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With
First Notice

CONFERENCE BERLIN 1993

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

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for the Study, Practice, and Documentation of Music, including Dance
and other Performing Arts

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FIRST NOTICE

THIRTY - SECOND WORLD CONFERENCE OF THE ICTM
BERLIN, JUNE 16-22, 1993

The International Council for Traditional Music has pleasure in announcing that its 32nd World Conference will be held from June 16 to 22, 1993 in Berlin, Germany, by invitation of the International Institute for Traditional Music.

ORGANIZING COMMITTEE

The following members of the International Institute for Traditional Music make up the Organizing Committee which is responsible for carrying out the conference in coordination with the other committees:

Chairman: Max Peter Baumann
Members : Christiane King, Gilda Lampmann (secretariat)
Reinhard Weihmann (administration)
Habib Hassan Touma
Ulrich Wegner
Tiago de Oliveira Pinto.

LOCAL ARRANGEMENTS COMMITTEE

The Local Arrangements Committee will coordinate activities of Berlin institutions with respect to the conference.

Chairman: Max Peter Baumann (IITM)
Members : Hanni Bode (Deutschlandsender, Kultur)
Jürgen Elsner (Humboldt-Universität)
Dieter Hauer (Sender Freies Berlin)
Joachim Helbig (Haus der Kulturen der Welt)
Josef Kuckertz (Freie Universität Berlin)
Rüdiger Schumacher (Freie Universität Berlin)
Artur Simon (Musikethnologische Abteilung, Museum für Völkerkunde and Hochschule der Künste.)

THEMES OF THE CONFERENCE

The following themes have been established for the conference:

1. **Ethnomusicology and Society Today: Power Structures, Environments, Technologies**
2. **Ethnomusicology at Home**
3. **Music and Dance in a Changing World**
4. **Other Current Research.**

PROGRAM COMMITTEE

Chairman: Krister Malm (Sweden)
Members : Max Peter Baumann (Germany)
David Hughes (England)
Stephen Wild (Australia)
Artur Simon (Germany)
Dieter Christensen (USA).

PAPERS

Members who wish to read a paper are urged to send their proposal as soon as possible but before October 1st, 1992 to

Dr. Krister Malm
ICTM Program Chairman
c/o Musikmuseet
Box 16326 Stockholm
Sweden.

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 illustration 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 Program 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 early as possible 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 Program Chairman by March 1, 1993. Abstracts 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.

Please note that only those proposals will be considered whose authors are members of ICTM in good standing.

Comments to the themes of the conference by Krister Malm (from ICTM Bulletin, October 1991):

1. **Ethnomusicology and Society Today: Power Structures, Environments, Technologies**

What are the important tasks and questions for ethnomusicology in relation to current general developments? We encourage the presentation of relevant field studies. "Power structures" include cultural politics, music industry and media policies, copyright regulations, colonialism and neocolonialism, exploitation patterns and other similar factors affecting music cultures at the local and regional levels. "Environments" include transplantation, transformation, transmission, and creation of music in new physical and cultural environments, urbanization processes, music and ecology, e.g. the effects of the cutting down of the rain forests, the expansion of desert areas, hurricanes etc. "Technologies" include impact of satellite broadcasting, computer and synthesizer systems, high cost versus low cost technology etc.

2. **Ethnomusicology at Home**

This theme concerns what has been called "backyard" or "doorstep" ethnomusicology. Due to a variety of reasons, the classical pattern of the ethnomusicologist going to study the music of ethnic groups far away has long since been broken. Instead, more and more studies are done in fields that are just around the corner. This includes studies on musics of youth groups, immigrant groups, concert halls, dance halls, subway stations, festivals etc.

3. **Music and Dance in a Changing Europe**

Rapid political, demographic and other changes are taking place in Europe. 1993 will be the year of the implementation of the free inner market of the European

Community countries. How are these developments affecting music, musical institutions etc.? What is happening in Estonia, Latvia, Lithuania, Croatia etc? The current rapid changes have their roots in the past; contributions taking a longer historical perspective are also desirable.

4. **Other Current Research**

Reports on the latest research being conducted.

All four themes could include studies of musical sound structures, structures of dance movements, etc. as well as on music and dance life, contexts of music and dance.

AUDIO/VISUAL PROGRAM

Members are invited to present, with short commentary, video recordings and films. Two different programs are planned:

1. Video Sessions: Recent results of ethnomusicological video filming and video programs, its presentation and discussion of aims, tools, and methods. Presentation of different aspects of video/film making: research, special information in schools, universities, and museums, and information for the general public, e.g. in television. It is possible to present also works in progress.

2. Public Video/Film Program: In conjunction with the conference a program of complete video tapes/films will be shown to the general public. The printed announcement will include short abstracts.

Please bring your films, video tapes, and recordings with you to the conference; do not send these materials by mail. Proposals, including technical specification of equipment needed, should be sent not later than October 1, 1992 to:

Dr. Artur Simon
Abteilung Musikethnologie
Museum für Völkerkunde
Arnimallee 23
D-1000 Berlin 33
Germany

LANGUAGES

English, French, and German are the official languages of the conference, and only papers delivered in one of these languages can be accepted. Contributors of papers written in French or German are asked to supply summaries in English, if possible. Bilingual participants will be sought to serve as volunteer interpreters for discussions.

WORKSHOPS

The conference will include workshops. Members wishing to offer a workshop should send a proposal including space and equipment requirements to Krister Malm, Program Chairman. The deadline for such proposals is October 1st, 1992.

SPECIAL MEETINGS

We also hope to make space available to members for informal meetings. Groups that wish to obtain the use of such rooms during the conference should write to M.P. Baumann (see address below), specifying the purpose as well as the amount of time and approximate number of seats desired. The deadline for this application is October 1st, 1992.

EXHIBITS

There will be exhibits of books, records, and musical instruments. Members who wish to have books or other pertinent items displayed should bring the materials with them to Berlin. Exhibits should be arranged with the Organizing Committee.

CONFERENCE SCHEDULE

June 15	Arrival and Registration / Informal Get-together
	In the evening: Concert "Festival Traditioneller Musik '93 -Indonesia"
June 16	Official Opening / Sessions / Opening Reception
June 17	Sessions
	In the evening: Concert "Festival Traditioneller Musik '93-Indonesia"
June 18	Sessions
June 19	General Assembly / Sessions
June 20	Free / Excursions
June 21	Sessions
June 22	Sessions / Closing Ceremony and Banquet Dinner
June 23	Departure

GENERAL ASSEMBLY

The 31st General Assembly of the International Council for Traditional Music will be held Friday, June 19th, at 9 a.m..

CONFERENCE REGISTRATION

Participation in the conference is open on payment of a registration fee (in US$):

Ordinary Members:	70.00
Student Members:	40.00
Joint Members:	100.00
Non-Members:	100.00

Members of the International Music Society can register at rates for ICTM members.

Conference Registration and Information Desks will be set up on June 15 from 1 p.m. to 8 p.m and following days at times to be announced. The conference management requests that you **register and pay your registration fee in US Dollars or German marks on June 15 or 16 at the Registration Desk**.

ACCOMMODATIONS

Hotels in Berlin are scarce and expensive. Realistically, we can offer you four categories:

Category A:	DM 200 and up
Category B:	DM 150 - 190
Category C:	DM 120 - 150
Category D:	DM 60 - 100 (= pensions or guest houses)

Prices are quoted per night and include breakfast, service and taxes, payable in cash, by credit card, Eurocheck or check (local).

Please make your tentative hotel reservation immediately! Reservations can be made without deposit on a first-come, first-served basis. Complete the enclosed **Hotel Reservation Form** and return it to M.P.Baumann, Organizing Committee

(address below) as soon as possible.

ADDRESS TO CONTACT

All inquiries concerning conference registration, conference organization as well as hotel accommodations, should be directed to:

Dr. Max Peter Baumann
International Institute for Traditional Music, IITM
Winklerstrasse 20
D-1000 Berlin 33
Germany
Phone: 30-826 28 53 or 30-826 18 89
Fax: 30-825 99 91
Telex: 18 28 75 iicms d

RESERVATIONS: IMPORTANT REMINDER

It is very important for participants to register early. People running hotels, travel facilities, the conference sites, etc., operate according to this information and, without advance knowledge of the approximate number of participants, will have trouble carrying out their jobs effectively. We urge you, therefore, to **make all your reservations as early as possible.**

SPONSORSHIPS

We are urgently seeking sponsors for prospective conference participants. especially those from eastern Europe, China, Africa, and Latin America. The cost of supporting one participant will be between US$200 and US$400 for accommodations and US$1,200 and 1,300 for travel expenses. Please contact M.P. Baumann (IITM).

CURRENCY

The currency is DM (German Mark). In March 1992, US$1 was equivalent to DM1.64. Money exchange is possible in all banks. Major credit cards are accepted at large hotels but may not be accepted at small pensions.

VISA

Citizens of most countries need visas for the Federal Republic of Germany only if their stay exceeds three months. Please inquire at your travel bureau or contact the German embassy or consulate in your country for specific information.

HEALTH

No vaccinations are required unless you have passed through an infected area during the 14 days before your arrival. Check with your travel agency as to requirements. Medical services are easily available through your hotel. In June the weather in Berlin is mild and warm (during the day 16-26 degrees Celsius or 60-76 degrees Fahrenheit). Short rain showers may occur.

SPECIAL EVENTS

A series of concerts are being organized by the International Institute for Traditional Music in the framework of the "Festival Traditioneller Musik '93 - Indonesia', on June 15, 17, and 19. Further information regarding concerts in the

Berlin Philharmonic Hall, opera houses, or art exhibitions will appear in the April Bulletin 1993.

ONE DAY EXCURSIONS

June 20: A number of optional sightseeing tours will be organized; information and registration for these can be obtained at the conference information desk. Tour costs are to be covered by conference participants and a travel operator will be at the conference venue. Of special interest are:

-city sightseeing tour (3 hours)
-river boat ride (3 hours)
-tour: Castle Sanssouci
-tour: Spreewald.

NOTE FROM THE ICTM SECRETARIAT IN NEW YORK

Please send paper proposals, hotel reservation form and inquiries regarding the 32nd ICTM World Conference to the addresses given above - please, do not send them to the ICTM Secretariat in New York. Conference fees, as has been explained, should be paid at the conference venue in Berlin. Remittances sent to New York for either conference accommodation and/or registration will be returned to you.

BERLIN WELCOMES THE 32ND WORLD CONFERENCE OF THE ICTM

United Berlin is one of the most interesting cities in Europe. Many thousands of people get to know Berlin every year as business visitors or tourists.

Everyone experiences Berlin in his own way. This is partly because of its size and partly because the city is characterized by contrasts and contradictions, perhaps more so than any other: east and west, past and present, lively urban neighborhoods and the rural farmland in Lübars. Here you can visit Alexanderplatz, beautiful parks and waterways, many famous museums, the glitter on Ku'damm and the alternative scene in Kreuzberg. Many visitors are confused by these contrasts, others feel themselves particularly drawn to them.

In the middle of the city stands the Brandenburg Gate, symbolizing the coming together of east and west in the midst of an increasingly united Europe. Since the opening of the Wall in 1989 and the reunification of Germany, Berlin has been meeting with vigor the many challenges of renewal and integration - now as the new capital of Germany.

During much of her history, Berlin has been a melting pot of different peoples and cultures. In the 17th and 18th centuries, Berlin provided refuge to thousands of Huguenots from France and protestants from the Salzburger Land fleeing religious prosecution. In later years, Poles, Silesians and East Prussians also came to the Prussian capital in large numbers; during the 1920s, Berlin became famous as a magnet for artists and bohemians from around the world. From the 1960s, foreign workers from Turkey and other countries settled in Berlin, making a vivid contribution to the multi-cultural life of the city. Today, about 13% of Berliners are foreigners and the international atmosphere of the city is stronger than ever.

ANNOUNCEMENTS

DR. JERKO BEZIC RESIGNS AS PRESIDENT OF THE ICTM NC FOR YUGOSLAVIA

Dr. Jerko Bezić of Zagreb, Croatia, has resigned as president of the ICTM National Committee for Yugoslavia, in consequence of the political developments. We wish to thank Dr. Bezić for his years of constructive work in the interest of his colleagues and the goals of the ICTM, and hope that an early return of peace to the region will also return him to his active role in the Council. We anticipate publishing the final report of Dr. Bezić as president of the Yugoslav NC in a forthcoming Bulletin.

ICTM STUDY GROUP ON MAQAM MET IN MARCH

The second working meeting of the STG on Maqâm was held from 23-28 March in the center for scientific communication and conferences of the Humboldt-University Berlin, situated in Gosen. 28 scholars from 11 countries participated in the event which was organized by the Humboldt-University with support from the Deutsche Forschungsgemeinschaft and the Senate of Berlin. Well documented papers dealt with various aspects of the theme, "Regional Traditions of Maqâm in History and at the Present Time" with emphasis on maqâm-traditions of the Uighurs, Tadzhiks, Uzbeks, and Turkmens.

The Institute of Musicology at Humboldt-University is planning to publish the results of this meeting.

[Transl. from German] Jürgen Elsner

TWO INTERIM-MEETINGS OF THE STUDY GROUP ON MUSIC ARCHAEOLOGY

The Study Group, under the chairmanship of Prof. Dr. Ellen Hickmann, plans the following interim-meetings in cooperation with other organizations:

December 11-13, 1992 in Liège, Belgium a colloquium, " 'Sons Originels'. Préhistoire de la Musique" with the following themes:

1. Emergence et nature de la pratique musicale
2. Instruments et chants primitifs
3. Evolution: traces et significations
4. Interprétation d'un mythe.

The colloquium is organized by Services de Préhistoire et de Musicologie de l'Université de Liège, in cooperation with the Study Group on Music Archaeology of the ICTM.

Aim of the meeting is to discuss the social origins of music and music making. This means that neither just the material relics nor the philosophy of musical wellsprings are to be dealt with - the main concern is an "anthropology of music in past and present societies".

For information, please, write to: Prof. Marcel Otte, Université de Liège, Préhistoire. 7, place du 20 Août A1, B-4000 Liège, Belgium. (Fax: 32.41/21.20.69)

April 12-16, 1993, Istanbul, Turkey: International colloquium on "Music Archaeology and Continuity of Musical Traditions in Turkey". Organized by the German Archaeological Institute, Dept. Istanbul, and the Institut Français d'Etudes Anatoliennes, Istanbul, in cooperation with the Study Group on Music Archaeology in the ICTM.

The colloquium is divided into two sections: The first investigates ancient sources for Anatolian musical cultures and neighboring areas. Surviving musical instruments, iconographic as well as literary and epigraphic evidence should bring light to musical cultures of Anatolia and related regions from prehistory to Roman times (3-4 days).

Section 2 is devoted to musical sources and traditions from the end of the Byzantine to the begin of the Ottoman Empire (14th-16th century) and their continuing usage, in some instances to the present (1-2 days).

For information write: Dr. Matthias Strauß, Deutsches Archäologisches Institut, Abt. Istanbul, Ayazpasa Camii Sokak 48, TR-800 90 Istanbul, Turkey. (Fax: 0090-1-252 34 91)

ITALIAN NATIONAL COMMITTEE MEETING 1992

The ICTM National Committee for Italy has scheduled a meeting for 10-12 September, 1992, in Venice, Italy. The chosen conference theme is "The Anthropology of Music in Mediterranean Cultures." Tullia Magrini and Franco A. Gallo are program co-chairpersons and the Fondazione Levi is responsible for the local organization of this meeting. For more information see under 'Reports'.

ICTM PUBLICATIONS 1991/1992

As during previous years ICTM publications for 1991 were published on time and shipped to all paid-up members of the Council. Shipments went out in April 1991 (Bulletin #78) and mid- to end of December 1991 (YTM 23/1991, Bulletin #79, and Directory of Traditional Music, ed. 1991).

Volume 24, 1992 of the Yearbook will be published Fall 1992 under the guest-editorship of Bell Yung.

The Editorial Board for the Yearbook will show some changes starting with volume 24, 1992 of the Yearbook. They were already announced in the 1991 ICTM Bulletins. Here a short reminder of how the board is going look:

Editor:	Dieter Christensen (USA)
Guest Editor for volume 24:	Bell Yung (USA)
Associate Editors:	Gage Averill (USA)
	Steven Feld (USA)
	Adrienne Kaeppler (USA)
Book Review Editor	Stephen Blum (USA)
Record Review Editor	Linda Fujie (Germany)
Film/Video Editor	John Baily (U.K.).

Manuscripts submitted for publication may be sent to any of the editors. Books, records, videos, etc. for reviews should go directly to the review editors in charge. Adresses are listed in the Yearbook and in the Directory.

REPORTS

ICTM COLLOQUIUM FLORIANOPOLIS, BRAZIL 1990 - REPORT

The theme of the ICTM Colloquium, held December 16-20, 1990 in Florianópolis, was musical/cultural contact in the context of the world economic system, with a specific focus on the relations between countries of the so-called "first" and "third" world, in order to increase our understanding of the processes. Brazil, with its hundreds of different musical languages, was taken as a kind of case study. The Graduate Program in Social Anthropology of the Federal University of Santa Catarina was selected as the host of the Colloquium, because of the research and writing on anthropology of music originating there. The Colloquium provided a stimulus to these activities, and recognition of them within the University and the Brazilian academic community.

The Colloquium was opened by John Shepherd (Carlton University, Canada) with the paper "Music, Knowledge, and Power: Theoretical Perspectives." Following a discussion of his paper, the participants launched into three days of intensive paper giving, debate, and informal discussions. The papers are listed in alphabetical order below (all titles have been translated to English):

Raul Antelo (Federal University of Santa Catarina), "Song Fiction, Nation."

Jean-Michel Beaudet (CNRS, Musée de l'Homme, France), "Musical Spheres and Social Spheres: An Example from the Northeast Amazon."

Gerard Béhague (University of Texas, U.S.A.), "Music, Knowledge, and Power Relations in Bahian *Candomblé*."

José Jorge de Carvalho and Rita Laura Segato (University of Brasilia, Brazil), "Open Systems and Closed Territories: Toward a New Understanding of the Interfaces Between Music and Social Identities."

Victor Fuks (University of North Miami, Florida, U.S.A.), "The Power of Music and Related Modes of Expression of the Waiãpi Indians of Brazil: Ecology, Knowledge, and Feelings."

Maria Elizabeth Lucas (Federal University of Rio Grande do Sul, Brazil), "Observations on Transnational Music: Paul Simon's Rhythm of the Saints."

Rafael José de Menezes Bastos (Federal University of Santa Catarina, Brazil), "Plato and Aristotle, *Wahu* and *Yawa'ikumã*; Greeks and Xinguanos - Music, Knowledge, and Power: An Intercultural Perspective."

Kazadi Wa Mukuna (Kent State University, U.S.A.), "The Administrative Organization of the *Bumba-Meu-Boi*: A Network of Social Relations."

Luis Roberto Martins Pinheiro (Federal University of Santa Catarina), "Ideologies of Modernity in the Urban Brazilian Production of Music: The Case of the *Bossa Nova* and of *Tropicália*."

Irma Ruiz (National Institute of Musicology, Buenos Aires, Argentina), "Strategies and Tactics of the Mbya in their Relations with the Dominant Culture: A Case of Conservatism or of Self-Determination of Ethnic Identity."

Anthony Seeger (Smithsonian Institution, U.S.A.), "The Construction of Brazilian Indian Music on Ethnographic Recordings."

John Shepherd (Carlton University, Canada), "Transnational Musics, Power, and Knowledge: A Canadian Perspective."

Luis Tatit (University of São Paulo, Brazil), "Compatibilities Between Text and Music in Brazilian Popular Music."

Elizabeth Travassos (National Folklore Institute, Brazil), "The 'Poetic Gift' of the *Cantadores de Viola* and the Request for Official Recognition of Popular Cultures."

José Miguel Wisnik (University of São Paulo, Brazil), "Post-Tropicalist Effects on Brazilian Music."

In addition to the papers listed above, integral parts of the Colloquium included a professional performance of a *Bumba-de-Mamao* (the Santa Catarina version of the *Bumba-meu-Boi*) and a wonderful concert of Brazilian Popular music performed by Rafael José de Menezes Bastos with his wife. Through these activities some of the central questions of the Colloquium (for example, the professionalization of groups that were originally "folkloric", and the interface between 'popular' and 'concert' or 'erudite' music) could be concretely represented.

The participants all stayed in a single hotel, which was also the location of the sessions. This encouraged extensive creative discussion, as did the dinners offered to the Colloquium participants by the Federal University of Santa Catarina, one of which consisted of seafood in a beach-side restaurant on one of Santa Catarina's many lovely beaches. Many participants took advantage of the beaches and delicious Brazilian beer to continue their discussions for many enjoyable hours.

The organizers of the conference are grateful to the many organizations that contributed to its realization and success: the Conselho Nacional de Desenvolvimento Cientifico e Tecnológico (CNPq), the Wenner-Gren Foundation for Anthropological Research, Coordenação de Aperfeiçoamento do Pessoal do Ensino Superior (CAPES), Sociedade Brazileira para o Progresso de Ciência, Fundo Rotativo de Fomento à Pesquisa Científica e Tecnológico do Estado de Santa Catarina, Secretaria de Cultura e Esporte do Estado de Santa Catarina, Banco do Estado de Santa Catarina, Bar Arante, Brunetti Discos, Hotel Diplomata, Livros & Livros, Restaurante Pirão. All present were grateful for the generous hospitality of the faculty, staff, and students of the Department of Social Sciences of the Federal University of Santa Catarina, who were generous hosts as well as active and thoughtful participants. We hope they will be involved in future ICTM activities.

Rafael José de Menezes Bastos
Anthony Seeger

NATIONAL COMMITTEE: Germany

The German National Committee held its annual meeting 14-15 February 1992 by invitation of Prof. Dr. Artur Simon at the Musikethnologische Abteilung, Museum für Völkerkunde, Berlin. The main subject, "Problems of Maintenance and Performance of Traditional Music" (Probleme der Plege und Aufführung traditioneller Musik) was discussed by a Round Table, chaired by Artur Simon, with the following participants (members and guests): Max Peter Baumann, Manoucher Fouladvand, Joachim Helbig, Joseph Kuckertz, Jan Reichow, Horst Steinmetz and Habib Hassan Touma. Presentation of papers dealt with "Georgische mehrstimmige Gesänge - von der Tischrunde auf die Bühne" (Susanne Ziegler); "Zur Pflege traditioneller Musik in China - Beispiele aus der Aufführungspraxis" (Schu-Chi Lee); "Die Klongput-Nummer - Exotismus in der Präsentation nationaler Musikkulturen" (Gisela Jähnichen); "Das neu erworbene Pi-Phat-Mawn-Ensemble aus Thailand in der Abteilung Musikethnologie des Museums für Völkerkunde in Berlin" (Gretel Schwörer-Kohl with demonstrations by Artur Simon); "Traditionelle Volksmusik und gegenwärtige Heimatlieder - zwei getrennte Welten?" (Ernst Kiehl); Probleme mit Problemen traditioneller Musik in Franken" (Stefanie Zachmeier). Artur Simon participated with a video session on "Neueste Videoaufnahmen vom Festival 'Saitenklänge 91'. Additional reports attending to actual research projects and results were given by Manfred Bartmann ("Klangliche Auffällichkeiten in der Volksmusik der Kanarischen Insel El Hierro) and by Wolfgang Pilz ("Neue Überlegungen zu Ursprung bzw. Herkunft sowie Entwicklung des Jodelns im Harzraum - ein bisher nicht gelöstes Problem der Harzer Folkloreforschung").

Lectures of this meeting and of the meetings in Bamberg 1990 and Berlin 1991 will be published by the National Committee.

The agenda of the **General Assembly** included proposals by Ellen Hickmann to establish a small working group to discuss 'ethnomusicology in schools', and by Hanni Bode to re-activate the ICTM Commission for Radio/Television. Max Peter Baumann informed the assembly about the upcoming ICTM World Conference 1993 in Berlin.

Main point on the agenda was discussion and passing of a resolution concerning the role of ethnomusicology at German universities in view of current plans for structural changes in German musicology.

The next meeting of the General Assembly of the German National Committee will be held in Cologne, 5-6 February 1993 by invitation of Prof. Robert Günther, Department of Ethnomusicology, University of Cologne.

Marianne Bröcker

NATIONAL COMMITTEE: Hungary

László Dobszay and Janka Szendrai published in 1988 the first large volume, 1050 pages, of a concise catalogue of all types of Hungarian traditional melodies. Now they are working on the preparation of the second volume.

The Bartók Archives of the Institute for Musicology started to publish the immense material of Béla Bartók's Hungarian Folksong collection 1906-1940, all together about 11000 items. Sándor Kovács and Ferenc Sebö edited the first volume in 1991, nos 1-416, including variants: 1170 melodies with a large number of annotations.

László Vikár published in 1989 Voyak Folksongs, the third large folksong collection of his Central-Volga area research. The volume contains 330 melodies in detailed transcription, the Votyak texts, the translations and all notes in English, on 540 pp.

The Hungarian State Record Company is continuing to edit selected authentic folk music material from the archives of the Institute. The fourth set, edited by Katalin Paksa, includes five discs containing the traditional music of the Great Hungarian Plain, Hungaroton LPX 18159-63.

The most important field trips, collections and recordings were:

Every year: Hungarian instrumental music in Transylvania, Western Romania, mostly by young experts.

1991: Ob-Ugrian heroic and bear-songs, melodies and texts, in the Chanty-Manysy communities, North-West Asia, by Katalin Lázár.

Since 1984, the Hungarian National Committee of the ICTM, under the auspices of the Institute for Musicology, Hungarian Academy of Sciences, organizes each November the annual meeting for folk music and folk dance researchers of the country. During the last four years, 1988-1991, 30 papers were given by experts, mostly on vocal musical traditions and on methodological and practical problems of Hungarian dance research. Some papers from the November meetings:

The preparation of the VIIIth, IXth, and Xth volume of the *Corpus Musicae Popularis Hungaricae*.

How to transcribe Hungarian instrumental music in detail?

Hungarian-Croatian relationships in the folk music tradition.

Bear-songs of the Northern Ostyak, Chanty.

Some characteristics of Zoltán Kodály's folksong transcriptions.

Tradition and improvisation among the Transylvanian Gypsies.

Hungarian folk ballads in the Sub-Carpathian area, Ukraine.

In 1991 and early 1992 the Folk Dance Department of the Institute organized separate meetings in response to the great interest shown by many young colleagues in such events.

László Dobszay is the head of the Folk Music Department of the Institute for Musicology since 1992. László Vikár has a new assignment as scientific counselor.

February 1992 László Vikár

NATIONAL COMMITTEE: Italy

This report informs about accomplished and future activities of the ICTM Italian National Committee in various fields.

First, I am happy to announce that the ICTM National Committee is organizing a conference on "The Anthropology of Music in Mediterranean Cultures" in cooperation with the Levi Foundation, Venice, which will be held from 10-12 September 1992 in Venice. Topics will center on theoretical and methodological questions concerning the anthropological approach to music, the relevance of the anthropological approach in historical musicology, and specific issues concerning Mediterranean cultures. The opening lectures by Bruno Nettl and Anthony Seeger and the participation of a wide group of scholars in the field (among them: Philip Bohlman, John Davis, Salwa El-Shawan Castelo-Branco, Iain Fenlon, Izza Genini, Francesco, Giannattasio, Febo

Guizzi, Roberto Leydi, François Lissarrague, Tullia Magrini, Renato Morelli, Pietro Sassu, Antonio Serravezza, Martin Stokes, Marcello Sorce-Keller, Nico Staiti, Dina Staro) will, no doubt, make this conference an important occasion for the development of the discipline. A detailed report on the conference will be given in the ICTM Bulletin. Scholars and students interested in attending the meeting may contact the Levi Foundation, Palazzo Giustinian Lolin, S. Vidal 2893, 30124 Venezia (Italy), fax (041) 786 751.

Among the activities of the Committee I want to mention the series of records "*Ricerche etnomusicologiche - Archivio sonoro*" published by the Committee in cooperation with the Dipartimento di Musica e Spettacolo of the University of Bologna and Albatros. These records document the study of specific repertoires belonging to Italian traditional music, especially particular aspects not yet thoroughly documented in the about 200 records of traditional music already produced in Italy (see T. Magrini, "Recorded Documentation of Italian Traditional Music", *Yearbook for Traditional Music*, 22, 1990: 172-84). All records are accompanied by a substantial booklet which often aims to be a thorough study of some important aspect of the repertory documented.

New titles in this series concern polyphonic traditions recently discovered in Sicily (*La Visilla e la tradizione musicale a Bercellona Pozzo di Gotto*, ed. by Giuliana Fugazzotto, Albatros VPA 8495; *I'lamenti' di Mussumeli*, ed. by Ignazio Macchiarella, Albatros VPA 8492; *Canti della Settimana Santa in provincia di Messina*, ed. by M. Sarica, Albatros VPA 8508) and Umbria (*Liturgia popolare della Settimana Santa - Canti delle confraternite umbre e alto-laziali*, ed. by Piero Arcangeli, Albatros VPA 8493), all concerning orally transmitted liturgical songs. Other records document the bagpipe tradition in Central Italy (*Le ciaramelle di Amatrice*, ed by Giancarlo Palombini, Albatros CPA 8494), and ritual songs in Friuli (*Canti rituali del Friuli*, ed. by Roberto Starec, Albatros VPA 8497). Three titles (*Albanesi di Calabria*, *Canto narrativo al Brallo* and *La Tradizione dei balli montanari: Melchiade Benni*) have already been reviewed in *Yearbook for Traditional Music* 23, 1991:164-66.

The most recent issue is a record with samples of lyrical singing of Northern Calabria, accompanied by text studying some methodological questions of lyrical singing traditions of Southern and Central Italy (*Canti lirici della Calabria settentrionale*, ed. by Tullia Magrini, Albatros VPA 8505). The next record to appear will concern the "*bandella*" tradition in the Italian speaking part of Switzerland (*La bandella ticinese: la tremonese*, ed. by Pietro Bianchi with contributions by Roberto Leydi and Brigitte Bachmann-Geiser).

Apart from this series, three records accomplished in co-operation with Folkstudio in Palermo deal with the musical traditions of Sicily (*Il Natale in Sicilia*, ed. by Girolamo Garofalo, Albatros Alb 23, *Canti tradizionali di Niscemi*, ed. by Girolamo Garofalo, Albatros VPA 8502, *La tradizione musicale a Calamonaci*, ed by Vincenzo Vacante and Giovanni Moroni, VPA 8506). Requests for records may be addressed to the Italian National Committee.

Finally, among the activities of the ICTM Italian Committee one must mention the promotion of a study group on musical iconography, co-sponsored by the ICTM Study Group on Iconography, which organized already two meetings, the latest held in Florence, in co-operation with the Harvard University Center for Italian Renaissance Studies, 10-11 October 1991. Participation of a group of scholars with different

experiences in the fields of ethnomusicology, historical musicology, and art and theater history (among them Tilman Seebass, Febo Guizzi, Nico Staiti, Arnaldo Picchi, Franca Camiz, Nicoletta Guidobaldi and others) and the high quality of the contributions rendered this meeting particularly interesting and fruitful.

Tullia Magrini

NATIONAL COMMITTEE: United Kingdom - Report 1990-1991

Ethnomusicology has recently been consolidating and expanding as a subject in Britain and the activities of the ICTM UK Chapter reflect this. It holds two major meetings each year and has an active publication strategy which currently includes a twice-yearly newsletter for members, an annual journal and an on-line list of multi-cultural resources.

ICTM UK Chapter Conferences

The main conference spans a long weekend during the spring vacation period and includes the presentation and discussion of papers on chosen themes, round-table discussions and reports of work in progress. Programmes are supplemented by concerts, demonstrations of music and dance, films and videos. The second meeting is a one-day event held on or near London during each Autumn. Since the last World Conference of the parent body, the UK Chapter has held the following conferences, organised by different members of the Committee:

One day conferences were held at the Horniman Museum, South London (December 1990) and the Pitt Rivers Museum, University of Oxford (December 1991). The theme of the Horniman conference, '**Musical Instruments & Symbolism**', encompassed topics such as the symbolic use of instruments in particular social contexts, the symbolism of morphological structure and of ornamentation, the relationship between instrument and music and the transmission of symbolic meanings. The theme of the Oxford conference was '**Ethnomusicology & Archives**' and the subjects discussed included current research using older archive collections, the interpretation of archive materials, and good archiving and its implications for fieldworkers.

Two Annual Conferences have also been held. In spring 1990 at the School of Oriental & African Studies, University of London, the two main conference themes were '**Improvisation / spontaneous composition / variation making**' and '**Music-text relations**'. The conference held at Bretton Hall College in Wakefield, Yorkshire, in April 1991 addressed the themes: '**Music and the Media: ethnomusicological perspectives**'; and '**Music and Healing**'. A round-table was also held at the latter conference on '**Music, Mind and Education**' at which the guest speaker, Professor Keith Swanwick (Institute of Education, University of London and author of a book of the same title) outlined his approach to music education in a multi-cultural age.

Publications

a. **The British Journal of Ethnomusicology**

At the 17th Annual General Meeting of ICTM UK Chapter, held at Bretton Hall College, a new publication strategy was discussed and then ratified by the members. It was agreed that the UK Chapter Bulletin, ably edited first by Rosemary

Fitchett and then by Laudan Nooshin, had fulfilled a useful role in providing for our membership a mixture of news, papers, conference reports and so on. Given the recent expansion of British ethnomusicology and the increasing standard of articles in the UK Chapter Bulletin, the Committee feels, however, that there is now a need for a further development. The tri-annual Bulletin (of which back copies are still available) will become two publications: a bi-annual Newsletter and a professional Journal. The Newsletter, edited by the UK Chapter Committee members Susan Jackson and Sara Manasseh, will provide a forum for short items of interest to ICTM UK Chapter members, including announcements and reviews of conferences, abstracts of conference papers, follow-up to conference topics, correspondence and a directory of members interests. The new journal, to be called the **British Journal of Ethnomusicology** will consist of refereed papers and book/film reviews. It will aim to represent the work of ethnomusicologists who have been trained in the British tradition or who are working in Britain but will not exclude others. The Editorial Board of the Journal, which will always contain at least one Committee member, currently comprises Carole Pegg (University of Cambridge), John Baily (Goldsmith's College, University of London), Richard Widdess (SOAS, University of London), and David Hughes (SOAS, University of London). A grant has been received from The British Academy to support production of the first issue.

b. **Working Party for Multi/Inter-Cultural Music Education**.

Under the chairmanship of Dr. Peter Cooke, the working party has compiled an on-line list of multi-cultural resources, which has already appeared in abbreviated form in an Arts Council report made by the committee 'Arts Education for a Multi-Cultural Society'. The list includes printed publications as well as audio and visual recordings and work is continuing on a fuller version for publication, which will include critical annotations.

The work has established that there is a dearth of highly quality teaching materials and convinced us of the need to utilise the specialized knowledge of members of ICTM UK in the production of useful teaching packs. After a successful pilot study of the problem undertaken at the School of Oriental and African Studies, University of London, application has been made for funding to enable the creation of a number of teaching packages using Macintosh-based Hypercard software with CD-ROM and MIDI hardware - a technology which is finding increasing favour in the music departments of colleges and universities.

John Blacking Memorial Fund

ICTM UK Chapter has felt deeply the loss of Professor Blacking and has contributed to the John Blacking Memorial Fund, set up by the Department of Social Anthropology, The Queen's University of Belfast.

Committee Members:

The ICTM UK Chapter were sorry to lose Dr. Annette Sanger to Canada and we are extremely grateful for the important contributions she made to the organisation. Our thanks go also to Peter Cooke who has retired as Chairman of the Committee but retains an active role within it. The current committee comprises:

Carole Pegg	Chairperson, BJE Co-Editor
David Hughes	Membership Secretary/Treasurer, BJE Co-Editor
Peggy Binney	Secretary
John Baily	BJE Co-Editor
Richard Widdess	BJE Co-Editor
Helen Simpson	Publicity Officer
Trevor Wiggins	Conference Secretary/Treasurer
Sara Manasseh	Newsletter Editor
Susan Jackson	Newsletter Editor
Martin Simpson	Committee Member
Peter Cooke	Chairman, Multi/Inter-Cultural Music Education Working Party.

For further details of ICTM UK Chapter please contact:

Dr. Carole Pegg, The Mongolia & Inner Asia Studies Unit, University of Cambridge, Faculty of Oriental Studies, Sidgwick Avenue, Cambridge CB3 9DA) or

Dr. David Hughes, Centre of Music Studies, School of Oriental & African Studies, Thornhaugh Street, Russell Square, London WC1H 0XG.

Carole Pegg

NEW ZEALAND: Liaison Officer

Territorial Survey of Oceanic Music (TSOM)

Since my last report in the October 1989 issue one further survey has taken place. It was to the Polynesian Outlier of East Futuna and was conducted by Allan Thomas (Victoria University) in 1990. A survey to a further Polynesian Outlier to have been conducted in 1991 by Richard Moyle (University of Auckland) had to be postponed because of the current tense political situation in the Solomon Islands. Dr. Moyle now hopes to do his survey in 1992.

Archive of Maori and Pacific Music (University of Auckland)

1990-91 were busy years for the Archive. In the summer of 1990-91 the Archive premises were refurbished by the university, resulting in much improved layout and enough storage space to last several more years. Further improvements are scheduled for 1992. In 1991 an Archive Committee was established by the Department of Anthropology to consider a detailed report and recommendations on the long term future of the Archive compiled by the writer in response to a recommendation from a university review of the Anthropology Department (1989). Most of the recommendations have either been implemented or are in progress.

1. The Department gave high priority to re-equipping the Archive with tape recorders to replace badly worn recorders which had reached the end of their useful life. These recorders are now in operation.

2. A copying project has begun to salvage early Archive recordings which had deteriorated over the years. Grants to begin the work were obtained from the Anthropology Department, Maori Studies Department and N.Z. Lotteries Board. Application has been made to the Unesco Participation Program for the remaining sum needed and this application has won the support of the New Zealand Commission for Unesco.

3. A catalogue of early radio New Zealand recordings in the Archive has been published by the Archive. The catalogue documents recordings of ten Maori events of historical significance beginning with the Opening of Tuurongo Meeting House, the Wairoa Hui and the first Ringatu General Assembly, all recorded in 1938. Copies

of the catalogue have been distributed to all main city and rural public libraries in New Zealand as well as university and other libraries. They are also available for purchase (see later).

4. Work has been completed on a catalogue of McLean collection recordings held by the Archive. The McLean collection contains about 1300 fully documented traditional Maori *waiata* recorded form 1958 onwards. The catalogue includes hitherto unpublished information about the songs as supplied by the singers. At time of writing (January 1992) it is in press and is scheduled for publication and distribution in February, 1992.

5. A draft catalogue has been complete of the historically important National Museum cylinder collection recorded by Sir Apirana Ngata and others from 1919 until about 1934. Work on this catalogue will continue throughout 1992 and is expected to be completed in time for publication in 1993.

6. In 1991 the Archive inaugurated a new series of *Occasional Papers in Pacific Ethnomusicology* with the present writer's *The Structure of Tikopia Music* (64pp.). The series was begun to accommodate materials too long or too specialised for publication elsewhere, in such fields as music ethnography, analysis, descriptions of recorded collections and archiving. Future publications in the series may draw upon materials resulting from the Archive's successful Territorial Survey of Oceanic Music (for details see earlier Bulletins).

Staff changes at the University of Auckland. This report will be the last from the writer who has retired both from the University of Auckland and as ICTM Liaison Officer for New Zealand. Dr. Richard Moyle is now Acting Head of the Archive of Maori and Pacific Music and will continue to teach University of Auckland courses in Ethnomusicology in the Department of Anthropology and Music. Pending a replacement for the writer, Dr. Moyle will be assisted by Michael Webb who has been appointed to a temporary lectureship in Ethnomusicology.

Publications from the Archive of Maori and Pacific Music

The following are available for purchase from: Dr. Richard Moyle, Anthropology Department, University of Auckland, Private Bag 92019, Auckland, New Zealand:

McLean, Mervyn, 1991. *The Structure of Tikopia Music*. Occasional Papers in Pacific Ethnomusicology No 1. Auckland, Archive of Maori and Pacific Music. 65 pp., Prize NZ$10.

McLean, Mervyn (ed.), 1991. *Catalogue of Radio New Zealand Recordings of Maori Events 1938-1950 RNZ 1-60*. Auckland, Archive of Maori and Pacific Music. 169pp. price NZ$30.

McLean, Mervyn and Jeny Curnow (eds.), in press. *Catalogue of McLean Collection Recordings of Traditional Maori Songs 1958-1979 McL 1-1283*. Auckland, Archive of Maori and Pacific Music. Price on application.

Mervyn McLean

PAPUA NEW GUINEA: Liaison Officer

As there has been no Liaison Officer report for Papua New Guinea since 1987, the following report attempts to cover only the highlights of events from 1987 to 1991.

Name changes: In 1988, three research institutions were amalgamated (Institute of Papua New Guinea Studies, Education Research Unit, Institute of Applied Social and Economic Research) to form the institution presently known as the National Research Institute. The cultural activities of the former Institute of Papua New Guinea Studies are now under the Cultural Studies Division of the National Research Institute. NRI is presently an independent statutory authority established by an Act of Parliament (1990).

The staff of the NRI Music Department has also undergone some changes since 1987. The staff presently consists of Don Niles, Edward Gende, and Cornwall Gegera. Gende is undergoing further training at Goroka Teachers College during 1992 and is being relieved by Clement Gima. Both Gende and Gima are graduates of the National Arts School.

The National Arts School was absorbed by the University of Papua New Guinea in 1990 and is presently the Creative Arts Faculty of the UPNG. Music graduates of this institution have filled most music related jobs in the country within national high schools, colleges, and recording studios, while others attempt to survive as professional musicians. Presently, Certificates and Diplomas of Music are offered, but it is planned that a degree programme be introduced within the next few years. Robert Reigle, an ethnomusicologist who worked in Madang Province, is presently Dean of the Creative Arts Faculty.

Mr. Bitali Tauwala, a graduate of the NAS, completed his B.Mus. at the Berkeley School of Music (Boston) in 1988, becoming the first Papua New Guinean to complete a degree programme in music. He presently is Managing Director of Raun Haus Productions at the Faculty of Creative Arts.

Ethnomusicological Research. During the period under consideration, the staff of the Music Department of the Cultural Studies Division has conducted the research into music in the following provinces and languages: Central (Keapara); Chimbu (Kuman); East Sepik (Adjora, Banaro); Enga (Ipili, Enga, Huli); Madang (Bemal, Dahating Danaru, Gedaged, Malalamai, Mawan, Nankina, Nokopo, Usino); West Sepik (Sissano, Warapu). Additionally, recordings were made at the following shows: Hiri Moale Festival, Mt. Hagen Show, and Port Moresby Show. This research was undertaken by the Music Department staff of this period: Cornwall Gegera, Edward Gende, Joseph Ketan, Don Niles, and Dominic Yakanduo. Staff and students of the Faculty of Creative Arts also conducted research in the Bali-Vitu area of West New Britain Province.

Overseas researchers also conducted ethnomusicological field-work during this period: James Bates (1988, Chimbu); Wolfgang Laade (1988, East New Britain); Yoichi Yamada (1986-87, East Sepik); John Kelsey (1989-90, Morobe); Robert Reigle (1988-90, Madang). Copies of their materials are deposited in the Music Archive of NRI.

The Archive was also fortunate in receiving copies of important historical collections concerning music of Papua New Guinea and neighbouring Irian Jaya Province of Indonesia. The most important such acquisitions were made by the

following recordists: Rudolf Pöch (1904), Diamond Jenness & Andrew Ballantyne (1912), Paul Hambruch (1914), Bronislaw Malinowski (1915-18), Geza Róheim (1930?), J.M.H.C. Boelaars (1956), Carl A. Schmitz (1956), Bernard Otto van Nunen (1957), Hans Fischer (1959), Donald Laycock (1959), Laurent M. Serpenti (1962-63), Gerd Koch (1966-67), and Jürg Wassmann (1972-73). The originals of these recordings are located in archives in Vienna, Oxford, Hamburg, Budapest, Berlin, and Basel. Some of these early recordings were previously unknown or considered lost and their 'rediscovery' is of great value to research in Papua New Guinea musics. Acquisition of copies of these recordings adds to the already extensive collection of historical recordings in the Music Archive and further establishes the Archive as the primary research centre for the study of Papua New Guinea musics. In addition to printed materials, there are presently approximately 6500 hours of recordings in the Archive, documenting Papua New Guinea musics 1989 to the present.

During 1987 to 1991, approximately 1350 new commercial recordings of Papua New Guinea music were released by local cassette companies. The vast majority of these recordings concern popular music (i.e., stringbands, powerbands, or choirs).

Publications. The NRI Music Department began a new series of books entitled Apwitihire: Studies in Papua New Guinea Musics. *Forms and Styles of Traditional Banoni Music* by Regis N. Stella (1990) concerns music in an area of North Solomons Province and is a revised version of the first thesis written by a Papua New Guinean on music. *The Song to the Flying Fox: The Public and Esoteric Knowledge of the Important Men of Kandingei about Totemic Songs, Names and Knotted Cords* by Jürg Wassmann (1991) is an English translation of his important study of texts of Iatmul clan songs (East Sepik Province). These publications have been made possible through the assistance of Unesco and the Federal Republic of Germany, respectively. The planned third book in the series is *Lokal Musik: Lingua Franca Song and Identity in Papua New Guinea* by Michael Webb which is the first in-depth study of contemporary music in the country, concentrating on songs in Tok Pisin (New Guinea Pidgin). Funds are presently being sought for the publication of this book.

The Music Department's series of catalogues listing commercial recordings of Papua New Guinea music continues with three more volumes: *1986 Supplement* (1987), *1987 Supplement* (1988), and *1988 Supplement* (1991). This brings the present number of catalogues to six. Publications of the supplements for 1989 to 1991 are planned for the near future.

Paitim, Winim na Meknais: Construction and Uses of Sound-Producing Instruments from Papua New Guinea and Other Parts of Oceania by Michael Webb (Goroka Teachers College, 1987) gives much practical information on the construction of instruments.

In 1987, the *Papua New Guinea Music Collection* (IPNGS 008), compiled by Don Niles and Michael Webb was released. This consists of 11 cassettes of over 300 examples of Papua New Guinea music and an accompanying book of information about the recordings. This is the most comprehensive collection of music from this country to date and has been extensively distributed in schools within the country. A single cassette of selections form the PNGMC has also been prepared (IPNGS 009) for visitors interested in a sampler of Papua New Guinea musics. Finally, *Ol Singsing Bilong Ples* (IPNGS 010), compiled by Michael Webb and Don Niles, consists of two

cassettes and an accompanying book of song-texts and translations. This publication was prepared specifically for schools so that students can attempt to learn traditional songs by imitating performances by traditional musicians themselves.

Meetings. Staff from the Music Department participated in a number of international meetings concerning music during this period. Such conferences were organized by the ICTM, International Musicological Society, ICTM Study Group on Musics of Oceania, Waigani Seminar, and the Asian Cultural Centre for Unesco. It is hoped that Papua New Guinea's participation in such meetings contributes to better awareness of Papua New Guinea musics internationally.

Other Happenings. With the assistance of the collector and the recording company, cassette copies of Steven Feld's 1991 recording *Voices of the Rainforest* (Rykodisc RCD 10173 [CD]; RACS 0173 [cassette]) have been distributed to appropriate schools, cultural institutions, radio stations, and government departments within the country. Local distribution has been undertaken by the NRI Music Department.

Although Papua New Guinea has had commercial television since 1987, the first programme to be devoted to music appeared in October 1989. "Mekim Musik" is an hour-long programme, devoted to playing video-clips. The first locally-made video clips of Papua New Guinea artists appeared in May 1990. To date, about 35 such clips have been broadcast.

The NRI Music Department and the University's Faculty of Creative Arts have continued to work closely with the Curriculum Development Unit of the Education Department in creating a curriculum which incorporates much more about Papua New Guinea musics and utilises the materials which are available.

Early in 1992, the Australian band Not Drowning, Waving toured parts of Papua New Guinea with a number of local musicians. Three Papua New Guinea musicians later toured Australia with the group. A compact disc and cassette resulted from the collaboration and received much critical acclaim internationally.

In 1991, one of the major studios in the country,
Pacific Gold Studios, opened a new studio in the capital, Port Moresby. In the same year, a new studio opened in Manus Province, Manus Creation Studio. These studios will contribute to an already thriving and highly-competitive local cassette industry.

10 March 1992 Don Niles

CORRECTIONS AND ADDITIONS TO THE 1991 EDITION OF THE DIRECTORY OF TRADITIONAL MUSIC

Since the 1991 edition of the Directory went to the printer in Novermber 1991 some requests for new memberships and address changes have reached the Secretariat which are printed here as a supplement to the 1991 Directory with 5 April, 1992 as the closing date.

NOTE:

We urge you to mail us your address change in time to be processed and included for mailings and for directory updates (=every other year). Changes to be processed in time for our bulk mailings must reach us by mid-November for the December mailing and/or by end of March for the April mailing. Deadlines for Directory changes will be listed on the directory update forms.

Late requests for address changes mean not only more work but also increased cost for the Council. Please try to help us to avoid unncessary expenses.

Address changes on remittances from foreign banks do not always correctly identify the sender. We urge you, therefore, to mail a personal request for address change to the Secretariat.

The Secretariat received the following requests for correction of omissions in the 1991 edition:

Address change:

Mr. Gottfried HABENICHT, Heglache 16, W-7800 Freiburg-Hochdorf, Germany

Addition:

Dr. Friedegard HUERTER, Sternenburgstr. 77, W-5300 Bonn 1, Germany.

Directory 1991 entries:

Mr. Gregg W. HOWARD, Australia

I: 'Austria' should read 'Australia';

P: 'Meijian' should read 'Meian'.

We apologize for omissions and errors.

ADDRESS CHANGES

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Asian Cultural Council, Room 3450, 1290 Avenue of the Americas, New York, NY 10104, USA

ISTAR, International Society for Traditional Arts Research, 37, rue Boudouresque, F-13007 Marseille, France

Nordisk Forening for Folkdansforskning, c/o Arkivet for Folklig Dans, Barnhusgatan 14, S-111 23 Stockholm, Sweden (formerly in Norway)

Mary Washington College, Simpson Library, 1801 College Avenue, Fredericksburg, VA 22401-4664, USA

Open University Library (PER), c/o The Librarian, Walton Hall, Milton Keynes MK7 6AA, U.K.

Universitätsbibl. Regensburg, Erwerbungsabteilung, Universitätsstr. 31-33, Postfach 101043, W-8400 Regensburg 1, Germany

University of Nevada, Las Vegas, Library, Periodicals-84045000, 4505 South Maryland Pkwy, Las Vegas, NV 89154, USA

University of Venda, Library, Private Bag X5050, Thohoyandou / Venda, South Africa

ADDITIONS

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Dr. Yang MU, Department of Asian Languages and Studies, Monash University, Clayton, Vic. 3168, Australia

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Boston College, O'Neill Library, Serials Department, Chestnut Hill, MA 02167, USA
Koninklijke Bibliotheek, Afd Aanwinsten, Postbus 90407, NL-2509 LK Den Haag, The Netherlands
Mahidol University, Institute of Language & Culture for Rural Development - Library & Info Center, Phutthamonthon 4, Salaya, Nakornpathom 73170, Thailand
Minneapolis Public Library and Information Center, Acquisitions Dept - PO# 8900005698300, Nicollet Mall, Minneapolis, MN 55401, USA
University of Illinois Library, Serials - Fax A076270 8057, 1408 West Gregory Drive, Urbana, IL 61801, USA
University of Papua New Guinea, Michael Somare Library - PNG BORP01, Periodicals Section - PO# 8171705, P.O.Box 319, Univ. Post Office, Boroko, Papua New Guinea.

[No claim for completeness of the above lists]

ICTM MEETING CALENDAR

1992 Thessaloniki Greece	Study Group on Analysis and Systematisation Twelfth Meeting Local Organizer: Dimitri Themelis
1992 25-29 May Smolenice Czechoslovakia	Study Group on Folk Musical Instruments Eleventh Meeting Themes: "Folk Musical Instruments and Instrumental Music" and "Instrumental Music of Slovakia" Local Organization: Oskár Elschek
1992 2-10 July Nafplion Greece	Study Group on Ethnochoreology Seventeenth Meeting Main Theme: "Dance in its Socio-Political Aspects" Sub-theme: "Dance and Costume" Local Organization: Irene Loutzaki
1992 13-15 July Georgetown Grand Cayman Islands	ICTM Colloquium Theme: "Music and Dance in the Lore of the Sea - Crosscultural Processes in Music " Program Chair: Ricardo Trimillos Local Organization: Olive Lewin
1992 September Vienna Austria	Study Group on Computer Aided Research Main Topic: "Analysis of Musical Performances on the Level of the Sound Signal: Uses and Abuses" Local Organization: Emil Lubej
1992 10-12 September Venice Italy	Italian National Committee Conference Theme: "The Anthropology of Music in Mediterranean Cultures" Program Chair: Tullia Magrini and Franco A. Gallo Local Organization: Fondazione Levi
1992 11-13 December Liege Belgium	Study Group on Music Archaeology Colloquium Theme: "'Sons Originels'. Prehistoire de la musique" Local Organization: Marcel Otte
1993 June Berlin, Germany	Study Group on Oceania Theme: "Historical Sources of Pacific Islands Music" Local Organization: Artur Simon

1993 12-16 April Istanbul Turkey	Study Group on Music Archaeology International Colloqium Theme: "Musikarchäologie und das Weiterleben Musikalischer Traditionen in der Türkei" Local Organization: Matthias Strauss
1993 16-22 June Berlin Germany	**32nd World Conference of the ICTM** Themes: 1. Ethnomusicology and Society Today: Power Structures, Environments, Technologies 2. Ethnomusicology At Home 3. Music and Dance in a Changing Europe 4. Other Current Research Program Chair: Krister Malm Local Organization: Max Peter Baumann

ICTM MEMBERSHIP APPLICATION FORM

Please check the appropriate box and mail with your address and remittance to

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

I / We wish to join the International Council for Traditional Music as

☐ STUDENT MEMBER	US$20.00
☐ ORDINARY MEMBER	30.00
☐ JOINT MEMBERS	50.00
☐ SUPPORTING MEMBER (MINIMUM)	60.00
☐ CORPORATE MEMBER	120.00
☐ LIFE MEMBER	500.00
☐ INSTITUTIONAL SUBSCRIBER	35.00

Name and title:

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Address:

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I/We enclose payment in the amount of US$_____ to cover dues/subscription for 19_____.

Date _____

Signature_____

Please note:

REMITTANCE is payable to ICTM in US funds either by **check drawn on an American bank** or by **International Money Order**. BANKCHARGES are your responsibility.
STUDENT MEMBERSHIP RATES are offered for a minimum of FIVE years. **Proof of student status must accompany payment.**

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. UNESCO COUPONS will be accepted were applicable. EUROCHECKS can not be processed and will be returned. BANK CHARGES are the responsibility of the remitter. Please mail your dues payment to ICTM, Dept of Music, 417 Dodge, 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 Memberships

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 $30.00 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 proof of student status together with your payment.

Gift Certificates

Please request information on ICTM Membership (Gift) Certificates from the Secretariat.

Note

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

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