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# BULLETIN

of the

# INTERNATIONAL COUNCIL for TRADITIONAL MUSIC

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With
Preliminary Program of the
1993 CONFERENCE

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

# INTERNATIONAL COUNCIL FOR TRADITIONAL MUSIC

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ICTM *The World Organization* (UNESCO 'C')
*for the Study, Practice, and Documentation of Music, including Dance and other Performing Arts*

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ICTM LIAISON OFFICERS ..... Inside Back Cover

ICTM NATIONAL COMMITTEES ..... Outside Back Cover

# OBITUARY

It is with deep regret that we record the deaths of

## LUIZ HEITOR CORRÊA DE AZEVEDO

Composer, musicologist, music critic and teacher, he affected music and music research in his native Brazil and, through his role at UNESCO in Paris, of the world at large for the better part of the 20th Century. Many have to thank him for his encouragement and for steering them into musical studies. In Brazil, he founded the Revista Brasileira de Musica and was appointed, in 1939, to the first professorial position in folklore at the National Institute of Music in Rio de Janeiro. In 1947, he moved to Paris to serve UNESCO as a music specialist. An early member of the Council and, at times, a member of its Executive Board, he was always 'our friend in Paris'.

After a long illness, Professor Luiz Heitor Corrêa de Azevedo died, at the age of 86, on 10 November, 1992, in Paris.

## DULCE MARTINS LAMAS

One of the most prominent students of Luiz Heitor Corrêa de Azevedo, Dulce Martins Lamas served the Council as the Liaison Officer for Brazil and faithful contributor to the Bulletin for many years. She taught musical folklore of Brazil at the National Institute of Music in Rio de Janeiro and was highly respected as a specialist on the folk music of Northeastern Brazil.

Professor Dulce Martins Lamas died in January, 1993.



# 32ND ICTM WORLD CONFERENCE BERLIN, JUNE 16 - 22, 1993
# PRELIMINARY PROGRAM

## TUESDAY, JUNE 15

**Registration Office** will be open from 13:00 until 19:00 at the Conference site: Museum für Völkerkunde, Entrance Lansstr. 8, 1000 Berlin 33. Registration is possible on all following days. From 19:00 to 22:00 o'clock on Tuesday, the telephon line of the Institute for Traditional Music (see below) will be open for inquiries and the conference local organizing team will be happy to assist latecomers to the conference. As published in earlier Bulletins, all inquiries concerning conference registration, organization, as well as hotel accommodation, should be directed to:

Max Peter Baumann
International Institute for Traditional Music (IITM) Berlin
Winklerstr. 20
D-1000 Berlin 33
Germany
Phone: +30 826 28 53 or 826 18 89
Fax: +30 825 99 91, Telex: 18 28 75 IICMSD

The **ICTM Secretariat New York** will open a desk for memberhsip inquiries and other business.

Venues for the **Informal Get-together** are until 17:00 the Museum cafeteria, and after that the **Cafe Luise** oppposite the Museum entrance.

20:00 **Concert of Traditional Music '93 - Indonesia (Sumatra)**
Haus der Kulturen der Welt, John-Foster-Dulles-Allee 10, 1000 Berlin 21
(Busses will leave from the Museum für Völkerkunde at 19:00)

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## WEDNESDAY, JUNE 16

09:30 **OPENING CEREMONY, ROOM A**

10:00 **Plenary Lecture I, Room A, Chair: Erich Stockmann**
**Dieter Christensen** (New York)
"On the Significance of the Compact Disk for World Musicology"; Or: Wither Post-1993 Ethnomusicology?

11:00 Coffee Break

11:30 **Session 1, Room A, Chair: Anthony Seeger** (Washington)

**Linda Barwick/JoAnne Page** (Sydney)
Performance Spaces/Imaginary Places of the Tuscan *Maggio* (Sung Popular Theatre) in Italy and Australia

**Ricardo D. Trimillos** (Honolulu)
The Filipino Lenten *pasyon*: Influences of Orthodox Religious, Cultural, and Political Power Structures

11:30 (cont.) **Session 2, Room B, Chair: Stephen Wild** (Canberra)

**Allan Marett** (Sydney)
Translating Aboriginal Song Texts: Skills, Motivations and Audiences

**Steven Knopoff** (Pittsburgh)
What's in a Tune? The Relations of Clan Affiliation, Performance Protocol and Musical Style in Yolngu Melodic Construction

12:30 Lunch

14:30 **Session 3, Room A, Chair: Ted Levin** (Hanover, USA)

**Alexander Djumaev** (Tashkent)
Power Structures, Cultural Policy and Traditional Music in Soviet Central Asia

**Otanazar Matyakubov** (Tashkent)
Traditional Musician and Modern Society. A Case Study of Turgun Alimatov's Creation

**Ruth Davis** (Cambridge)
Cultural Policy and the Tunisian *ma'luf*: Redefining a Tradition

**Session 4, Room C, Chair: Doris Stockmann** (Berlin)

**Jürgen Elsner** (Berlin)
Hochzeitsmusik im Hadramaut

**Mohammad Taghi Massoudieh** (Teheran)
Mehrstimmigkeit in der persischen Musik

**Ursula Reinhard** (Berlin)
Gebote und Verbote in der türkischen Musik

**Panel Session, Room D, Big Apple Sound Bites: Doing Ethnomusicology at Home in New York**
**Chair/Discussant: Adelaida Reyes Schramm** (New York)
Participants: Renee Colwell, Kai Fikentscher, Eileen Macholl, Lois Wilcken (all New York)

16:00 Coffee Break

16:30 **Session 5, Room B, Chair: Barbara Smith** (Honolulu)

**Don Niles** (Papua New Guinea)
Performance as Promotion and Documentation: Papua New Guinea Music and Dance Abroad

**Jane Freeman Moulin** (Honolulu)
Chants of Power: Music and Counter-Hegemonic Structures in the Marquesas Islands

**Helen Reeves Lawrence** (Townsville, Australia)
The Effects of the Pearling Industry on Music and Dance Performance in Manihiki, Northern Cook Island



**Session 6, Room A, Chair: Ricardo D. Trimillos** (Honolulu)

**Silvia Delorenzi-Schenkel** (Biasca, Switzerland)
How Children's Musicality is Influenced by their Cultural Heritage, by Music-Lessons, and the Media

**Meki Nzewi** (Nsukka, Nigeria)
Rhythm-Bursters: Musical Cognition and Maturation Among Rural Igbo Children

**Albinca Pesek** (Maribor, Slovenia)
The Development Approach in Pre-School Music Education in Slovenia

**Panel Session, Room D, Big Apple Sound Bites** (continued)

**Video Session, Room C, Chair: Artur Simon** (Berlin)

**Moya Aliya Malamusi** (Malawi)
Video Documentation of One-Stringed Instruments in Southern Africa

**Gerhard Kubik** (Vienna)
Namibia Field Research Experiences 1991/92

18:00 **Opening Reception**

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**THURSDAY, JUNE 17**

09:30 **Session 7, Room B, Chair: Gen'ichi Tsuge** (Tokyo)

**Jill Stubington** (Kensington, N.S.W.)
Yothu Yindi's Treaty: Gamma in Music

**Yamaguti Osamu** (Osaka)
Japan over Micronesia? Traditional Elements of Music in the Shift from Colonialism to Tourism

**Naka Mamiko** (Osaka)
Intersecting Sounds on Foreign Settlements in China around the Dawn of the 20th Century

**Session 8, Room C, Chair: Bruno Nettl** (Urbana)

**Jehoash Hirshberg** (Jerusalem)
A Displaced Community Reconstructs its Heritage

**Jennie Coleman** (Dunedin, New Zealand)
Dispelling the Myth: The Highland Piper as a Symbol of Scots Colonist Identity in New Zealand

**Rudolf Conrad** (Leipzig)
Cahnunpa Olowan - Inspiration and Identity of Native American Music

09:30 (cont.) **Workshop, Room E, Computer-Aided Transcription: From Sound to Notation**
**Chair: Emil H. Lubej** (Vienna)

11:00 Coffee Break

11:30 **Plenary Lecture II, Room A, Chair: Erich Stockmann** (Berlin)
**Stephen Wild/Mandawuy Yunupingu** (Canberra)
Music and Reconciliation: The Role of Music in Relations Between Australia's Indigenous People and the Larger Community

12:30 Lunch

14:30 **Session 9, Room C, Chair: Max Peter Baumann** (Berlin)

**Gabriele Berlin** (Berlin)
Intercultural Musical Education in a New Melting Pot: Contrasts and Conflicts in a Re-United City

**Thomas Meyer** (Berlin)
Behind the Wall - Music of Foreigners in the Eastern Part of Berlin

**Silvia Martinez** (Barcelona)
The Music of Barcelona's Urban Tribes

**Session 10, Room B, Chair: Robert Günther** (Cologne)

**Cheng.Shui-Cheng** (Maisons-Alfort)
Music and Dance of the Yao People

**Antoinet Schimmelpenninck/Frank Kouwenhoven** (Leiden)
'Formulism' and Scales in Chinese Folk Songs

**Panel Session, Room E, Migration and Christian Chant Traditions from 10th to 18th Century**
**Chair: Nina K. Ulff-Møller** (Copenhagen)
Participants: Terence Bailey (Toronto); Markos Dragoumis (Athens); Nina A. Gerasimova-Persidskaia (Kiev); Jane Hardie (Sydney); Hilkka Seppäla (Uppsala)

**Meeting of ICTM National Representatives, Room F**
**Chair: Krister Malm, Lisbet Torp**

16:00 Coffee Break

16:30 **Session 11, Room B, Chair: N.N.**

**Maria Elizabeth Lucas** (Porto Alegre, Brazil)
The Hidden Charm of Doing Field Work at Home

**Anne Rasmussen** (Houston)
Recording Identities: Transnational Music Medias in the Arab Diaspora

**Valentina Suzukei** (Kyzyl, Tuva)
Musical Instruments and Instrumental Music of Tuvinians

**Session 12, Room A, Chair: Owe Ronström** (Stockholm)



**Anthony T. Rauche** (West Hartford)
Economic Viability and Selective Ethnicity: Italian Musical Culture in Hartford, Connecticut, USA

**Panicos Giorgoudes** (Nicosia)
The Role of Greek Music in Immmigrant Communities

**Manuel Fernández** (Los Angeles)
Chileans in Los Angeles: Music of the Freeways

**Video Session, Room C, Chair: John Baily** (London)

**Andreas Meyer/Urban Bareis** (Berlin)
Making of Drums at the Ashkanti in Ghana - The Ghana Research Project 1993 of the Department of Ethnomusicology at the Ethnographical Museum Berlin

**Regine Allgayer-Kaufmann** (Göttingen)
Dance and Verse Improvisation Around 'Lampiao' and 'Maria Bonita'. A Brazilian Topic

**Issam El-Mallah** (Germany/Egypt)
The Women in the Musical Life of Oman

**Olive Lewin** (Kingston)
The Use of Video in Disseminating Information on Traditional Culture in Jamaica

**Panel Session, Room E, Migration and Christian Chant Traditions** (continued)

**Meeting of ICTM National Representatives, Room F** (continued)

20:00 **Concert: Festival of Traditional Music '93 - Indonesia (Sulawese)**

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## FRIDAY, JUNE 18

09:30 **Session 13, Room C, Chair: Krister Malm** (Stockholm)

**Håkan Lundström** (Lund)
The Role of Ethnomusicology in the Education of Music Teachers

**Eva Saether** (Lund)
Educating Swedish Music Teachers in Gambia - In Search of a Model for Multicultural Music Education

**Edda Brandes** (Berlin)
Critical Aspects of Binational Ethnomusicological Partnership-Projects - e.g. Mali/Germany

**Session 14, Room A, Chair: Oskar Elschek** (Bratislava)

**Svanibor Pettan** (Zagreb)
Gypsy Musicians and Political Turbulence in Kosovo: Strategies for Survival

09:30 (cont.) **Ursula Hemetek** (Vienna)
Roma (Gypsies) - "Immigrants" in Austria Since the Sixteenth Century and Still Unknown

**Christiane Juhasz** (Vienna)
Roma Music in Austria and Eastern Europe. Aspects of Ethnomusicological Studies Based on the Heinschink Collection

11:00 Coffee Break

11:30 **Panel Session, Room A, Ethnomusicology in the Context of Other Sciences**
**Chair: Josef Kuckertz** (Berlin)
Participants: Anna Czekanowska (Warsaw), Franz Födermayr (Vienna), Dietmar Kamper (Berlin), Manfred Krause (Berlin), Erling von Mende (Berlin), Bruno Nettl (Urbana), Georg Pfeffer (Berlin), Richard Widdess (London)

12:30 Lunch

14:30 **Panel Session, Room A, Ethnomusicology in the Context of Other Sciences** (cont.)

**Session 15, Room C, Chair: Artur Simon** (Berlin)

**Anne Caufriez** (Brussels)
Female Polyphony of N.W. Portugal (Minho Province)

**David Hughes** (London)
Aboriginal Taiwan: A Laboratory for the Study of Vocal Polyphony

**David Dargie** (Munich)
Thembu Xhosa umngqokolo Overtone Singing: The Use of the Human Voice as a Type of 'Musical Bow'

**Session 16, Room B, Chair: Hiromi Lorraine Sakata** (Seattle)

**Olavo Alén Rodrigues** (Havana)
Atlas of the Musical Instruments in Cuba

**Vesa Kurkela** (Tampere)
Staged Authenticity. Artistic Qualification and Thereafter. Deregulation of State Folklore in Post-Communism

**Meeting of ICTM Study Group on Ethnochoreology, Room E**
**Chair: Lisbet Torp** (Copenhagen)

16:00 Coffee Break

16:30 **Panel Session, Room A, Ethnomusicology in the Context of Other Sciences** (continued)

**Session 17, Room B, Chair: Jan Steszewski** (Warsaw)

**Carl Rahkonen** (Indiana, Pennsylvania)
Pan-ethnic Polkas in Pennsylvania

**Ingrid De Geer** (Uppsala)
Music in Exile - Exiled Music. Aspects of the Music Cultural Situation of Early as Compared to Recent Refugee Groups in a Swedish Region



**F. X. Suhardjo Parto** (Yogyakarta, Indonesia)
*Kentrung*: An Islamic Folk Genre in the Islamization of Java in the 16th Century

**Session 18, Room D, ICTM Study Group on Music and Gender**
**Chair: Marcia Herndon** (College Park, Maryland)

**Agni Spohr-Rassidakis** (Zurich)
Die vokale kretische Volksmusik aus einem anderen Blickwinkel: Einige Bemerkungen zur singenden Frau auf Kreta (Griechenland)

**Cynthia Tse Kimberlin** (Richmond, California)
"Make Army Tanks for War, Into Church Bells for Peace": Music and Other Symbols of Ethiopia in the 1990s

**Video Session, Room C, Chair: Oskar Elscheck** (Bratislava)

**Ramón Pelinski** (Barcelona)
Ritual Dancing in a Reinvented Pilgrimage

**Dariusz Kubinowski** (Chelm, Poland)
Polish Dances

**Jean During** (Strasbourg)
Le tar et le setar de Dariush Tala'i. (Musique d'art persane)

**Yang Mu** (Clayton, Australia)
Introduction to Chinese Musical Instruments: A Video Film Designed for Teaching Western Students

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## SATURDAY, JUNE 19

09:30 **Session 19, Room A, Chair: Marianne Bröcker** (Bamberg)

**Lisbet Torp** (Copenhagen)
Layers of Musical Consciousness. A Case Study of the Knowledge and Attitudes Among Urban Greeks with Regard to Demotic and Urban Music, including Dance and Lyrics

**Ramón Pelinski** (Barcelona)
From Folklore to Folklorism: The Warriors's Dance of la Todolella

**Anca Giurchescu** (Copenhagen)
Social Relevance or Cultural Commodity? Traditional Dance in Romania after 45 Years of State Cultural Management

**Session 20, Room C, Chair: Helmut Schaffrath** (Essen)

**Jane Mink Rossen** (Copenhagen)
Cultural Patternings of Verbal Themes in Danish Folk Poetry

09:30 (cont.) **José S. Buenconsejo** (Honolulu)
Two Contrasting Cases of Survival and Resistance: Buwa-buwa and Tedèm among the (Agusan) Manobo, Mindanao Island, Philippines

**Manfred Bartmann** (Gersfeld, Germany)
Sound Characteristics of the Andalusian *saeta*. A Computer Aided Study of a Traditional Singing Style

**Panel Session, Room B, Festivals Today: Contributions to a Changing World**
**ICTM Study Group on Musics of Oceania, Chair: Jane Freeman Moulin** (Honolulu)
Participants: Helen Reeves Lawrence (Townsville, Q.), Don Niles (Boroko), Barbara B. Smith (Honolulu), Ricardo D. Trimillos (Honolulu), Stephen Wild (Canberra)

11:00 Coffee Break

11:30 **Plenary Lecture III, Room A, Chair: Salwa El-Shawan Castelo-Branco**

**Owe Ronström** (Johanneshov, Sweden)
"I'm old and I'm proud." Music, Dance and Ethnification of Senior Citizens

**John Baily** (London)
"Born in music." A Gujarati Mirasi Community in Britain

12:30 Lunch

14:30 **Session 21, Room A, Chair: Dieter Christensen** (New York)

**Bruno Nettl** (Urbana)
A Community of Music: Views of the Classical Repertory in North American Schools of Music

**Ted Levin** (Hanover, USA)
The Reimagination of Tradition in the Former Soviet Central Asian Republics

**Hiromi Lorraine Sakata** (Seattle)
The Sacred and the Profane: The Dual Nature of Qawwali

**Session 22, Room B, Chair: David Hughes** (London)

**J. Lawrence Witzleben** (Hong Kong)
Ethnomusicology in Hong Kong or a Hong Kong Ethnomusicology?

**Gisa Jähnichen** (Berlin)
Problems of Musical Re-Alphabetization at Government Schools of Traditional Music in Vietnam

**Shinobu Oku** (Wakayama, Japan)
Changes of Traditional Elements of Japanese Music by the Reception of Western Music

**Panel Session, Room C, Only Strangers at Home?**
Participants: Bjørn Aksdal, Egil Bakka, Ivar Mogstad, Kari Margarete Okstad (all Trondheim, Norway)

16:00 Coffee Break



16:30 **31ST GENERAL ASSEMBLY OF THE ICTM, ROOM A**

20:00 **Concert: Festival of Traditional Music '93 - Indonesia (Kalimantan)**

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**SUNDAY. JUNE 20**

**Excursions - City Sightseeing**

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**MONDAY, JUNE 21**

09:30 **Panel Session, Room B, Emics and Etics in Ethnomusicology**
**Chair: Max Peter Baumann** (Berlin)
Participants: Simha Arom (Paris), Marcia Herndon (College Park, Maryland), Gerhard Kubik (Vienna), Gerald Florian Messner (Sydney), Tiago de Oliveira Pinto (Berlin), Artur Simon (Berlin)

**Session 23, Room A, Chair: Susanne Ziegler** (Berlin)

**Izaly Zemtsovsky** (St. Petersburg)
Socialism and Folklore

**Martins Boiko** (Riga)
Latvian Ethnomusicology: Context and Outlook

**Speranta Radulescu** (Bucharest)
Direct and Mediate Consequences of Political Changes in Romanians' Peasant Musical Culture

**Session 24, Room C, Chair: Lisbet Torp** (Copenhagen)

**Emma Petrossian** (Armenia)
Musical Instruments and Dance in the Iconography of Medieval Armenian Manuscripts

**Zdravko Blazekovic** (New York)
Salonski Kolo: The Croatian Nineteenth-Century Dance

**Ellen Hickmann** (Hannover)
Dance in Ancient Ecuador - A Music-Archaeological Approach

11:00 Coffee Break

11:30 **Plenary Lecture IV, Room A, Chair: Krister Malm**
**Erich Stockmann** (Berlin)
Traditional Folk Music and Dance in a Changing Europe Between Regionalism and Nationalism

12:30 Lunch

14:30 **Session 25, Room C, Chair: Josef Kuckertz** (Berlin)

**Josep Martí i Pérez** (Barcelona)
Die Sardana als soziokulturelles Phänomen im heutigen Katalonien

**Bozena Muszkalska** (Poznan)
Das Phänomen der Nota in der Geigenmusik in Podhale

**Jan Steszewski** (Warsaw)
Theorienreduktion in der Ethnomusikologie

**Session 26, Room A, Chair: Anca Giurchescu** (Copenhagen)

**Jerko Bezic** (Zagreb)
Croatian Traditional Songs with Religious Features and Content up to 1990 and Thereafter

**Grozdana Marosevic** (Zagreb)
"Inter arma cantat Croatia!" Music in Croatia in the Context of War 1991-1992

**Naila Ceribasic** (Zagreb)
Musical Repertoire at Weddings in the Slavonian Podravina (Drava River Bank) Region (Eastern Croatia) Prior to and Subsequent to Political Changes in Croatia after 1990

**Meeting of ICTM Study Group on Musical Iconography, Room D**
**Chair: Tilman Seebass** (Durham, USA)

**2nd Joint Meeting of ICTM Study Groups on Analysis and Systematisation of Folk Music and Computer-Aided Research, Room E**
**Chair: Helmut Schaffrath** (Essen)

16:00 Coffee Break

16:30 **Session 27, Room A, Chair: I. Mwesa Mapoma** (Johannesburg, South Africa)

**Hugh de Ferranti** (Oakland)
An Elusive Culture Hero: The last *biwa hoshi* and His Many Voices

**J.W Junker** (Honolulu)
Clyde Halema'uma'u Sproat: Three Cultural Constructions of a Hawaiian Singer

**William Noll** (Cambridge, USA)
Revival of a Minstrel Guild in Ukraine

**Session 28, Room B, Chair: Rembrandt Wolpert** (Amsterdam)

**Elisabeth den Otter** (Amsterdam)
Total Theatre: A Malian Masquerade

**Lulu Huang Chang** (Vancouver)
Politics and Crosscultural Heritage in the Musical Processes of the Yue-Yu Opera

**Colin Quigley** (Los Angeles)
Contradancing in Los Angeles: The Making of an Urban "Micro-Music"



**Meeting of ICTM Study Group on Musical Iconography, Room D** (continued)

**2nd Joint Meeting of the ICTM Study Groups on Analysis and Systematisation of Folk Music and Computer-Aided Research, Room E** (continued)

**Video Session, Room C, Chair: Jean During** (Strasbourg)

**Gisa Jähnichen** (Berlin)
Problems of a Musical Re-Alphabetization at Government Schools of Traditional Music in Vietnam

**Kuo Chang-yang** (Taiwan)
Taiwan Aboriginal People's Music

**Takizawa Tatsuko/Motegi Kiyoko** (Tokyo)
The Solmisation in Japanese Music - Purpose of Video Producing

18:00 **Video Session, Room C, Final Discussion**

**Banquet Dinner**

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**TUESDAY, JUNE 22**

09:30 **Session 29, Room B, Chair: Tsao Pen-Yeh** (Hong Kong)

**Helen Rees** (Pittsburgh)
The Individual Factor: The Perceived Importance of the Individual in the Maintenance and Development of a Chinese Ensemble Tradition

**Yang Mu** (Clayton, Australia)
Research into the Hua'er Songs of North-Western China

**Tian Lian-tao** (Beijing)
An Investigation of the Folk Music of Tibetans in China

**Session 30, Room C, Chair: Izaly Zemtsovsky** (St. Petersburg)

**Dariusz Kubinowski** (Chelm, Poland)
Culture Adaptations of Dance on the Territory of Ethnic Borderland in North-East Poland

**Chachatrjan Genja** (Armenia)
The Treatment Possessed by Dance

**William C. Reynolds** (Egtved, Denmark)
Some Problems Raised by the Crosscultural Tracing of Dance Evolution

**Panel Session, Room A, Modern African Music - The Transformations**
**Chair: Wolfgang Bender (Mainz)**

**Bayo Martins** (Lagos)
Highlife Bands of the 1950s and Early 1960s and Their Communicative Structures

09:30 (cont.) **Gerhard Kubik** (Vienna)
A Newly Discovered Guitar Style in Namibia

**Günter Gretz** (Frankfurt)
Inside a Griot Family: Problems of Adaptations of Traditional Musicians in a Changing Society

11:00 Coffee Break

11:30 **Session 31, Room B, Chair: Rüdiger Schumacher** (Berlin)

**Piotr Dahlig** (Warsaw)
Traditionelle Musik und Politik. Zum Abschied vom Kommunismus

**Barbara von der Lühe** (Berlin)
Vom Orchester der Einwanderer zu einer nationalen Musikinstitution Israels

**Session 32, Room C, Chair: Ulrich Wegner** (Berlin)

**Feza Tansug** (Baltimore)
Rural-Urban Migration and Popular Music: A Case Study from Istanbul, Turkey

**Stephan Suchy** (Vienna)
Nights of Sociability in Vienna

**Panel Session, Room A, Modern African Music** (continued)

**Wolfgang Bender** (Mainz)
African Recorded Music from the 1950s - A Grammophone Library as a Source for Research

**Fleming Harrev** (Copenhagen)
The Origin of Urban Music in West and Central Africa. A demonstration showing that *gumbe*, *assiko* and *maringa* are much older styles than generally believed

12:30 Lunch

14:30 **Session 33, Room C, Chair: Shuba Chaudhuri** (New Delhi)

**Richard Widdess** (London)
Musical Geography of Ancient India: The Ethnic Origin of *raga*

**Wim van Zanten** (Leiden)
Music of the Baduy, Guardians of the River Sources in West Java

**Session 34, Room A, Chair:** N.N.

**Olle Edström** (Göteborg)
From Joik to Rock & Joik - Back to Joik Goes Classic:The Saami Case

**August Schmidhofer and Michael Weber** (Vienna)
Impoverization and Revival. Examples from Madagascar

16:00 Coffee Break

16:30 **CLOSING CEREMONY, ROOM A**



**Sessions still to be scheduled:**

**Public Video Sessions**
Workshop and introduction into the project **"World Music Navigator"** , **Daniel M. Neuman** (Seattle)
Session of the **ICTM Study Group on Music Archaeology**

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## MEETING OF THE ICTM GROUP OF YOUNG ETHNOMUSICOLOGISTS JUNE 14-15, 1993, BERLIN, GERMANY

As a pre-conference to the 32nd World Conference of the ICTM, in Berlin, June 16-22, 1993, the Group is holding its sixth annual meeting, June 14-15, 1993 in Berlin, Germany. Times, location, and program are listed below

The Young Ethnomusicologists, an international group of students and professionals early in their careers, will meet for discussion of shared concerns and of scholarly papers, some of which were accepted also for the main conference. It is hoped that those papers will benefit from the more extensive discussions possible at the YEM meeting. The Group invites all ICTM members to attend (contrary to rumor, there is no age limit).

Please, direct inquiries to

Kai Fikentscher, Chair, Program Committee
Center for Ethnomusicology
Columbia University, New York, NY 10027
via e-mail: kai@woof.music.columbia.edu

Meeting Location:

Institut für Musikwissenschaft
Technische Universität (TU) Berlin
135, Strasse des 17. Juni
1000 Berlin-Charlottenburg 12
Germany

Contact address in Berlin: Dietmar Elflein, Kurfürstenstr. 156, DW-1000 Berlin 30, Tel: +30 262 6890.

### PRELIMINARY PROGRAM

**Monday, June 14, 1993**

12:00 **Arrival/ Registration**
13:00 Lunch on your own

14:00 **Session 1: Ethnomusicology and Multicultural Education**

**Gabriele Berlin** (Berlin)
Intercultural musical education in a new melting pot: contrasts and conflicts in a re-united city

**Manuel Fernandez** (Los Angeles)
Teaching World Music in a multicultural environment: my experience as a World Music workshop leader in elementary schools in Los Angeles

14:00 (cont.) **Håkan Lundström** (Lund)
The role of ethnomusicology in the education of music teachers

15:30 Break

16:00 **Session 2: The Spell of Anthropology: Ethnomusicological Responses**

**Federico Lauro** (Vicenza)
A graphic computerized survey method for archaeological musical instruments

**Stephan Suchy** (Vienna)
Creativity and convention: two opposing tendencies in ethnomusicological theorizing?

**Feza Tansug** (Baltimore)
Rural-urban migration and popular music: a case study from Istanbul, Turkey

**Tuesday, June 15, 1993**

10:00 **Session 3: Individuals and Ensembles: Negotiating Musical Traditions**

**Marie-Luise Bahr** (Berlin)
Current Gamelan activities in Germany

**Hugh de Ferranti** (Oakland)
An elusive culture hero: the last biwa hoshi and his many voices

**Martin Ramstedt** (München)
Jegog and the Pasek from Sangkaragung, Jembrana, Bali

**Stephen Knopoff** (Pittsburgh)
What's in a tune? The relations of clan affiliation, performance protocol and musical style in Yolngu melodic construction

12:00 Lunch on your own

13:30 **Session 4: Music and Identity**

**Jose S. Buenconsejo** (Honolulu)
Two contrasting cases of survival and resistance: buwa-buwa and tedem among the (Agusan) Manobo, Mindanao Island, Philippines

**Jennie Coleman** (Dunedin)
Dispelling the myth: the Highland piper as a symbol of Scots colonist identity in New Zealand

**Stephen L. Grauberger** (Honolulu)
The diatonic harp of the Philippines: conservation of an acculturated Hispanic tradition

15:00 Coffee Break

16:00-17:30 **Plenary Session/ Business Meeting**
Discussion: "The Future of the ICTM Group of Young Ethnomusicologists"
Election of Officers for 1993/94



# ANNOUNCEMENTS

## 31ST GENERAL ASSEMBLY OF THE ICTM

Members are herewith given notice, in accordance with Rule 7c, that the 31st Ordinary General Assembly of the International Council for Traditional Music shall be held on Saturday, June 19th, 1993, 4:30 p.m. at the Museum für Völkerkunde, Berlin, Germany.

**AGENDA:**

1. Apologies for Absence
2. President's Report
3. Minutes of the 30th General Assembly
4. Business Arising from the Minutes
5. Report of the Executive Board
6. Election of Officers and Members of the Board
7. Other Business (by leave).

Members in good standing for 1993 are entitled to participate in the General Assembly and to vote.

## ELECTION OF OFFICERS AND BOARD MEMBERS

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

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

President: Prof. Dr. Erich Stockmann (Germany)
Vice-presidents: Dr. Oskár Elschek (Slovakia)
Dr. Olive Lewin (Jamaica)

According to the changed Rule 8, in effect since 24 November 1992, not four but three Ordinary Members of the Executive Board shall retire at each Ordinary Meeting of the General Assembly, the order of retirement being by seniority of election. They shall be eligible for re-election only once (Rule 8c). The retiring Ordinary Members of the ICTM Executive Board are: Salwa El-Shawan Castelo-Branco (Portugal), Anthony Seeger (U.S.A.), and Krister Malm (Sweden) who is not eligible for re-election. In addition, a replacement for Ordinary Board Member Bálint Sárosi (Hungary), who resigned after the Hong Kong General Assembly 1991, had to be nominated. The following four members of the Council were nominated for election as Ordinary Members of the Executive Board, and have accepted their nomination:

Salwa El-Shawan Castelo-Branco (Portugal)
Anthony Seeger (USA)
David Hughes (England)
Shubha Chaudhuri (India).

Other nominations were not received by the Secretariat.

New York, NY
March 26, 1993

*Dieter Christensen*
Secretary General

## MEETING OF ICTM NATIONAL REPRESENTATIVES

At its meeting in 1990, the Executive Board assigned Dr. Lisbet Torp and Dr. Krister Malm to help develop a body of national representatives into a permanent deliberate organ of the Council. At the Hong Kong conference a special meeting of representatives of ICTM National Committees and Liaison Officers was held (see report in the October 1991 Bulletin, p. 20-23.

The second meeting of national representatives will take place during the Conference in Berlin on Thursday June 17th from 2:30 pm to 6 pm.

## NEW LIAISON OFFICER FOR BRAZIL

The Executive Board has appointed Professor Rafael José de Menezes Bastos to succeed Professor Dulce Martins Lamas as Liaison Officer for Brazil. Professor Martins Lamas, who had resigned as Liaison Officer in June 1992, died in January, 1993.

Professor Bastos, who organized the 1990 ICTM Colloquium on "Music, Knowledge, and Power: Crosscultural Processes in Music" in Florianópolis, teaches anthropology and ethnomusicology at the Universidade Federal de Santa Catarina, Florianópolis. His major research interests include music and society in the Brazilian Lowlands, questions of music and power, and popular and Western musics.

Currently, Professor Bastos is on leave from his university until August, 1993, for a post-doctoral fellowship at the anthropology department of MIT, Cambridge, USA.

## 1993 EDITION OF DIRECTORY OF TRADITIONAL MUSIC

The 1993 edition of the Directory of Traditional Music is now in preparation. No major changes in format are planned, except that we would like to include telephone and fax numbers, as well as e-mail addresses, where possible.

Please read your entry on the accompanying questionnaire carefully. Update information, for instance, if your interests have changed, you have completed old projects and begun new ones (only **current** projects should be listed), or if your address has changed.

IMPORTANT: The 1993 Directory will be mailed in December 1993 directly from our printer to PAID-UP MEMBERS FOR 1993. We shall print only a limited amount of copies. Late payers of dues can only be served as long as supply lasts.

## NEW BOARD FOR NORWEGIAN NATIONAL COMMITTEE

At the General Meeting of Norsk Folkemusikklag, February 13, 1993, the following were elected to represent the ICTM National Committee for Norway:

Ruth Anne Moen, President
Mary Barthelemy, Vice-President
Frode Nyvold, Editor
Gunnar Stubseid
Jarnfrid Kjøk.

The new address for the Norwegian National Committee:

c/o Norsk folkmusikklag
Rådet for folkemusikk og folkedans
N-7055 Dragvoll
Norway.



## UK NATIONAL COMMITTEE MEETINGS 1993-1994

The 1993 Annual Conference of the UK National Committee in the ICTM ("UK Chapter") will be held April 15-17, School of Music, Middlesex University, London, on the theme, "Music and Time". Belfast was selected as site for the 1994 annual meeting. The proposed themes relate to 'borrowing' and 'music syncretism'.

## LINDA FUJIE NAMED GUEST EDITOR FOR YEARBOOK 26, 1994

Dr. Linda K. Fujie, our Record Review Editor, has been appointed the Guest Editor for YEARBOOK FOR TRADITIONAL MUSIC, 26, 1994.

This volume will contain essays on themes of the 1993 ICTM Conference. Manuscripts should be submitted for consideration to

Dr. Linda K. Fujie
Meerscheidtstr. 7
DW-1000 Berlin 19
Germany

as early as possible, but in any case, by January 1, 1994. All submissions which address a theme of the 1993 conference will be considered, whether they were developed from a paper given at the conference or not. For details on manuscript preparation, please consult any recent *Yearbook*.

Dr. Fujie has also agreed to continue as the Record Review Editor. Please send manuscripts of essays and records/CD's/audio cassettes for review to her address above.

## REVIEWS OF BOOKS AND RECORDINGS IN THE YEARBOOK

The editors of the Yearbook would like to increase the coverage of books and recordings (LP records, cassettes, CD's) published **outside** North America and Western Europe.

Please write to the appropriate review editor about new publications that you would like to see reviewed in the Yearbook; if at all possible, arrange to have review copies sent to the review editors.

## NEW PUBLICATIONS OF AFFILIATED ICTM ORGANIZATIONS

### Study Group on Folk Musical Instruments

The 10th volume of *Studia instumentorum musicae popularis* has been published. See under Reports.

### German National Committee

*Berichte aus dem ICTM-Nationalkomitee Deutschland-I-Musik und Religion.* Bericht über die Tagung des Nationalkomitees der Bundesrepublik Deutschland im International Council for Traditional Music (UNESCO) am 17. und 18. September 1990 in Bamberg, hrsg. von Marianne Bröcker. Bamberg: Universitätsbibliothek Bamberg 1992. 131 pp. with cassette.

*Berichte aus dem ICTM-Nationalkomitee Deutschland-II-Freie Berichte - Probleme der Pflege und Aufführungspraxis traditioneller Musik.* Bericht über die Tagung des Nationalkomitees der Bundesrepublik Deutschland im International Council for Traditional Music (UNESCO) am 01. und 02. März 1991 und am 14. und 15. Februar 1992 in Berlin, hrsg. von Marianne Bröcker. Bamberg: Universitäts-bibliothek 1993. 128 pp. with music cassette. The series has the ISSN number 0943-4224.

Available at: Universitätsbibliothek Bamberg, Postfach 1549, D-8600 Bamberg, Germany. Price for each volume: DM18,00.

**UK National Committee**:

*British Journal of Ethnomusicology*. Editorial Board: John Baily, Carole Pegg, Richard Widdess. (Publ. by the) International Council for Traditional Music, UK Chapter. London: Centre of Music Studies, School of Oriental and African Studies. Vol. 1, 1992, with reviews, tables, and musical notation.

*Newsletter* (formerly Bulletin). (Susan Jackson, Laudan Nooshin, eds.) International Council for Traditional Music, UK Chapter.

*Directory of Members and their Interests*. February 1993. [11pp.]

## UNESCO/IMC NEWS

**IMC/UNESCO**: The next General Assembly of the International Music Council and International Symposium will take place in Alicante (Spain) September 22-26, 1993.

**ERG/IMC**: At the end of 1992, the European Regional Group General Meeting of the International Music Council took place in Lenzburg, Switzerland on invitation of the Swiss National Music Committee of the IMC. The group under the direction of Ursula Bally-Fahr adopted new guidelines and the name **European Music Council**. The meeting was attended by 19 member committees of the IMC.

[From letter to IMC membership by IMC President Eskil Hemberg. December 17, 1992.]

## NEWS FROM OTHER ORGANIZATIONS

**CIOFF**: The 24th World Congress of the Conseil International des Organisations de Festivals de Folklore et d'Arts Traditionels will be held in Dublin, Ireland, October 18-23, 1993. President Erich Stockmann will represent ICTM at this meeting. For information and the 1992 CIOFF Calendar of Festivals write to: Mr. Rolf Leander, Secretary General CIOFF, Badstugränd 4, S-842 00 Hudiksvall, Sweden.

The **Society for Ethnomusicology** will hold its 38th Annual Conference at the University of Mississippi, Oxford, MS. Contact: Program Chairman Chris Goertzen, Dept of Music, CB 3320, University of North Carolina, Chapel Hill, NC 27599, USA.

The **9th European Seminar in Ethnomusicology (ESEM)** is scheduled to be held in Barcelona, 10-15[?] September 1993. For information and/or correct dates write to: Mr. Antoni Anguela, President IX. ESEM à Barcelona 1993, Servei de Cultura Tradicional, Carrer Porta Ferissa, 1, E-08002 Barcelona, Spain. Fax: 034 3 3012241.

## CORRECTIONS

We apologize for the following incorrect listings in Bulletin, #81, October 1992:

The name of the new ICTM Liaison Officer for France (inside back cover) should have read: Tran Quang Hai.

Page 17: The correct authors/titles of two papers should have read: Rudolf M. Brandl (Göttingen): Inselgriechische Volksmusik und Instrumentalmusik im 19. und 20. Jahrhundert. Annette Erler (Göttingen): *Môta* - Kirchenglocken Schlagen auf Malta.

Also: ICTM member Yang Mu from Australia was incorrectly capitalized in the April 1992 Bulletin, p. 24. The correct listing should have read: YANG Mu.



# REPORTS

## ICTM STUDY GROUP ON FOLK MUSICAL INSTRUMENTS

The 30year old Study Group of the IFMC/ICTM, headed by its founder Erich Stockmann, proudly announces publication of the 10th volume of its series "**Studia instrumentorum musicae popularis**", edited by Erich Stockmann and published as *Musikmuseets skrifter* 24 (series editor Krister Malm) in Stockholm 1992 with the support of the Swedish Council for Research in the Humanities and Social Sciences. The richly illustrated 144 page volume contains papers of the 10th International Meeting of the ICTM Study Group in Lillehammer, Norway 1989 which are listed below:

Tellef Kvifte, Oslo: New Traditional Ensembles in Norway or: The Ensemble as a Perspective

Bjørn Aksdal, Dragvoll: Ensemble Playing in Norwegian Folk Music - a Historical Perspective

Hans-Hinrich Thedens, Hamburg: Spielfiguren und Resonanzsaitenanregung auf der Hardangergeige

Jan Ling, Göteborg: Groupa and Ransäterspôjker'a, Folk Music Ensembles in Transition. Appendix: George W. Kidenda, Kenya: Swedish Music in Värmland - through Foreign Ears and Eyes

Antti Koiranen, Tampere: Fiddlers' Organizations in Nordic Countries (from the Ensembles' Point of View)

Antti Koiranen, Tampere: Fiddlers' Ensembles in Finland - Interpretations of a Certain Melody

Ludwik Bielawski, Warszawa: Polish Instrumental Folk Ensembles

Ewa Dahlig, Warszawa: Folk Musical Ensembles in Central Poland and their Music

Piotr Dahlig, Warszawa: Instrumentalensembles in Westpolen

Bernard Garaj, Bratislava: Das Ensemble von Dudelsack und Geige in der Slowakei

Ivan Macák, Bratislava: The Complementarity of Musical Instruments in Instrumental Ensembles

Andreas Michel, Berlin: Zistern in der traditionellen Musik Sachsens und Thüringens

Birthe Trærup, København: Instrumentalmusik zu den Hochzeitsumzügen in Gora (Kosovo, Jugoslawien)

Rudolf Brandl, Göttingen: Die Struktur traditioneller Volksmusik-Ensembles in Griechenland

Ursula Reinhard, Berlin: Instrumentalensembles in der Türkei

Sverre Jensen, Oslo: Instrumental Ensembles in Medieval Spain - A Study based on Iconographic Sources

Marianne Bröcker, Bamberg: Gong- und Trommelensembles in einer chinesischen Provinz

Rembrandt F. Wolpert, Amsterdam: Zur Beibehaltung und Erweiterung 'wesentlicher Manieren' in rhythmisch variierten Lautenstimmen des japanischen *Gagaku*-ensembles

Bibliography of Studia instrumentorum musicae popularis I-X, 1967-1992. Available from Musikmuseet, Box 16326, S-103-26 Stockholm, Sweden.

## NATIONAL COMMITTEE: Germany

The annual meeting of the German National Committee was held February 12-13, 1993 in Cologne by invitation of Professor Robert Günther (Department of Musicology, University of Cologne). Papers on the proposed general theme, "Der Musiker in Traditionellen Gesellschaften - Herkunft, Ausbildung, Stellung" [The Musician in Traditional Societies - Background, Education, Social Position], were read by Gretel Schwörer-Kohl, Mainz ("Die Stellung des Musikers in der thailändischen Gesellschaft"), Gerd Grupe, Berlin ("'Gwenyambira': Zur Entwicklung der Stellung von Lamellophonspielern bei den Shona in Zimbabwe"), and Regine Allgayer-Kaufmann, Göttingen ("Mit 'hinterwäldlerischen und primitiven Musikern' in den Wahlkampf 1992: 'Bandas de Pífanos' in Nordostbrasilien").

Current research was presented by Manfred Bartmann, Gersfeld ("Untersuchungen zum Klangstil der andalusischen Saeta"), Andreas Michel, Berlin ("Musikinstrumentenentwicklung und Evolutionsgedanke"), and Ernst Kiel, Quedlinburg ("Die Volksmusik im Harz und im Harzvorlande - Ergebnis einer 20jährigen Forschungsarbeit").

The following day, a Round Table on "Ethnomusikologie in der Verantwortung: - Ziele, Möglichkeiten und Grenzen von Verbreitung, Wirkung and Anwendung ethnomusikologischer Forschung" [Ethnomusicology and Responsibility - Goals, Possibilities, and Limitations of Propagation, Effect, and Application of Ethnomusicological Research] concluded the scientific program. It was chaired by Robert Günther.

Members and guests included musicians and composers (Junko Ueda, Japan, Makoto Shinohara, Japan, Rabih Abou-Khalîl, Lebanon); an editor of ethnomusicological and ethnological publications (Margot Lieth-Philipp); a music historian (Christoph-Hellmut Mahling); a university professor for music education (Helmut Schaffrath); ethnomusicologists from divers backgrounds and in various positions (Manfred Bartmann, Gersfeld; Max-Peter Baumann, International Institute for Traditional Music, Berlin; Jan Reichow, Westdeutscher Rundfunk, Cologne; Artur Simon, Musikethnologische Abteilung, Völkerkundemuseum, Berlin; Marianne Bröcker, Volksmusik, Universität Bamberg); and students of ethnomusicology (Kyô-Chul Chung, South Korea/Cologne; Oliver Seipt, Cologne).

Thanks to the efforts of Robert Günther, the members of the National Committee participated in, and enjoyed, a concert of Japanese music which was supported by Japanisches Kulturinstitut, and Westdeutscher Rundfunk, both Cologne. The performers, Junko Ueda (voice and *satsumabiwa*), and Mikito Gotô (*koto*) presented a program of ritual Buddhist recitations, songs and instrumental music.

At the General Assembly, President Marianne Bröcker presented the first publications of the German National Committee: volume one with papers from the Bamberg meeting 1990, volume two containing reports from the two Berlin meetings 1991 and 1992. The third volume with papers from this meeting, is planned for 1993. Membership in the German National Committee is steadily increasing. The next meeting will be held the first weekend of February 1994.

Marianne Bröcker

## NATIONAL COMMITTEE: Italy

A conference devoted to "The Anthropology of Music in Mediterranean Cultures" took place at the Levi Foundation in Venice (Italy) on September 10-12, 1992. The conference was organized by the Levi Foundation, a research institution well known in Italy thanks to its accomplishments in musical studies, in co-operation with the ICTM National Committee for Italy. An international gathering of scholars met in Venice to discuss theoretical and methodological questions concerning the anthropological approach to music in oral and written traditions with specific contributions concerning some Mediterranean cultures.

The conference was opened by Bruno Nettl's and Anthony Seeger's lectures, which offered an extremely rich overview of the general issues concerning the anthropology of music. John Davis's lecture was an important contribution to the discussion of the Mediterranean as an anthropological area. Many papers dealt with specific problems concerning the study of Mediterranean musical cultures by offering different methodological approaches and touching off a rich set of questions. Particular attention was paid to Italian studies, either concerning historical contributions of Italian scholars to an anthropological approach to music, or dealing with methodological questions. Concluding the conference, a group of renowned scholars in musicology, ethnomusicology and anthropology participated in a round table concerning the relationship between historical and anthropological research in music. The papers are listed below:

Bruno Nettl (University of Urbana, USA): The Music of Anthropology and the Anthropology of Music: a North American Perspective

Anthony Seeger (Smithsonian Institution, USA): The Anthropology of Music

John Davis (University of Oxford, GB): Models of the Mediterranean

Philip Bohlman (University of Chicago, USA): The Rediscovery of the Mediterranean in Jewish Music: The Discourse of the Other in the Ethnomusicology of Europe

Martin Stokes (University of Belfast, GB): Media, Migrants and Identity: The Kemençe and Black Sea Music in Istambul

Marcello Sorce Keller (Conservatorio di Milano, Italy): Popular Music as a Reflection of Culture Contacts Across the Mediterranean. A case for Reconsidering the Current Definition of Culture

Izza Genini (Paris, France): Anthropologie visive de la tradition musicale du Maroc

Joaquina Labajo Valdes (Madrid, Spain): Il concetto di folklore nella costruzione del nazionalismo spagnolo

Francesco Giannattasio (Università della Basilicata, Italy): L'incontro fra Ernesto De Martino e Diego Carpitella come prefigurazione italiana di una antropologia della musica

Renato Morelli (RAI di Trento, Italy): 'Su Concordu': Antropologia visiva e canto liturgico popolare a Santulussurgiu

Dina Staro (Civica Scuola di Teatro di Milano, Italy): Etnocoreologia e antropologia: l'esperienza italiana

Nico Staiti (Università di Bologna, Italy): Tempo della musica e tempo delle immagini. Raffigurazioni della musica e tradizione orale

Tullia Magrini (Università di Bologna, Italy): Prospettive antropologiche nell'analisi delle musiche del Mediterraneo

Round Table

Anthropology of Music and Historical Research. Chairman: Franco Alberto Gallo (Università di Bologna, Italy).

Participants: Iain Fenlon (University of Cambridge, GB), Roberto Leydi (Università di Bologna, Italy), Francois Lissarrague (CNRS, Paris, France), Antonio Serravezza (Università di Viterbo, Italy)

Welcome additions to the conference were provided by a trip to Armenians' Island in the lagoon of Venice with a concert of liturgical songs offered by its community of Armenian monks, and an evening devoted to the projection of films concerning the general theme of the meeting.

The wonderful atmosphere of Venice and the generous hospitality of the Levi Foundation provided an ideal setting for the conference and favoured the active participation of scholars, who made very important contributions and rendered this conference an occasion for fruitful scientific exchanges.

The organizers of the conference are deeply grateful to the Levi Foundation for its generous support and to all colleagues who took part in the conference for their participation and scientific contribution.

Tullia Magrini

**NATIONAL COMMITTEE: Japan**

1. The Third Annual (1991) Koizumi Fumio Prize for Ethnomusicology was awarded jointly to Inobe Kiyoshi, professor at Osaka College of Music, and to José Maceda, professor emeritus at the University of the Philippines. Professor Inobe's award is for his contribution to the study of *jôruri* (music of Japanese puppet theater) a well as for leadership of team research. Professor Maceda's award is for his pioneering research in Southeast Asian musics and his enduring efforts to introduce the characteristics of this musical area to the world.

The Koizumi Fumio Prize for Ethnomusicology is an annual award granted by The Koizumi Fumio Memorial Foundation for Ethnomusicology Charitable Trust. This trust was established in 1989 by Koizumi Mieko, widow of the late Professor Koizumi Fumio (1927-83), to commemorate her husband's lifelong devotion to ethnomusicology and to honor individuals and organizations who have made significant contributions to this field. The amount of the prize money is one million yen. Past prize winners include John Blacking, Togi Suenobu, the Ethnomusicological Research Group of Tokyo National University of Fine Arts and Music, and the Organological Archives at Kunitachi College of Music.

2. The Tanabe Hisao Prize Committee of the Tôyô Ongaku Gakkai (Society for Research in Asiatic Music) awarded the 1991 Tanabe Hisao Prize to Yokomichi Mario, and his colleagues (Gamo Satoaki, Gamo Mitsuko, Hata Akira, Matsumoto Yasushi, and Nishino Haruo), joint authors of *Nô no hayashi-goto* ("Instrumental Music of the Nô Theater"). This work systematically organizes and explains complicated aspects of music for the *nô* theater, offering a frame of reference for future research.

The Tanabe Hisao Prize was established in 1984 by the Tôyô Ongaku Gakkai. The fund was donated to the society by Tanabe Hideo, a councilor of the society and the son of Professor Tanabe Hisao (1883-1984), after his father's death, in order to commemorate his father, who founded the society in 1936 and served more than a quarter century as its president.

The Tanabe Hisao Prize is awarded annually to a member of the society in order to celebrate a scholarly contribution to the field. The committee deliberates on and selects an individual or group that published the most significant study during the previous year. The amount of the prize money is two hundred thousand yen. Past awardees of the Tanabe Hisao Prize include Gamo Mitsuko, Sato Michiko, Kobayashi Seki, Makino Eizô, Hirano Kenji, Takeuchi Michitaka.

3. The report of "SIMS 1990 Osaka" (the Fourth Symposium of the International Musicological Society) was published in 1991 under the title *Tradition and its Future in Music*. This report of 695 pages (edited by Tokumaru Yosihiko, Ohmiya Makoto, Kanazawa Masataka, Yamaguti Osamu, Tukitani Tuneko, Takamatsu Akiko, and Shimosako Mari) is available from Mita Press (Ochanomizu Center Bldg. 8F, 2-12, Hongô 3-chôme, Bunkyô-ku, Tokyo 113, Japan. Fax: 30-3818-1016), at 10,000 yen or US$71.00 plus postage.

4. An album of 80 compact discs entitled *Chikyû no ongaku* (Music of the Earth) has just been published by Victor Company of Japan and Victor Musical Industries, Inc., Tokyo, Japan. The album contains sound recordings of various parts of the world made by 44 fieldworkers. The collection was edited under the supervision of Fujii Tomoaki in collaboration with the National Museum of Ethnology (Osaka) and Smithsonian Institution (Folkways Records). It costs 308,000 yen and is available from Dôhôsha Shuppan, Ltd., 2 Kagitachô, Chûdôji, Shimogyô-ku, Kyoto 600, Japan.

June 1992 Tsuge Gen'ichi

[Japanese family names are listed first, given names last.]

**LIAISON OFFICER: Egypt**

The Ministry of Culture in Egypt celebrated the Silver Jubilee of the Group for Traditional Arab Music by calling for an international conference on Arabic music that was held at the National Cultural Centre (Opera House) in Cairo from 23-28 November 1992.

The occasion rejoiced me so much, and I felt a great honour, as I managed to establish this group in December 1967 to fulfill the noble aim of reviving the heritage of traditional Arabic music in Egypt. During 25 years, this group managed to propagate and disseminate the authentic traditional songs that were transmitted orally from one generation to another since the beginning of the last century. The group was virtually a turning point in the long history of Arabic music in Egypt, thence its silver-jubilee was gorgeous. Scholars of rare ability participated from all Arab countries - except Iraq - as well as some competent scholars from the USA and Europe. The conference was sponsored by the director of the Opera House who stipulated that the papers submitted by participants would cover any of the following subjects related to the Music Group:

1. Comparative study of rhythms, modes in all Arab countries
2. Unification of Arabic musical terminology of rhythms and modes, and comparing them to those of international music
3. Envision of Arabic music in the future
4. The role of Arabic music groups in reviving the musical heritage, and the most convenient style to perform Arabic music
5. Verifying those manuscripts not manipulated by scholars and competent specialists in Arabic music
6. Unification of musical signs used in notating Arabic music in Arab countries.

The following committees were formed to discuss previously submitted papers:

1. Committee on rhythm and modes
2. on Arabic music scales
3. on musical education and culture
4. on musical groups and musical instruments.

During four days of fervent sessions, the committees managed to issue fruitful recommendations after studying the recommendations of the previous four international conferences, the first of which had been the Arabic conference of 1932, held in Cairo. Amongst the important recommendations of the 1992 conference are the following:

1. Collecting Arab music dialects of modes and rhythms under the supervision of competent scholars, aiming at the assimilation of different dialects practiced in all Arab countries

2. Enhancing the musical lessons in general education to teach theory, modes, rhythms, forms, composers etc. of traditional Arabic music

3. Create a technical committee to study the distances of the Arabic scale comprising the quarter tone

4. Studying the best means to preserve folk music in all Arab countries and, after accurate recordings, information and possible notation, to exchange those between Arab countries to consolidate Arab entity

5. The usage of new musical instruments in the traditional music groups on condition that these instruments can play efficiently the songs etc. composed with quarter tones

6. Improving the manufacturing of the Arabic *nay* (flute) so as to enable the improved instrument to play the different modes of Arabic music and to replace the several pieces of the *nay* that are recently used by *nay* players

7. Ensure that musical traditional groups in Arab countries play precisely the units of heritage from authentic resources like accurate scores

8. Paying great attention to verifying the old musical dramas which contain precious arias, monologues, dialogues, collective singing, recitatives etc.

9. New works of modern composers should pertain and be inspired by our musical heritage

10. All persons who introduce TV or radio programmes should get a satisfactory musical course in musicology

11. Encouraging solo singing during the recording of traditional works

12. Certain detailed programmes in TV and radio to be dedicated to explaining, analyzing and performing Arabic conventional music.

A committee of competent scholars is formed to follow up these recommendations to ensure their execution.

Ahmed Shafic Abu-Oaf

**THE PHILIPPINES: Liaison Officer**

From our Liaison Officer, Professor José Maceda, we received the news report below written by Professor **Ramon Santos** of the University of The Philippines. Professor Santos is active not only as a composer but also as a researcher and organizer of conferences which bring together local and regional scholars and musicians.



**Notes on Ethnomusicology in the Philippines**

In the Philippines, the pursuit of ethnomusicology somewhat differs from its practice in most western societies, where the study of music in the context of culture is often characterized by scientific objectivity and detachment. Although modern awareness of the importance of native musical traditions was initially sparked by the pioneering work of such scholars as Harold Conklin and José Maceda, the conscious regard for music in oral traditions by contemporary Philippine society has become integrated in a number of practical activities. Rather than viewing musics as fossilized objects to be preserved and stored in archives and museums for purely laboratory analysis or display, many latter-day Filipino researchers and educators perceive these musics as part of the dynamics of contemporary life. Thus, while ethnomusicology remains a serious academic discipline in select music schools and anthropology departments (e.g., the University of the Philippines, Silliman University, Xavier University, etc.), it has spawned situations where theory, application, innovation and evolution are melded together through practical activities in the broad spectrum of the Filipino music community.

Among the serious music composers, the philosophical and aesthetic parameters of native Filipino music in the Southeast Asian context continue to be expressed in the most recent works of José Maceda (*Dissemination* [1991] and *Distemperament* [1992], Ramon Santos (*Time-Space* [1990]) and Francisco Feliciano (*Voices and Images* [1992]).

Institutions have also formulated programs dealing with the study, preservations and adaptation of native musics. The Music Competitions for Young Artists Foundation (NAMCYA), which promotes young musicians through competitions and festivals, recently sponsored a conference-forum (November 26-28, 1992) on traditional processes of oral transmission of non-western musics for children. With a number of experts explaining the teaching and/or learning of representative musics from Indonesia, Japan, Taiwan, Malaya, Thailand, and the Philippines' (Maranao, Kalinga, Kabihug, Subanen, Tagalog, and Yakan communities), the conference was partly intended to influence the programs and curricula of the Philippine school system in the teaching of world musics. The NAMCYA conducts annual competitions, festivals and workshops on all types of Philippine music and draws its thousands of participants from schools all over the country. It should be noted that many school teachers in the rural and highland areas are native music artists who have started to train their pupils in the regional arts, complementing such western-oriented activities as choral singing, rondalla (plucked strings ensemble) and band performance.

The Asian Institute for Liturgy and Music (AILM) has an intensive program of indigenising the music of the Christian liturgy in Asia. It consists of conservative-type education tailored to Asian students in the study of western and non-western musics (choral conducting, composition, piano, gamelan, kulintang, ethnomusicology, etc.) and an artist-in-residence program for outstanding Asian artists and/or specialists in Asian arts, all of whom also serve in the faculty. In a recent experimental production, *Panata no Bayan* (February 1993), the faculty and students, in collaboration with the Philippine Educational Theater Association (PETA) and Kalinga artist-consultants, created a native opera whose music was adapted from Kalinga vocal repertoire and rendered in the traditional singing style. Headed by its founding director, Francisco Feliciano, who is a leading composer and conductor, the AILM has produced and published a substantial number of compositions based on Asian musical

idioms, which address not only religious themes but also political and ecological issues, as well.

The study of native musics not only through collection and analysis but also through proficiency in performance has been taken up by some individuals. Starting in the 1950s, singer-ethnomusicologist Priscilla Magdamo-Abrams specialized in the vocal styles of the Visayan and Mindanao highland groups. More recently, Elena Rivera-Mirano pursued a similar approach in learning the music of the rural Tagalog in Batangas Province.

The influence of native musics is also very evident in the musical repertoires of various performing ensembles. A group called *Musika-Asya*, headed by Felicidad Prudente and Kristina Benitez, stylize the traditional kulintang ensemble by making compositions based on Maguindanao rhythmic modes.

A more spontaneous adaptation of ethnic music elements characterizes the original compositions of Joey Ayala and *Bagong Lumad* (New Native), a semi-pop music group. Their songs are heavily influenced by the structural elements of Mindanao highland musics whose instruments also provide an added sonic dimension to their unorthodox song repertoire. Another semi-pop group is the *KoNTempoRAryong GAmelang PIlipino* (Contemporary Philippine Gamelan) headed by UP Humanities Professor Pedro Abraham. The ensemble is a hybrid collection of instruments from different Philippine ethnic groups as well as other cultures of Asia, while the music is realized by mixing different musical styles ranging from Latin-American beats to native Filipino tune formulas.

Two large-scale publication projects are in preparation: A multi-volume *Encyclopedia of Philippine Arts* containing major entries on Philippine music from both historical and ethnological perspectives is being undertaken by the Cultural Center of the Philippines with its artistic director Nicanor Tiongson as editor. The National Research Council of the Philippines, on the other hand, is set to issue a *Compendium on the Musical Arts in the Philippines*, which is being edited by Corazon Dioquino.

Viewed collectively, these different developments in the Philippine cultural landscape are an ethnomusicological phenomenon in itself. The lines that traditionally divide scholarship, practice, and the actual assimilation of the musics and their values into the mainstream of life in both urban and rural societies become less and less clear, creating an impression of one evolving process of Filipino music culture.

Ramon Santos

**LIAISON OFFICER: Vietnam**

**Report on the Situation of Vietnamese Traditional Music 1990-1991**

Prior to 1990, a wrong conception of "modernized" national music was prevailing in Vietnam, according to which musical productions from developed European and American countries should be taken into account to ensure a "modernization". An important place amongst those productions was occupied by Pop and Rock, the extollers of which always proved to be "knowledgeable" and "fashionable". Although this tendency was not advocated by the State, it was a practice with us over a rather long period.

Traditional music was "modernized" by its being "reshaped" along technical norms, and a musical thinking mode was adopted from European classical music. For instance, every instrumental solo acquired an A-B-A structure, in which the theme was



constituted by A, while the developed theme B was accompanied with a cadenza, and the reappearing A added a coda at the end of the composition. Most disagreeable was the cadenza where many people, through their instruments, attempted a naturalistic imitation of the singing bird, crowing cock, barking dog, tidal waves, blowing wind, babbling brook... Composers and interpreters of these ABA pieces took pride in their enhancement of the value of national instruments, since the latter may replace a symphony orchestra in interpreting a concerto! Accompaniments for instrumental solos were also europeanized, adapting to the orchestra organization and the orchestration after the "group" manner of a symphony orchestra, while the harmonization conformed to a functional succession of T-S-D-T. As a result, the score performed with Vietnamese national instruments was perceived by the audience as a crude "copy" of a certain European classical composition. This so-called "reshaping" has seriously damaged every principle of Vietnamese traditional music.

For example, there is in each Vietnamese traditional instrumental solo a component sounding like a cadenza where instrumentalists demonstrate their virtuosity. However, Vietnamese traditional aesthetics want this component to be placed at the beginning of the composition and be called prelude or, for more modesty, a part of a musical work that helps musicians to "tune their instruments". The main part is heard only after this "prelude". During the "prelude" musicians base themselves on the leitmotiv (that has not appeared yet) to perform impromptu with subtle skills, proving thus their proficiency. According to an age-long conception, the "prelude" placed at the beginning of a composition manifests a modest attitude of musicians, as it is never so highly valued as the composition's development that is found in the logic of the work, although it does not assume a cadenza function.

In Vietnamese traditional music, musical bands are organized in associating different timbres determined by the material used to make instruments. Eight kinds of material are in use: stone, metal, terra-cotta, silk, bamboo, gourd, wood, and leather. Unlike for the symphony orchestra, the basis of orchestration is "polymelody", certainly not harmony and polyphony. Moreover, each timbre is given by only one instrument, not by a group of similar ones, so there are no instruments that, although being of the same group, are classified into high-pitched, and medium-pitched ones like those constituting a symphony orchestra.

In the 1990s, people in general, musicologists and composers in particular, and officials working in the cultural field are all aware of the fact that an evolution of society along the line of industrialization and urbanization may not occur with detriment to the cultural identity of the nation. Apart from that, suggestions by [UNESCO's] *World Cultural Decade for Development* also helped Vietnam to seize the global importance of preserving the national idiosyncrasy. That is why the years 1990 and 1991 have seen in Vietnam a movement for the "Return to the source". Folkloric activities that formerly were considered to be backward and outdated, are now revived in every village throughout the country. This revival leads everywhere to several vehement activities in the domain of national culture in general, and national music in particular. Those activities may be summed up:

1. From 1990 onwards, a National Festival of Ethnic Culture is organized in May and September in Hanoi and Hochiminh City, during which people may enjoy and perform their traditional music. At such a festival organized in Hanoi, September 1990, twenty-seven folkloric ensembles were present. Items performed there have been selected in each district and provincial festivals. In December 1990, the *VIIIth*

*Asian Rostrum for Traditional Music* has been convened in Hochiminh City.

2. The Association of Vietnamese Folklorists, co-working with the Department for Music and Dance (under the Ministry of Culture, Information, and Sports) has organized several specialized festivals such as the "Festival of National Traditional Instruments" in March 1990; the "Festival of Lullabies" in September 1991 in Hochiminh City; the "Festival of Music Bands for Traditional Theatre" in March 1992 in Danang; the "Festival of Traditional Music Performed by Students" in October 1991 in Hanoi; the "Festival of Folk Songs Performed by Teenagers" in April 1992 in Hue etc.

3. In areas that are the cradles of national music, singing contests have been organized for people of all ages. For example, QUANHO (a genre of folk-song) contests are organized in BACNINH at each Spring-time, especially the QUANHO competition of higher degree, consisting in a repertoire that is defined in conformity to traditional norms. The jury is chosen among villagers. However, the prize is not given to the contest winner, but to the senior artist who has sponsored the winner. This prize bestowal has become a long-established practice whereby local people show their respect to those artists who have contributed to the formation of younger generations. It also enables contestants to understand that their success in the competition derives from their teacher's efforts.

4. The generalization of national music has made some headway. One third of the musical education programme for secondary schools is represented by Vietnamese folk music. A Department of Traditional Music is set up in the conservatoires of Hanoi and Hochiminh City and each provincial middle school of music. Clubs of national music exist at several provincial and district Cultural Houses, where people may learn to play national instruments and to sing folk songs.

5. In 1991, the Association of Vietnamese Musicologists and Composers and the Association of Vietnamese Folklorists have organized a contest for solo and concert compositions to be played by national instruments. Prizes have been awarded to the ten best creations.

6. A one-hour programme of traditional music may be enjoyed every day through the FM broadcasting system of "The Voice of Vietnam", and the audience may listen to a weekly lecture of 30 minutes of this music through the AM system of the same broadcasting station.

7. Some studies on traditional music are near completion. Mention may be made of the "Outline of the History of Vietnamese Music" by Associate Prof. Hguyen Thuy Loan; the "Instrumentation for Vietnamese National Instruments" by Prof. Dr. Tô Ngoc Thanh; the "Encyclopeadia of Vietnamese Music" by Prof. Dr. Tô Ngoc Thanh and Prof. Trong Bang, in cooperation with Assoc. Profs Nguyen Xinh and Ngo Hoang Duong; the "History of Vietnamese Music from its Origins" by Assoc. Profs Nguyen Xinh, Nguyen Thuy Loan and Dr. Tô Ngoc Thanh. Some doctoral theses also deal with traditional music, one of which deserves special attention: "Treatise on the System of Vietnamese Sounds, Music and Musical Modalities" by Vu Nhat Thang, lecturer at Hanoi Conservatoire.

Hanoi, May 15th 1992 — Tô Ngoc Thanh



# ICTM MEETING CALENDAR

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|---|---|
| 1993<br>12-16 April<br>Istanbul<br>Turkey | Study Group on Music Archaeology<br>International Colloqium<br>Theme: "Musikarchaologie und das Weiterleben Musikalischer Traditionen in der Turkei"<br>Local Organization: Matthias Strauss |
| 1993<br>3-9 June<br>Romania | Study Group on Ehnochoreology<br>Subgroup: Methods for Fieldwork<br>Secretary: Anca Giurchescu |
| 1993<br>14-15 June<br>Berlin<br>Germany | Study Group on Music and Gender<br>Local Organization: Susanne Ziegler |
| 1993<br>14-15 June<br>Berlin<br>Germany | ICTM Group of Young Ethnomusicologists<br>Themes: "Ethics in Ethnomuscicology;" "'Redrawing the Line' - New Nations, New Nationalism and the Role of Musicological Research;" "Anthropological Theory in Ethnomusicology: Alien or Ally?" "'Passing the Torch' - Ethnomusicologists between Generations of Scholars"<br>Program Chair: Kai Fikentscher<br>Local Organization: Dietmar Elflein |
| **1993**<br>**16-22 June**<br>**Berlin**<br>**Germany** | **32nd World Conference of the ICTM**<br>Themes:<br>1. Ethnomusicology and Society Today: Power Structures, Environments, Technologies<br>2. Ethnomusicology At Home<br>3. Music and Dance in a Changing Europe<br>4. Other Current Research<br>Program Chair: Krister Malm<br>Local Organization: Max Peter Baumann<br><br>Meetings to be held during the Conference:<br>STG's: Joint Meeting of Computer/Analysis<br>Iconography<br>Ethnochoreology<br>Music Archaeology<br>ICTM National Representatives |

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|---|---|
| 1993<br>24-25 June<br>Berlin<br>Germany | Study Group on Oceania<br>Theme: "Historical Sources of Pacific Islands Music"<br>Local Organization: Artur Simon |
| 1993<br>13-19 August<br>Yerewan<br>Armenia | Study Group on Ethnochoreology<br>Subgroup: Dance Iconography<br>Secretary: William C. Reynolds |
| 1993<br>23-29 August<br>Istanbul<br>Turkey | Study Group on Ethnochoreology<br>Subgroup: Structural Analysis<br>Secretary: William C. Reynolds |
| 1993<br>October<br>al-Badia<br>Algeria | Study Group on Music of the Arab World<br>2nd Meeting<br>Theme: "Bedouin Music in the Arab World"<br>Local Organization: Abdelhamid Benmoussa |
| 1994<br>September<br>Vienna<br>Austria | Study Group on Analysis and Systematisation<br>Local Organization: Rudolf Pietsch, Emil Lubej |
| 1995<br>Amsterdam<br>Netherlands | Study Group on Folk Musical Instruments<br>Local Organization: Rembrandt Wolpert |



# ICTM LIST OF PUBLICATIONS

## PUBLICATIONS AVAILABLE FROM THE ICTM SECRETARIAT

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| JOURNAL OF THE INTERNATIONAL FOLK MUSIC COUNCIL 1, 1949 - 20, 1968 and Indices (available only through Swets & Zeitlinger, Heereweg 347b, 2160 SZ Lisse The Netherlands | | |
| YEARBOOK 1, 1969 - up to last year's volume, @ | US$ | 15.00 |
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| ICTM DIRECTORY OF TRADITIONAL MUSIC, current ed., New York | | 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 |
| Complete Set | | 45.00 |
| A SELECT BIBLIOGRAPHY OF EUROPEAN FOLK MUSIC Karel Vetterl, ed. Prague 1966, VII, 144 pp. | | 8.00 |
| THE COLLECTING OF FOLK MUSIC AND OTHER ETHNOMUSICOLOGICAL MATERIAL. A Manual for Field Workers, Maud Karpeles, ed. London 1958, 40 pp. | | 3.00 |

## SELECTED PUBLICATIONS OF ICTM AFFILIATED GROUPS/EVENTS

(Please order from the indicated address in parenthesis)

### Colloquia

**7th ICTM Colloquium Kingston, 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.
(Jamaica Institute of Folk Culture, 8 Waterloo Road, P.O.Box 645, Kingston 10, Jamaica W.I.)

**8th ICTM Colloquium Townsville, Australia 1988**

*Music and Dance of Aboriginal Australia and the South Pacific. The Effects of Documentation on the Living Tradition.* Alice Marshall Moyle, Ed. Sydney: Univ. of Sydney 1992. (Oceania Monograph 41.) IV, 286 pp., with illustr., maps, musical notation.
(Oceania Publications, 116 Darlington Rd., Univ. of Sydney, N.S.W. 2006.)

### Study Groups

**STG on Folk Musical Instruments**

*Studia instrumentorum musicae popularis*, ed. Erich Stockmann. Stockholm. 1, 1969 ff. (Musikmuseets skrifter.)
(Musikmuseet, Statens Musiksamlingar, Box 16326, S-103 26 Stockholm, Sweden.)

**STG on Analysis and Systematisation of Folk Music**

*Rhythmic und Metrum in Traditionellen Kulturen.* Oskar Elschek (Ed.). Bratislava: VEDA Verl. d. Slowakischen Akademie d. Wissenschaften 1990. (Musicologica Slovaca.) 294 p. ISBN 80-224-0067-X.

*Probleme der Voksmusikforschung*. Freiburg: Deutsches Volksliedarchiv 1990.

**STG on Oceania**

*Circular* (xerox), ed. Barbara Smith.
(Barbara Smith, Music Dept., University of Hawaii, 2411 Dole St., Honolulu, HI 96822, USA.)

*"Chinese and Their Music in the Pacific: Five Exploratory Reports from a Panel"*, foreword Barbara Smith. *ACMR Newsletter*, 5,2, 1992:17-38.
(Ying-fai Tsui, ACMR, c/o Music Dept, University of Pittsburgh, Pittsburgh, PA 15260, USA.)

**STG on Music Archaeology**

*Second Conference...*Volume 1: *General Studies*. Volume 2: *The Bronze Lurs*. Ed. Cajsa Lund. Publications iss. by the R. Swedish Academy of Music, no. 53. Stockholm 1986-87.
(R. Swedish Academy of Music, Blasieholmstorg 8, S-111 48 Stockholm.)

*The Archaeology of Early Music Cultures. Third International Meeting of the ICTM Study Group on Music Archaeology.* Edited by Ellen Hickmann and David W. Hughes. Bonn: Verlag f. Systematische Musikwissenschaft (1988). (Orpheus Bd 51.) XII, 353 pp., with illustrations.
(Verlag f. Systematische Musikwissenschaft, Viktoriastr. 25, W-5300 Bonn 2, Germany.)

*Archaeologia musicalis*, ed. Catherine Homo. Celle. Jg 1, H. 1, 1987.
(Moeck Verlag, Postf. 143, D-3100 Celle, Germany.)

**STG on Ethnochoreology**

*ICTM Dance Newsletter for Research in Traditional Dance*, ed. William C. Reynolds. Copenhagen. No 1, 1987 ff. (Xerox.)
(W. C. Reynolds, Bindeballevej 129, DK-6040 Egtved, Denmark.)

*Analyse und Klassifikation von Volkstänzen.* Ed. by Grazyna Dabrowska and Kurt Petermann. Krakow 1989.
(Poslie Wydawnictwo Muzyczne, al. Krasinskiego 11a, Krakow, Poland.)

*The Dance Event: A Complex Cultural Phenomenon*. Comp. by Lisbet Torp. Copenhagen 1989.
(Lisbet Torp, Kaersangervej 23, DK-2400 Copenhagen, Denmark.)

*Dance Research: Published or Publicly Presented by Members of the Study Group on Ethnochoreology.* Ed. by Elsie Dunin. 2nd ed. Los Angeles: Univ. of California 1991.
(Elsie Dunin: Dept of Dance, Dance Bldg 124, UCLA, Los Angeles, CA 90024, USA.)

**STG on Computer Aided Research**

*INFO* Newsletter (electronic and xerox). Ed. by Helmut Schaffrath.
(H. Schaffrath, Universität-Gesamthochschule Essen, Fachb. 4-Musik, Henri-Dunant-Str.65, D-4300 Essen, FRG. e-mail: JMP100@DE0HRZ1A.BITNET. In the US please order from Kathryn Vaughn, Media Lab, Music Cognition Group, MIT, Cambridge, MA 02139.)

**STG on Music and Gender**

*Music, Gender and Culture.* Guest Editors: Marcia Herndon and Susanne Ziegler. International Council for Traditional Music - ICTM Study Group on Music and Gender. Wilhelmshaven: Florian Noetzel Verlag (1990). (Intercultural Music Studies 1.) 307 pp., with bibliography, index and illustrations.
(US & Canada from: C.F. Peters Corp., 373 Park Ave South, New York, NY 10016. US$38.00.)

**STG on Maqam**

*Maqam-Raga-Zeilenmelodik. Konzeptionen & Prinzipien der Musikproduktion. Materialien der 1. Arbeitstagung der Study Group "maqam" beim International Council for Traditional Music vom 28. Juni bis zum 2. Juli 1988 in Berlin.* Hrsg. von Jürgen Elsner. Berlin: Nationalkomitee DDR des ICTM in Verb. mit dem Sekretariat Internationale Nichtstaatliche Musikorganisationen 1989. 344 pp.
(ICTM Secretariat, New York. US$5.00.)

**National Committees**

**Germany** (please see also this Bulletin, pp. 19/20)

*Beiträge zur Traditionellen Musik. Bericht über die Tagung des Nationalkomitees der DDR im ICTM in Neustrelitz, 27.-29. September 1989.* Hrsg. von Andreas Michel u. Jürgen Elsner. Berlin:Humboldt-Universität Berlin 1990. 156 pp.
(ICTM Secretariat, New York. US$5.00)

**UK Chapter** (please see also this Bulletin, p. 20)

*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.
(Membership Secretary ICTM (UK), Centre of Music Studies, SOAS, Thornhaugh St., London WC1H 0XG, England.)



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