Schweizerischen Gesellschaft für Volkskunde, konnte unter der Leitung von Christine Burckhardt-Seebass die thematische Erschliessung der Bestände gefördert und die Katalogisierung der Tonbänder der neun Folk-Festivals auf der Lenzburg abgeschlossen werden.

Die **Schweizerische Gesellschaft für Volkskunde** veröffentlichte drei Schallplatten (Hg. Christine Burckhardt-Seebass), nämlich *Canti liturgici popolari nel Ticino* (Kommentar Pietro Bianchi), *Der Volksliedsänger und -forscher Hanns in der Gand* (Kommentar Christine Burckhardt) und *Jura chante* (Aufnahmen und Kommentar Barbara Eng) und beteiligte sich an einer Neuausgabe von Schweizer Volksmusik aus der Sammlung Constantin Brailoiu durch die Archives internationales de musique populaire du Musée d'Ethnographie de la Ville de Genève (siehe Genève). Der Band 83, 1987 der Zeitschrift *Schweizerisches Archiv für Volkskunde* enthält drei Aufsätze zur traditionellen Musik: Laurent Aubert, "L'enfance de l'art ou l'art de l'enfance? Notes sur quelques chansons et formulettes enfantines recueillies à Genève en 1946 par C. Brailoiu et F. Mathil"; Christine Burckhardt-Seebass, "'Gang hol d'Gitarre...' Das Folk-Festival auf der Lenzburg 1972-1980 und die schweizerische Folk-Bewegung"; Reimund Kvideland, "Konfirmationslieder im heutigen Norwegen". Als Band 69 der *Schriften der Schweizerischen Gesellschaft für Volkskunde* erschien 1986 "Reime, Gebete, Lieder und Spiele aus Bosco-Gurin" von Emily Gerstner-Hirzel.

Bern / Burgdorf

Am Musikwissenschaftlichen Seminar der **Universität** Bern hielten seit der Emeritierung von Sandor Veress (1977), dessen persönlicher Lehrstuhl nicht neu besetzt wurde, nur noch Gastdozenten (Akio Mayeda, Hans Oesch und François Borel) Vorlesungen. Nach umfassenden Vorarbeiten durch ein 1979 gegründetes Initiativkomitee liess sich 1984 die Stiftung **Kornhaus Burgdorf** gründen (Präsident: Alt-Bundesrat G.-A. Chevallaz). Namhafte Zuwendungen von öffentlicher und privater Seite ermöglichten es 1988, den Umbau der ehemaligen Getreidescheune von 1770 zum Schweizerischen Museum und Institut für Volksmusik und Musikinstrumente (Kostenvoranschlag: SFr. 14 Millionen) an die Hand zu nehmen. Im selben Jahr wurden der administrative Direktor Daniel Leutenegger und die wissenschaftliche Leiterin Brigitte Bachmann-Geiser gewählt. Die Eröffnung der permanenten Musik- und Instrumenten-Ausstellungen, einer Sammlung von Schweizer Volkstrachten und alten Plattenspielern, sowie Schall- und Bildarchiven und einer Fachbibliothek ist

auf August 1991 geplant.

Von Brigitte Bachmann-Geiser erschien die Monographie *Die Lebensweise der Amischen in Berne, Indiana*. Mit Illustrationen von Eugen Bachmann und mit Notenbeispielen (Benteli, Bern 1988), ein Aufsatz im Sammelband *Von Trommeln und Pfeifen* (Riannon, Basel 1986) und ein Beitrag über schweizerische Volksmusikinstrumente im Ausstellung *Die Musikinstrumente der Schweiz* (siehe Zürich).

Fribourg

Mit administrativer und finanzieller Unterstützung durch eine private Kommission und die Stadt Fribourg organisiert Cyrill Renz seit 1975 alljährlich in der letzten Augustwoche die **Rencontres folkloriques internationales de Fribourg**, ein grandioses Festival in den Strassen von Fribourg, das aber auch individuelle Begegnungen von ausländischen und einheimischen Musikensembles, die Aufnahme der Musiker in privaten Familien, workshops und wissenschaftliche Diskussionen einschliesst. 1984 war ein Kolloquium dem Thema "La danse sur scène" gewidmet als Vorbereitung einer internationalen Expertenkonferenz, die die Schweizerische nationale UNESCO Kommission 1985 in Freiburg organisierte. 1985 waren die Rencontres folkloriques den "Minorités ethniques", 1987 der "Insel-Folklore" gewidmet, während das Festival 1986 und 1988 ohne eigentliches Thema stattfand. Zur 18. Weltkonferenz des **C.I.O.F.F.** (Conseil International des Organisations des Festivals de Folklore et d'Arts Traditionels) organisierte die Sektion Schweiz (Präsident: C. Renz) unter dem Patronat der Schweizerischen UNESCO Kommission und der Gesellschaft für die Volksmusik in der Schweiz ein Symposium zum Thema "Folklore und Tourismus".

Genève

Am 12. Dezember 1983 wurden die **Ateliers d'Ethnomusicologie** (1974 als Sektion der Association pour la Musique de Recherche, A.M.R. gegründet) unter der Leitung von Laurent Aubert zu einer eigenständigen Vereinigung. Ihr Ziel ist die Förderung traditioneller Musik aus aller Welt in Form von Konzerten und musikalischen Veranstaltungen, von Filmaufführungen, Konferenzen, Unterricht, Ausstellungen und Publikationen. Seither nahmen diese Aktivitäten laufend zu (1984: 19 Konzerte; 1988: 40 Musikveranstaltungen mit 50 Musik-und Tanzensembles bei einem stetig wachsenden Publikum von rund 25,000 Personen). Zu allen musikalischen Veranstaltungen werden ausführliche Kommentare publiziert. Auch der Unterricht in traditioneller Musik und Tanz konnte von 11 auf 21 Kurse erhöht werden (200 Schüler). Neuerdings arbeiten die Ateliers d'Ethnomusicologie vermehrt mit dem Musée d'Ethnographie zusammen, insbesondere für das jährliche Filmfestival. Im Rahmen des **Eté suisse** in Genève wurden am 3. Filmfestival erstmals die Trilogie *Jüüzli im Muototal* (Hugo Zemp), der Videofilm *Nel fondo del sacco* mit Liedern aus Cavergno (Val Baveno) (Pietro Bianchi), *Silvesterkläuse im Urnäsch* (Appenzell Ausserrhoden) (Laurent Aubert und François Rohrbass) und *Das Alpenhorn in der Schweiz* (Ludi Kessler und Brigitte Bachmann-Geiser) gezeigt. Ebenfalls in Zusammenarbeit mit dem Museum wurden verschiedene Dokumente der Archives Internationales de Musique Populaire (A.I.M.P.) veröffentlicht: 1984: *World Collection of Recorded Folk Music* von Constantin Brailoiu mit Aufnahmen von 1913-53 (Box mit 6 LP und Kommentarheft, VDE-Gallo 30 425-430); 1986: *Swiss Folk Music* aus derselben Sammlung mit Aufnahmen von 1927-51 (2 LP und Heft mit Kommentaren

von Laurent Aubert, Pietro Bianchi, Christine Burckhardt-Seebass und Brigitte Bachmann-Geiser, VDE-Gallo 30 477/78); 1988: *Roumanie: Musique de Village 1933-43* (3 CD, VDE CD 537-539).

Als Hommage für den 1988 verstorbenen Ethnomusikologen und Dirigenten Samuel Baud-Bovy, einem Gründungsmitglied des ICTM und lanjährigem Liaison Officer für die Schweiz, wurde 1988 ein Veranstaltungs-Zyklus mit griechischer Musik und eine Ausstellung zur "Musik in der Aegäis (zusammengestellt durch Lambros Liavas) organisiert.

Als erstes ethnomusikologisches Jahrbuch in französischer Sprache publizieren die Ateliers d'Ethnomusicologie die *Cahiers de musiques traditionelles*, deren erste Nummer "De bouche à l'oreille" 1988 erscheinen konnte.

1987 organisierten die Ateliers d'Ethnomusicologie zusammen mit dem Basler Völkerkundemuseum, dem Museum Rietberg in Zürich den **Eté indien**, an dem sich auch die Städte Fribourg, Bern, Sierre und Lausanne beteiligten. Mit indischer und schweizerischer Unterstützung konnten 6 Gruppen direkt aus Indien eingeflogen werden, während sich sechs weitere Gruppen bereits auf Tournée in Europa befanden. Dieser erstmalige Großanlass gipfelte in einem All-night-concert, das von Radio direkt übertragen wurde. Eine Videokassette ist beim Völkerkundemuseum in Basel erhältlich.

Neuchâtel

Am Institut d'Ethnologie der **Universität** Neuchâtel unterrichtet François Borel Musikethnologie mit Schwerpunkt Westafrika, speziell die traditionelle Musik der Völker in Niger. Er drehte 1987 einen Videofilm zur Geige *anzad* und Trommel *tendey* der Tuareg und seit 1988 beteiligt er sich an einem Projekt für ein nationales Musikzentrum in Niamey/ Niger.

Von ihm sind erschienen: "Ethnologie chez les Touaregs du Niger" (in: *Recherche pédagogie et culture*, Paris, 65/66, 1984); "Quelques observations à propos des objets vibrantes non identifiés" (in: Hainard Jacques et Kaehr Roland (Ed.), *Objets prétextes, objets manipulés*, Neuchâtel, Musée d'Ethnographie); "La vièle, le tambour et les génies du mal" (in: Hainard et Kaehr, *Le mal et la douleur*, Neuchâtel, Musée d'Ethnographie 1986); "Une tradition orale de classe chez les Touaregs du Niger" (in: Schlechten Marguerite (Ed.), Oralité: A propos du passage de l'oral à l'ecrit / Beiträge zur Problematik im Umgang mit mündlichen Ueberlieferungen, *Ethnologica Helvetica* 11, Bern, Société Suisse d'Ethnologie 1987); "Rhythmes de passage chez les Touaregs de l'Azawagh" und "Entretien avec Gilbert Rouget" (in: *Cahiers de musiques traditionelles* 1, Genève, Ateliers d'Ethnomusicologie 1988).

Am **Musée d'Ethnographie** in Neuchâtel wird der systematische Katalog der Sammlung aussereuropäischer Musikinstrumente weitergeführt. 1986 erschien der Katalog *Collections d'instruments de musique: les sanza* von F. Borel und 1987 war eine entsprechende Ausstellung zu sehen.

Tessin

In Lugano konnte mittlerweile die **Schweizerische Landesphonothek** (Direktor: Kurt Deggeller) eröffnet werden, deren Aufgabe die Sammlung und Archivierung kommerzieller Tonträger, die Erschliessung derselben durch Kataloge und die Nutzbarmachung zur Forschung und Information ist. Während der vierjährigen Aufbauphase übernahmen verschiedene Institutionen, die Eidgenossenschaft und der

Kanton Tessin die Finanzierung, im Mai 1987 konnte eine Stiftung gegründet werden. Pietro Bianchi, der sich für die Wiederbelebung der Volksmusik der italienischsprachigen Schweiz als Musiker und Ethnomusikologe einsetzt, bereitete in Zusammenarbeit mit Renzo Rota und Roberto Leydi sechs 40-minütige Filme zum Thema *Blasmusik im Tessin* für das Tessiner Fernsehen RTSI. Ebenfalls am Tessiner Fernsehen stellt Pietro Bianchi regelmässig Tessiner Volksmusiker vor. Er organisiert auch Kurse für Volksmusik (Violine, diatonische Handharmonika und Volkstanz), die "Drei Tage der Volksmusik", die regelmässig im Oktober mit Volksmusikern aus dem In- und Ausland in Acquarossa (Valle di Blenio) durchgeführt werden, und beteiligte sich an den musikalischen Veranstaltungen zur Kampagne der Solidarität Nord-Süd, iniziiert vom Europarat und der Europäischen Gemeinschaft.
Im Mai 1988 fand in Lugano das "Festival speciale Africa" statt. Einzelne afrikanische Musiker stellten ihre Musik auch in verschiedenen Schulen des Tessins vor.

Die in Biasca wohnhafte Silvia Delorenzi-Schenkel begann 1987 Schüler im Kanton Appenzell, die unter Anleitung ihres Lehrers einfache Saiteninstrumente bauen, zu beobachten und verarbeitet das gewonnene Material unter dem Gesichtspunkt *Kann bei Kindern durch das Bauen eines Instruments die Beziehung zur Volksmusik gefördert werden?* Silvia Delorenzi bereitet seit 1984 jährlich 15 Sendungen mit traditioneller Musik aus der ganzen Welt für Radio DRS vor und veröffentlichte das Resultat ihrer Forschungsarbeit in Griechenland unter dem Titel "Children's Music of Greece" (in: *World of Music* 29, Nr. 3, 1987).

Zürich

Am Musikwissenschaftlichen Seminar der **Universität** Zürich liest Akio Mayeda in regelmässigen Lehraufträgen über japanische Musik. Am Ethnologischen Seminar unterrichtet Wolfgang Laade das Fach Musikethnologie seit 1971 mit 4-6 Wochenstunden in einem breiten Programm. Mit Spenden aus verschiedenen Quellen liess sich ein umfassendes musikethnologisches Plattenarchiv aufbauen und mit entsprechender Literatur in der Bibliothek des Ethnologischen Seminars ergänzen. Im **Musikarchiv** des Ethnologisches Seminars wird zudem die private Sammlung Wolfgang Laades mit rund 400 Musikinstrumenten aufbewahrt. Mit der Unterstützung der J.F. Schwarzenbach Stiftung ergänzte Wolfgang Laade dieses Archiv 1988 mit über 1600 Schallplatten schweizerischer Volksmusik. 1987 war Wolfgang Laade auf Feldforschung bei acht Eingeborenen-Stämmen in Taiwan und 1988 im Rahmen des UNESCO Projekts "Territorial Survey of Oceanic Music" bei zwei melanesischen Bevölkerungsgruppen in Südost-Neu-Britannien. Im selben Jahr erschien der 3. Band *Das Korsische Volkslied* (Aufnahmekatalog und Liedtexte) von W. Laade (Steiner, Wiesbaden) und 1988 *Musik und Musiker in Märchen, Sagen und Anekdoten der Völker Europas*, Bd. 1: Mitteleuropa (Koerner, Baden-Baden).

Im **Völkerkunde Museum der Universität Zürich** wurden seit 1984 zwischen 2-12 Veranstaltungen mit aussereuropäischer Musik, Tanz und Theater, 1987 mit dem Schwerpunkt Indien, veranstaltet. Es wurden auch Filme, zum Teil mit musikalischem Inhalt, gezeigt und workshops von 2-3 Tagen mit Musik and Tanz aus Japan, Korea, den Himalaya-Ländern, der Türkei, Afrika und Südamerika angeboten. Im **Rietbergmuseum** werden jedes Jahr mehrere Konzerte mit aussereuropäischer Musik, Schwerpunkt Indien, gegeben. Im Park des Museums wurden 1985 Musik und Tänze aus Asien, Afrika und Lateinamerika, 1987 aus Indien und 1988 aus Afrika (Ensembles des Elfenbeinküste, Ghana, Senegal und Burkina Faso) angeboten.

Zu den Aktivitäten der **Gesellschaft für Volksmusik in der Schweiz** (GVS) mit Sitz in Zürich zählen insbesondere Publikationen. 1985 erschien der Sammelband *Volksmusik in der Schweiz* mit Beiträgen von Ernst Lichtenhahn, Brigitte Bachmann-Geiser, Martin Wey, H.J. Leuthold, Max Peter Baumann, Peter Treichler, Christine Burckhardt-Seebass und Beat Halter. 1988 erschien ein musiktheoretisches Werk *Die instrumentale Volksmusik* von Uli Moser, das als Handbuch und Lehrgang für den Volksmusikunterricht gedacht ist.

Zum europäischen Jahr der Musik bereitete 1985 eine organologische Arbeitsgruppe unter der Leitung von Brigitte Bachmann-Geiser (Patronat: Schweizerische Musikforschende Gesellschaft) eine Wanderausstellung vor, die mit einem grossen Anteil von Volksmusikinstrumenten im Kornhaus Burgdorf, im **Schweizerischen Landesmuseum** in Zürich und im Musée Gruérien in Bulle gezeigt werden konnte. Als Folge dieser Ausstellung finden einmal im Monat im Schweizerischen Landesmuseum Konzerte, häufig mit traditioneller Musik der Schweiz statt. Der zweisprachige Katalog *Die Musikinstrumente der Schweiz / Les instruments de Suisse 1685 - 1985* erschien in Zürich (Musikwissenschaftliches Seminar der Universität).

Die in Zürich wohnhaften Autoren Margaret Engeler und Ernst Roth publizierten: *Das Beziehungsfeld zwischen Volksmusik, Volksmusiker und Volksmusikpflege am Beispiel der Appenzeller Streichmusik* (Diss. phil. I Zürich 1983, Trogen 1984) und *Lexikon der Schweizer Volksmusikanten* (AT Aarau, 1987).

Als empfehlenswerte Neuerscheinungen seien zudem erwähnt:
G.S. Métraux, *Le ranz des vaches* (Editions 24Heures, Lausanne 1984); H. Hürlemann, *Brumbass, Geige, Hackbrett* (VGS Verlagsgemeinschaft St. Gallen 1984).

Brigitte Bachmann-Geiser und Silvia Delorenzi-Schenkel

BANGLADESH: Liaison Officer

Bangladesh will celebrate in October 1990 the 100th anniversary of the death of Lalon Shah, the great Baul saint, musician and composer in October 1990. In this connection, arrangements are being made to organise festivals on Lalon and Baul music together with a three day international seminar. Details of the programme will be announced in due course. Interested scholars are requested to contact Dr. Anwarul Karim, Ishurdi Road, Kushtia, Bangladesh. The festival will be held in Kushtia, one hundred miles southwest from Dhaka. Rabindranath Tagore once lived in Kushtia and composed his 'Song Offerings' *Gitanjali* and other musical works there. He was greatly influenced by Lalon Shah and other Bauls.

Recently the Bangladesh National Commission for UNESCO published a music record by Azad Rahman, Principal, Bangladesh College of Music, Dhaka, of Bangla Kheyal, a popular classical form of music . The record includes Bangla Kheyal, Bangla Tthumri and Bangla Tappa. Azad Rahman, a practitioner of classical music, has been presenting *kheyal* in radio and television for a long time. He also served Bangladesh Radio as its music director and Bangladesh Shilpakala Academy, an institute of performing arts in Dhaka, as director general.

The Transcription Service, Radio Bangladesh, Dhaka, recently published several cassettes of folk songs. Interested persons may please contact Director, Transcription Service, Radio Bangladesh, Dhaka for details.

Dr. Abu Hena Mostafa Kamal, Director General, Bangla Academy, a noted composer and musician, recently died of heart failure in Dhaka at the age of 56. He

served as professor of Bengali, Dhaka University and director genneral, Shilpakala Academy, before joining Bangla Academy, Dhaka. The birth and death anniversary of the great musician and poet Rabindranath Nazrul Islam was celebrated all over Bangladesh. Dhaka University's Central Students Union arranged a cultural programme including discussion. The death anniversary of the noted folk singers Abbasuddin and Abdul Alim was also observed by different cultural organisations throughout the country.

Anwarul Karim

EGYPT: Liaison Officer

The Higher Musical Committee has dedicated its efforts and achievements to the noble aim of collecting, verifying, and notating, the publishing and diffusion of Arabic music as practiced in Egypt. Some important steps towards this goal taken in 1989 were the following:

1. Collecting all prominent works of the most distinguished composer and singer of all the Arab countries, Mohammed Abd-El-Wahhab and submitting the full details of these works to the Ministry of Culture who meritoriously issued a collection of recorded cassettes comprising the precious songs composed and sung by Wahhab during almost fifty years. A detailed comment by the late scholar Dr. Yousef Shawky accompanies the cassettes explaining the aesthetic values and merits of Wahhab's work, its modes, its departure from the solid conventions, its clever development and evolution within the reverent framework of traditional Arabic music styles and conceptions. This collection was bought by almost every Arab listener in all the Arab countries without exception.

2. After issuing this previously mentioned brilliant and admirable collection, Wahhab composed, sang and recorded his last song "Men Gair Leah" (Without Asking Why) in which the composer successfully mixed the traditional style and spirit of the Arabic song with cleverly arranged orchestration. The witty musical phrases of this song, its elegant modes, its subtle imagery with apparent rhythmic control and variety, proved that any song filled with its traditional spirit will assuredly gain great success owing to its delightful, striking, venerable, graceful, and captivating musical passages and phrases.

3. To complete the celebration of the golden anniversary of the greatest singer and composer in the Arab history, the Higher Musical Committee has lately finished the compilation of the complete works composed and sung by Wahhab during almost fifty years. These songs are a favourite around the Arab World and made this tireless ineffable innovator internationally known.

4. *The Traditional Arabic Music Symposium.*. Prof. Faruk Hosny, our Minister of Culture and the Vice-Minister of Culture organized a symposium in collaboration with the chairman of the Academy of Arts, to discuss the problems of our traditional music, especially its teaching and its development. The recommendations of this symposium will be edited by the Higher Council of Culture.

5. *History and Works of Riyaad El Sonbaty.* The Musical Committee affiliated to the High Council of Culture recommended last month to edit a book about the history and works of the late most famous traditional composer in the Arab countries, Riyad El Sonbaty. A committee was formed of his son - also a singer and composer -, the president of the H.M.C. and Prof. Ibrahim Hossain Darwish, Dean of The Arabic

Music Institute. An analytical report written by the Committee on his musical works shows El Sonbaty's fascinating variety and his shrewd capability in forging the most impressive tunes imbued in its native traditions, of which the late Egyptian composer Sayyed Darwish was one of its great exponents. The following facts were stressed:

1. the originality of his musical themes
2. a mystic strain which was apparent from his childhood on
3. his masterly craftsmanship in the construction of the Kassida (ode)
4. his melodies proved bursts of enthusiam and cling to soul and mind long after the music has ceased
5. the flavour of his tunes is carried into what may be described, estimated and valued as serious music
6. no external influence is traceable in most if not all his works
7. his improvisation on the lute is supreme
8. his melodies, so often built on the old classical and traditional tunes, rhythms, and yet always fresh, never repetitive with an astounding sense of form.

This precious book is expected to be a good reference in the future for all those who are greatly interested in traditional music.

6. *A call for the foundation of an ethnomusicological department.* The Higher Musical Committee sent a recommendation and a project to the Ministry of High Education to order the foundation of a department of ethnomusicology at the universities of Cairo, Assyout and Alexandria, following universities of most of the civilized countries. In the same report the H.M.C. confirmed the necessity of giving greater care to the education of our traditional music as a basic for the promotion of Egyptian and Arabic music.

7. *A seminar about the orchestration of our traditional music.* During April 1989 the Arabic Music Institute organized a seminar to which many papers were submitted by competent scholars and young educated composers to discuss the possibilities of modern orchestration for the traditional and folkloric works according to Western theories of harmony and orchestration. Many recorded examples were given. After three days of discussions, the recommendation issued was to "innovate a certain theory of orchestration to cope with our melodious music, its clarity, its emotional characteristic, its oriental spirit, its rhythmic complexity (like in the Muwashahat), its fascinating tunes, its gayful and exhilarating phrases and the rest of its distinguished characteristics".

Ahmed Shafic Abu-Oaf

MADAGASCAR: Liaison Officer

Dans le cadre delà mise en valeur de la culture nationale, particulièrement du folklore et de la musique traditionnelle, un Département d'Ethnomusicologie a été créé récemment, au sein du Musée de l'Université d'Antananarivo.

L'installation de ce Département ne s'est pas réalisé sans difficultés compte tenu des moyens financiers et des matériels limités dont nous disposons. Dependant, étant donné la richesse de la culture musicale malgache et de son développement rapide, nous entreprenons des efforts pour mener à bien notre travail.

Dans ce sens, ce dernier se subdivise en plusieurs parties:

-préservation
-recueil
-traîtement
-diffusion

Après un inventaire général et deux années de recherche, nous avons constitué des fichiers bibliographique, audio-visuel et des objets ethnographiques. Ces fichiers son systématiquement remis à jour.

Actuellement, nous entreprenons des travaux de terrain dans diverses régions de Madagascar pour nos enquêtes, pour le recueil de données sonores et audio-visuelles et pour tester des méthodologies.

Les résultats de tous nos travaux de recherche sont diffusés sous-forme d'articles, d'ouvrages ou de communications, dans les universités régionales mais aussi, dans le cadre des échanges internationaux, avec des institutions étrangères. Toutefois, notre diffusion ne se réalise pas seulement par le biais de documents écrits. Elle se fait également à travers des expositions que nous organisons et qui sont parfois itinérantes. Il en est de même pour les projections de film et des conférences effectués en milieux scolaires et universitaires.

Bien que notre institutions dépends du Ministère de l'Enseignement Supérieur, nous travaillons en étroits collaboration avec d'autres institutions nationales ou privées telles que l'Académie Malgache dont nous sommes membres, le Ministère de la Culture, la Radio-Télévision mais aussi, au niveau des chercheurs, avec les linguistes, les sociologues et les anthropologues.

Dans le but de développer les actions de ce Département, comme responsable de celui-ci, j'ai effectué au mois de Mars dernier, un voyage de contact et d'information aux Etats-Unis, à l'invitation du Gouvernement Américain.

Ce séjour m'a permis d'observer les structures de l'enseignement secondaire et universitaire dans le domaine de la musique et de l'ethnomusicologie mais m'a également donné l'occasion de rencontrer des personnalités du domaine ethnomusicologie.

Sous le patronage de l'ICTM, nous esperons dans un proche avenir, pouvoir organiser un colloque à Madagascar afin de favoriser, non seulement le développement de l'ethnomusicologie dans ce pays mais aussi la compréhension entre les nations, à travers les échanges culturels.

Mireille M. Rakotomalala

PHILIPPINES: Liaison Officer

In expanding studies and activities related to ethnomusicology, two events of regional and national importance have taken place in the Philippines in 1989. One was a forum of ASEAN composers who observed music rituals and music performances for five weeks in a secluded mountain area in Northern Luzon. Another was a gathering of young performers of both western and traditional music all over the country.

The first event was organized under the auspices of the ASEAN Committee on Culture and Information and was held in Banawe, Ifugao and Quezon City, Philippines, between March and April 1989. A team of composers, musicians and ethnomusicologists from Indonesia, Malaysia, Thailand, Brunei, Singapore and the Philippines met in Quezon City at the University of The Philippines to listen to preparatory lectures before travelling to the highlands of Ifugao in Northern Luzon, where most of the meetings took place. Individual participants interviewed Ifugao informants and observed the process of manufacture of various traditional musical instruments. They took notes on playing techniques, occasions of use, and wrote reports of their investigations. Discussions followed during several days of workshops. The reports were summary outlines describing a variety of musical instruments:

percussion sticks	- bangibang, pattung
whistle flutes	- ungiyong, tappang
nose flutes	- tongali
reed pipe	- uppiyup, hurpip, hupip
two-string board zither	- tadcheng
jaw harp	- ayyuding, bi-ung
bamboo clapper	- hangar, palipal
flat gong	- gangha
conical drum	- libbit.

The team witnessed a religious ritual *chinupchup* and took note of ritual songs *hangar, hudhud, liwliwa*. Some musicians transcribed these songs in European music notation. They are included in a Final Report, a compilation of work done during the whole conference.

The culmination of this field exercise came about in a concert held in Manila where composers presented interesting compositions, an outcome of the experience of working within local surroundings of a particular native culture, the Ifugao. The concert was made up of two parts. The first part consisted of traditional music of Southeast Asia. It included the *gulintangan* ensemble from Brunei, a *gender* and *rebab* combination form Malaysia, a *gulintangan, gabbang* and voice ensemble of the Yakan of south Philippines, and a small ensemble from Thailand which played a music in slow *sam-chan* style.

The second part of the program was devoted to contemporary music. Newly composed works written as a result of those five weeks of experience in Ifugao were performed at the Abelardo Auditorium of the University of The Philippines. A young composer. Supanggah, from Indonesia, composed a music for flute (*suling*), metallophone (*gender*) and voice. Another composer, Suarsana, combined Ifugao ritual sticks (*bangibang*) and a whistle flute (*ungiyong*) with the Balinese metallophone (*gangsa*), xylophone (*pemada*), flutes, a drum (*kendang*), gongs, cymbals, and frame drums (*rebana*).

Zuhaimi Mohd. Zain of Malaysia used Ifugao and ASEAN instruments in a composition having the shadow play as a "basic component". Mohd. Pauzi Majid composed a music incorporating Ifugao rhythms with a Malaysian song sung by a chorus of SATB voices accompanied by a flute playing "cadenza" passages. Verne de la Pena of the Philippines wrote a music for 10 Ifugao whistle flutes, other Asian flutes, a Thai dulcimer and Ifugao percussion sticks. Chino Toledo, also of the Philippines, performed a music with two components - the first consisting of a small choir and percussions, and the second using text and melody of an Ifugao epic, *huhud*.

Lee Ngoh Wah of Singapore employed a Chinese flute, western percussion and four voices. Sadli Ali, also of Singapore, integrated jazz with traditional music. Pakorn Radchangphuen of Thailand tried to create a picture of Banawe "dreamland" employing interlocking rhythms of Ifugao percussion sticks as a base for a music using ASEAN musical instruments expressed in a Thai musical form, *song chan*.

It is noteworthy that "field work", a tool of ethnomusicology, was used by the discipline of music composition to create a new music totally different from the classic repertoire heard in works for piano, orchestra, quartet, winds and strings.

Another event of national significance was a "competition" of young artists presented by the Cultural Center of the Philippines in Manila in concerts held from

November 20-24, 1989. The presentation gave equal importance to the music both of old native cultures and modern music. Children's choirs sang, while pianists and instrumentalists played the oboe, flute, clarinet, trumpet, trombone, banduria, octavina and guitar illustrating works of Philippine, European and American composers. The contest for piano playing brought out dozens of young performers categorized into 3 levels of performance, with the highest level playing advanced works of Bach, Chopin and Debussy. The high technical and musical proficiency in piano playing in the Philippines seems to parallel an equally high standard prevailing in other cities in Asia - for example, in Singapore, and in Japan, where the Philippine pianists participated in contests and won prizes.

Traditional music attracted another audience listening to love songs, ritual songs, epics and various instruments: jaw harps, flutes, tube zithers, xylophones, lutes, slit drums, wooden percussions, flat gongs and bossed gong ensembles. A native choreography of courtship dance, an offering to the dead, a wedding ceremony, and a sacrificial ritual were special numbers prepared by native performers or young students.

A rare Negrito group from the Bikol area in Southern Luzon performed a ritual for the dead where circular dancing with small steps beside a fire are elements related to dance features among the aborigines of Taiwan, other groups in Northern Luzon and peoples of the Pacific. The Negrito live in small groups in the Visayas and Mindanao.

An annual concentration in one place in Manila of so many musical genres coming from the northern and southern part of the Philippines is creating a consciousness of these cultures, unknown to most Philippine citizens living in westernized towns and cities. The amount of scientific study needed to bring out all the musical, cultural and historical elements that characterize the music of dozens of linguistic-cultural groups in the Philippines is only a portion of the greater need for the study of hundreds of other groups in Southeast Asia. Concomitant with music research is a growing interest in rich native musical culture of the Philippines and other parts of Asia.

José Maceda

ICTM MEETING CALENDAR

1990 22-25 May Thessaloniki Greece	Study Group on Iconography Third Meeting - Theme "The Spirit of Greek Music in the Visual Arts of Antiquity" Local Organizer: Alexandra Goulaki Voutira, D. Themelis
1990 6-10 July Falun Sweden	ICTM Colloquium Theme "Revival and Renewal in Traditional Music and Dance" Program Chair: Erich Stockmann Local Organizer: Krister Malm, Owe Ronström, Gunnar Ternhag
1990 13-20 August Budapest Hungary	Study Group on Ethnochoreology Sixteenth Meeting - Themes "Dance Transmission and Diffusion" - "Dance with Implements. A Special Genre of Dance Culture" - Round Table "Methods for Structural Analysis of Traditional Dance" - "Current Research" Local Organizer: László Felföldi
1990 17-22 September Santiago de Compostela Spain	Study Group on Analysis & Systematisation of Folk Music Eleventh Meeting - Themes 1. Style Analysis and Stylistic Strata 2. Word and Tone in Folk Song 3. Hispanic Folk Music in the Western Mediterranean Local Organizer: Dorothé Schubarth & Anton Santamarina
1990 23-30 September Bukhara USSR	Study Group on Iconography Fourth Meeting - Theme "The Music in the Visual Arts of Central Asia before 1700" Local Organizer: Fayzullah Karomatov
1990 28 Sept-2 Oct. Marseille France	Study Group on Computer Aided Research Topics "Automatic Transformation of Individual Music-Codes" - "Transcriptions" Local Organizer: Bernard Bel
1990 9-13 October St-Germain-en-Laye France	Study Group on Music Archaeology Fourth Meeting - Main Theme: "Multidisciplinary Approaches in Music Archaeology" (see also 'Announcements') Local Organizer: Catherine Homo-Lechner, Annie Bélis
1990 31 October- 4 November Oakland, CA USA	Study Group on Music and Gender Second Meeting - Themes "Music and the Life Cycle" - "Children's Music" "Theory and Method in the Approach to Gender" Local Organizer: Marcia Herndon

1990 16-20 December Florianópolis Brazil	ICTM Colloquium Theme "Music, Knowledge and Power: Crosscultural Processes in Music" Program Chair: Maria Elizabeth Lucas and Anthony Seeger
1991 20-24 March Mainz FRG	ICTM / IMC Joint Colloquium "Ethnomusicology and Historical Musicology - Thematic and Methodological Convergences" Co-Chairmen: Helmuth-Christoph Mahling and Erich Stockmann
1991 Göttingen FRG	Study Group on Historical Sources of Folk Music Ninth Meeting
1991 3-9 July Hong Kong	**31st Conference of the ICTM** Main Themes 1. "Current Research in Chinese Music" Subtheme: "Hong Kong and Macau's Role in the Innovation and Modernization of Chinese Music" 2. "Role of the Great Religions in the Musical and Dance Traditions of Asia" 3. "European Music in Asia: Reception and Transformation" Program Chair: Bell Yung Local Arrangements Chair: Tsao Pen-yeh, Agnes Allcock
1992 Czechoslovakia	Study Group on Folk Musical Instruments Eleventh Meeting

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DIRECTORY OF TRADITIONAL MUSIC 1989
Dieter and Nerthus Christensen, eds.
New York 1989, 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, @ 5.00
Cumulative Index I-X (1966-75). Bratislava 1981 8.00
Set 45.00

A SELECT BIBLIOGRAPHY OF EUROPEAN FOLK MUSIC
Karel 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
Maud Karpeles, ed. London 1958, 40 pp. 3.00

INTERNATIONAL CATALOGUE OF RECORDED FOLK MUSIC
Norman Fraser, ed. London 1954, XII, 201 pp. 8.00

CURRENT PUBLICATIONS OF ICTM AFFILIATED GROUPS / EVENTS

(Please order from the indicated address)

ICTM Colloquia

7th ICTM Colloquium Jamaica 1987
Come Mek Me Hol' Yu Han'. The Impact of Tourism on Traditional Music.
Eds. Adrienne Kaeppler and Olive Lewin. Publ. by Jamaica Memory Bank in collab. with the Jamaica Information Service. 1988. For information write to: Jamaica Institute of Folk Culture, 8 Waterloo Road, P.O.Box 645, Kingston 10, Jamaica W.I.

Study Groups

STG on Folk Musical Instruments
Studia instrumentorum musicae popularis, ed. Erich Stockmann. (Musikhistoriska museets skrifter.) Stockholm. 1, 1969 ff. For information write to: Musikmuseet, Statens Musiksamlingar, Box 163 26, S-103 26 Stockholm, Sweden.

STG on Oceania
Circular (xerox), ed. Barbara Smith.
Appears several times a year. For information write to Prof. Barbara Smith, Music Dept., University of Hawaii at Manoa, 2411 Dole St., Honolulu, HI 96822, USA.

STG on Music Archaeology
*Second Conference...*Volume 1: *General Studies*. Volume 2: *The Bronze Lurs*
Ed. Cajsa Lund. Publications issued by the R. Swedish Academy of Music, no. 53. Stockholm 1986-87. For information write to: R. Swedish Academy of Music, Blasieholmstorg 8, S-111 48 Stockholm, Sweden.

Archaeologia musicalis, ed. Catherine Homo. Celle. Jg 1, H. 1, 1987 ff.
Appears twice yearly in March-April and October-November. Subscription orders to Moeck Verlag, Postf. 143, D-3100 Celle, FRG.

STG on Ethnochoreology
ICTM Dance Newsletter for Research in Traditional Dance, ed. William C. Reynolds. Copenhagen. No 1, 1987 ff. (Xerox.) For information write to the editor, Bindeballevej 129, DK-6040 Egtved, Denmark.

STG on Computer Aided Research
INFO Newsletter (electronic and xerox). Ed. by Helmut Schaffrath. For information write to editor, Universitaet-Gesamthochschule Essen, Fachbereich 4-Musik, Henri-Dunant-Str.65, D4300 Essen, FRG. e-mail JMP100@DE0HRZ1A.BITNET

National Committees

ICTM UK Chapter Bulletin, ed. Rosemarie Fitchett. London 1974 ff.
Appears three times per year. For information write to the editor, 50 Grosvenor Road, Leyton, London E10 6LQ, U.K.
Studies in Traditional Music & Dance. Vols 1-2. Proceedings of the 1980 and 1981 Conferences of the UK National Committee of the IFMC. Peter Cooke, ed. Edinburgh 1981. For information please write to above address of Rosemarie Fitchett.

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