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With
Second Notice

CONFERENCE CANBERRA 1995

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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OBITUARY

It is with deep regret that we record the deaths of

Graham George 1912-1993

Professor Graham George, composer, music theoretician and church musician, saved the Council in a grave crisis by providing, in 1969, a home for the Secretariat at the Queen's University of Kingston, Ontario, Canada, when the Council's agreement with the Dansk Folkemindesamling in Copenhagen expired. He served the Council as Hon. Executive Secretary from 1969 until 1980, assisted by his wife Tjot who had made the welfare of the Council her own cause. The Council owes the Georges a great debt of gratitude.

Graham George died, predeceased by his wife, on December 9, 1993, in Kingston, Ontario.

Aloys Fleischmann -1993

A long-standing member of the Council, Professor Aloys Fleischmann of the Irish Republic died on 21 July, 1992. His *magnum opus*, *Sources of Irish Traditional Music*, is scheduled for publication by Garland.

SECOND NOTICE

THIRTY-THIRD WORLD CONFERENCE OF THE ICTM CANBERRA, AUSTRALIA, 5-11 JANUARY 1995

The International Council for Traditional Music invites you to its 33rd World Conference which will be held from 5 to 11 January 1995 in Canberra, Australia, by invitation of the Musicological Society of Australia (MSA).

CONFERENCE ORGANISERS

ORGANISING COMMITTEE

The Organising Committee is responsible for carrying out the conference in coordination with the other committees:

Chair:

Dr Stephen Wild
(Australian Institute of Aboriginal and Torres Strait Islander Studies)

Members:

Ms Robyn Holmes, Mr. Peter Campbell, Dr. Hazel Hall
(Canberra School of Music, Australian National University)
Ms Grace Koch
(Australian Institute of Aboriginal and Torres Strait Islander Studies)

CULTURAL INSTITUTIONS COMMITTEE

The Cultural Institutions Committee is responsible for organising performances and exhibitions associated with the conference:

Ms Jane Barney (Canberra School of Art, Australian National University)
Dr Jeff Brownrigg (National Film and Sound Archive)
Dr Hazel Hall (Canberra School of Music, Australian National University)
Dr David Headon (Centre for Australian Cultural Studies)
Ms Robyn Holmes (Canberra School of Music, Australian National Univ.)
Mr Graham McDonald (Australian Folk Trust)
Ms Glenys McIver (Australian Institute of Aboriginal and Torres Strait Islander Studies)
Ms Padma Menon (Ausdance)
Dr Luke Taylor (National Museum of Australia)
Mr John Thompson (National Library of Australia)
Dr Stephen Wild (Australian Institute of Aboriginal and Torres Strait Islander Studies)

PROGRAM COMMITTEE

Chair: Professor Dieter Christensen, New York
Members: Dr Linda Barwick, Sydney
Dr Adrienne Kaeppler, Washington
Professor Ricardo Trimillos, Honolulu
Dr Stephen Wild, Canberra

THE CONFERENCE

THEMES

1. Spirituality, ecology and performance

Since in many cultures it is in performance that relationships between humans and their environment are most cogently articulated, ecological concerns must embrace not just the physical environments but the spiritual realities, as expressed through performance, of those who live in them. What is the nature of relationships between spirituality, performance and the environment in different traditions? Do they permit new insights into the power of performing arts? And what may they contribute to the increasingly urgent reform of the world's attitudes to the physical environment?

2. New directions in music cognition

How do human beings receive and hear music, how do they differentiate music (cognitively) from other sounds, and how do these patterns of reception, recognition and differentiation feed back to the production of music? What are the new assumptions, theories and methods in this field of research?

3. Music histories in Asian and Pacific regions

Understanding Asian and Pacific music traditions may require as much an historical as a 'synchronic' perspective. What are the respective roles of oral tradition and literacy in the construction of music histories? What light can music histories of Asia and the Pacific shed on music traditions elsewhere? These are some of the questions which may be addressed under this theme.

4. Music, dance and migration

Migration of people is a perpetual aspect of the human condition; it usually results in the migration of musics and dances with them. In which ways and to what extent are traditions maintained in their homelands, how do they affect, and how are they affected by, their new environments; and how do music and dance traditions function in the negotiation of identity and the maintenance of links with the old homeland?

5. Indigenous traditions and the State

Even where indigenous traditions exist beyond the immediate reach of the State, they are usually affected by its policies and practices. In some cases the State's activities may be indifferent, even inimical; in others, the State may intend a nurturing role. Instances for possible examination are State supported festivals, record production, broadcasting, education, research and direct support of creative endeavour.

6. Music, ownership, and rights

Ownership of and rights over traditional music, dance and theatre is a contentious area of international concern. Copyright provisions of national and international law usually give but inadequate protection . ICTM established a commission to investigate this matter and conveyed its report to UNESCO, but much more needs to be known about cultural concepts of rights over traditional arts and their recognition and protection, if any, by the State.

7. Archives: purposes and techniques

The popular assumption that music and dance archives contribute to the maintenance of performance traditions bears careful examination. What are the purposes of archives and what are their relation to living traditions? What are the relations of archives to institutions with broader roles - of which they are often a part? Who determines the purposes of archives and the direction of their activities? What technologies for performance archives are now available or to be expected in the near future, and what are their relative advantages?

PAPERS

Members who wish to present a paper are urged to send their proposal in the form of an Abstract as soon as possible and before 30 April 1994 to:

Professor Dieter Christensen
Center for Ethnomusicology
Columbia University
New York, NY 10027
U.S.A.
Fax: (01-212) 678-2513 / 854-1309
E-mail: ICTM@woof.music.columbia.edu

The Abstract should include the title of the paper, an outline of its contents, and the type(s) of illustration to be used. It should be no more than one typewritten page. It is expected that all papers will present new insights. Abstracts of papers which 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 themes of the conference. Members will be notified as early as possible whether or not their proposals are accepted. 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.

LANGUAGE

English is the official language of the conference, and only papers delivered in English can be accepted.

AUDIO-VISUAL PROGRAM

Members are invited to present, with short commentary, video recordings and films.

WORKSHOPS

The conference may include workshops. Members wishing to offer a workshop should send a proposal including space and equipment requirements to the Conference Secretariat. The deadline for such proposals is 1 October 1994.

SPECIAL MEETINGS

Space will be made available to members for informal meetings. Groups that wish to obtain the use of such rooms during the conference should write to the Conference Secretariat. The deadline for this application is 1 October 1994.

EXHIBITS

There will be an exhibit of books and records. Members who wish to have books or other pertinent items displayed should bring the materials with them to Canberra. Exhibits should be arranged with the Conference Secretariat.

CONFERENCE SCHEDULE

The days of the conference are Thursday, 5 January 1995 - Wednesday, 11 January 1995, with Sunday as a rest day. It is suggested that delegates arrive on Wednesday 4 January as the opening session will be on Thursday morning. The closing session will be on the afternoon of Wednesday, 11 January.

GENERAL ASSEMBLY

3.30 pm - 5.00 pm, Saturday, 7 January 1995.

REGISTRATION & ACCOMMODATION

CONFERENCE REGISTRATION

All participants, including those giving papers and chairing sessions, must pay a registration fee. Registration fees cover attendance at all sessions, a copy of the program including abstracts of papers, a list of participants, the Opening Reception, morning and afternoon teas each day, and entrance to concerts associated with the conference.

REGISTRATION FEES*

Ordinary Members:	Aust $150 (= US $100)
Student Members:	Aust $ 75 (= US $ 50)
Joint Members:	Aust $215 (= US $140)
Non-Members:	Aust $215 (= US $140)
Accompanying Persons:	Aust $ 75 (= US $ 50)
Daily Rate:	Aust $ 40 (= US $ 26)
Student Daily Rate:	Aust $ 20 (= US $ 13)

*Registration fees must be paid in Australian dollars. The approximate equivalent in US$ is given in parentheses. Members of the International Musicological Society and the Musicological Society of Australia can register at rates for ICTM members.

Accompanying Persons registration is open to family members and guests of participants. The fee includes the Opening Reception, one half day sight-seeing tour, and selected concerts.

Student Members are defined as full-time students enrolled for degrees or diplomas in a university or other tertiary institution. Students must have their Head of Department sign the statement on the registration form verifying their claim for student membership.

Please complete the enclosed registration form and return it, with your payment, to the address shown on the form. Delegates may also register at the conference. The registration desk will be located at the Canberra School of Music, and

will be staffed on Wednesday 4 January from 1.00 - 5.00 pm, and every day of the conference from 8.00 am - 5.00 pm. However, accommodation may not be guaranteed unless reserved in advance (see below).

ACCOMMODATION

Accommodation has been reserved for participants at the venues listed below at the following daily rates (rates are given in Australian dollars):

	Single	Twin	Double Room
1. Burgmann College	$52	N/A	N/A
2. University House	$83.50	$94	$94
3. Lakeside Hotel	$154	$154	$154

1. Burgmann College. Burgmann College is a student hall of residence on the Australian National University campus. Since January in Australia is equivalent to July in the northern hemisphere, most students will be away for the summer break. The College offers accommodation for adults only. Bathroom facilities are shared, and meals are served in a communal dining room. The daily rate is inclusive of all meals (no refunds can be given for any meals not taken). For rooms to be guaranteed, full payment must be prepaid to the Conference Secretariat. Payments for extra nights or requests for refunds can be settled at the conference registration desk.

2. University House. University House serves as a staff club for the University, and it also provides accommodation to academic staff and graduate students, visitors to the University and other institutions in Canberra, and to members of conferences. All meals are extra. Family accommodation is also available. Rooms have private bathrooms, colour television, wide desks for working space, direct dial telephones for local, interstate or international calls, and coffee and tea-making facilities. Guests are entitled to use the club facilities such as the Library and Lounge. There are three bars, two restaurants and a snack bar. The *á la carte* restaurant has an excellent cellar of Australian wines. To guarantee a room, requests for accommodation must be accompanied by a deposit of one night's accommodation per room, which will be passed on to University House. Delegates should settle the balance of their account with the management of the House.

3. Lakeside Hotel. The Lakeside Hotel offers 4-star international standard accommodation about 10 minutes' walking distance from the conference venue. Delegates may share rooms, and an opportunity will be given on the registration form to indicate the name of a person you wish to share with. Reduced rates for children sharing rooms with adults are also offered. Rooms for disabled persons are available. Delegates requiring any of these facilities should indicate this under 'Special Requirements' on the accommodation section of the registration form. To guarantee a room, requests for accommodation must be accompanied by a deposit of one night's accommodation per room, which will be passed onto the hotel. Delegates should settle their account with the hotel.

A twin room contains two beds, and a double room contains one large bed. The cost of accommodation can be significantly reduced by sharing.

CANCELLATIONS AND REFUNDS

Those who wish to cancel registration and/or accommodation must inform the convention secretariat in writing. A fee of Aust $25 (US $16) will be charged for cancelling registration after 30 November 1994. Refunds for accommodation will be made in full for cancellations received by 30 November 1994. Refunds after that date will depend on the policy of the college or hotel concerned.

NOTE: The Australian dollar = approximately US$0.65. However, this rate may vary before January 1995.

CANBERRA

Canberra is the National Capital of Australia. Designed by American architect, Walter Burley Griffin, the city began in 1927 with the opening of the temporary Parliament House. In 1988, on the occasion of the Bicentenary of European settlement of Australia, a permanent Parliament House was opened and now dominates the Parliamentary Triangle - the government centre of the city. A large artificial lake (Lake Burley Griffin) separates the Parliamentary Triangle and the central business district. National institutions located in Canberra include the National Library, the National Gallery, the National Film and Sound Archive, the National Museum, the National Botanic Gardens and The Australian National University. In addition there are many autonomous national research institutions such as the Australian Institute of Aboriginal and Torres Strait Islander Studies, the Commonwealth Scientific and Industrial Research Organisation, and the Australian Institute of Criminology. Canberra is located about 150 km from the east coast and about 100 km north of one of Australia's major ski areas - the Snowy Mountains. It is distinctly different from other Australian cities with its more clearly defined seasons and greater concentration of introduced plants and trees. Its well planned roads, strictly enforced building codes and generous provision of parks, nature reserves and other recreational areas afford a comfortable lifestyle to the residents and an aesthetically pleasing experience to visitors. It has a relatively small population (about 300,000). Regular, short airline flights provide easy access to Canberra from the international airports of Sydney and Melbourne. Access by road (coach or car) takes about 4 hours from Sydney and 8 hours from Melbourne. Coaches run on an hourly basis from Sydney.

ENTERTAINMENT AND SOCIAL PROGRAM

A number of performances and exhibitions are being planned in association with the conference. Music and dance performances will emphasise the indigenous traditions of the region (Australia, SW Pacific and SE Asia) and Australian immigrant traditions. Of particular note will be an exhibition of paintings and photographs on an Aboriginal theme being mounted jointly by the National Library of Australia, the Australian Institute of Aboriginal and Torres Strait Islander Studies and the National Museum of Australia. This exhibition will be held in the National Library Gallery and the opening will be combined with the Opening Reception. On Sunday there will be an Australian Bush Dance and a barbecue organised by the Australian Folk Trust. The barbecue will function as the conference dinner, and there will be a charge of Aust $40 for those wishing to attend this event.

CANBERRA CITY TOUR

Friday, 6 January - 9.00 am - 1.00 pm - This tour begins with a planning exhibition on the edge of Canberra's Lake Burley Griffin, where the development of this unusual city, founded specifically as the nation's capital, is explained. Next, a drive to the summit of Mount Ainslie for a panoramic view of the entire city and its setting. The tour then returns to the shores of the lake and a drive around the Parliamentary Triangle, the High Court, the National Library, the National Gallery and a number of diplomatic embassies. The tour concludes with a visit to Parliament House and returns to the School of Music. Included in registration fee for accompanying persons - others Aust $38 (includes morning tea).

OTHER TOURS

Visiting Australia offers many opportunities for sightseeing tours. After the conference delegates may wish to visit one or both of the cosmopolitan cities of Melbourne and Sydney which are less than one hour's flight from Canberra. The *Sydney Festival* is held throughout January each year. We are also able to offer package tours to Central Australia (Ayers Rock), The Great Barrier Reef (Brampton Island), and a Murray River Cruise on Australia's largest inland waterway. Further information on the *Sydney Festival* and package tours are available from the Conference Secretariat (see below).

The Green Mill Dance Project, an annual international dance festival and forum, will be held in Melbourne from 9-27 January 1995. The Organising Committee strongly recommends this event to delegates as a post-conference activity. Further information may be sought from *The Green Mill Dance Project*, Level 6, 2 Kavanagh Street, South Melbourne, Victoria 3205, Australia.

CLIMATE

The seasons of Australia are the reverse of the northern hemisphere, so January is in summer and usually very warm. The average temperatures range from 18 degrees Celsius in the evening to 26 degrees Celsius during the day. These temperatures are accompanied by low humidity.

SHOPPING HOURS

Most shops are open from 9.00 am to 5.00 pm Monday to Friday and from 9.00 am to 4.00 pm on Saturday. Late shopping on Fridays extends the trading hours to 9.00 pm. Some of the larger shops have limited trading on Sundays.

BANKING AND CURRENCY EXCHANGE

Most banks in Australia are open from 9.00 am to 4.00 pm Monday to Thursday and from 9.00 am to 5.00 pm on Friday. They are closed on Saturday and Sunday, although exchange facilities are available at the international airports and larger hotels. Some inner city banks offer extended banking hours. Limited inward duty free shopping (basically cigarettes, liquor and perfume) is available at the Sydney International Airport.

TIPPING

Tipping is not as widespread or regulated in Australia as it is in other parts of

the world. Tipping is your prerogative - a reward for service. Hotel porters are normally tipped, and a gratuity of about 10 percent is usual in restaurants, if good service is rendered.

ELECTRICITY

The electrical current is 240 volts, 50Hz. The connection for appliances is a 3-flat-pin plug. Most city hotels provide 110 volt outlets for shavers.

IMMIGRATION AND VISA REQUIREMENTS

Nationals of all countries, except New Zealand, require a passport and visa for entry to Australia. New Zealand residents require a passport only. Participants from, or passing through certain countries, may require immunisation against certain diseases. Visas may be obtained from your nearest Australian High Commission, Embassy or Consulate or, if none is available, through the nearest British Embassy or Consulate.

PERSONAL INSURANCE

Health care, dental and ambulance services are not free in Australia. We strongly recommend that you take out a comprehensive medical and travel insurance, which should cover the possibility of cancellation due to strikes and other causes. A condition of registration is that the ICTM Conference, its servants and its agents, accept no responsibility of any nature whatsoever for personal injury, death, or loss or damage to property of participants however caused or arising.

DRIVING LICENCES

Overseas driving licences are recognised throughout Australia. Car rental firms require overseas visitors to produce either a current overseas licence or an international licence. Driving is on the left-hand side of the road, and wearing of seat belts is compulsory.

TRANSPORTATION

INTERNATIONAL AIR TRAVEL

Qantas Airlines has been appointed the official carrier for the conference. Group travel, excursion or APEX fares, representing a considerable saving on standard fares, are available from most parts of the world to Australia. Contact your nearest Qantas office or travel agent.

DOMESTIC AIR TRAVEL

A special conference airfare for domestic travel, representing a discount of 35% on normal economy fares, is available for conference participants if booked on the registration form. The discount applies for travel to Canberra from 3 January 1995 and from Canberra until 13 January 1995. Flight changes can be made subject to group class availability and this fare is fully refundable. No other conditions exist. If you wish to take advantage of the special conference airfares, please complete the relevant part of the registration form (payment in full must be made to the Conference Secretariat).

A number of other discount airfares may be available, however, most have conditions or cancellation penalties. Please note that all airfares are subject to

alteration. Usually overseas delegates can obtain cheaper fares by organising their Australian travel in conjunction with their international ticket.

RETURN CONFERENCE AIRFARES

Sydney/Canberra	Aust $180
Melbourne/Canberra	Aust $250
Adelaide/Canberra	Aust $402
Perth/Canberra	Aust $744
Hobart/Canberra	Aust $396
Brisbane/Canberra	Aust $366
Darwin/Canberra	Aust $810

TRAVEL TO CANBERRA

Sydney is the nearest international airport. You can travel to Canberra by car (approximately 3.5 hours drive), air, rail or road. Coach travel is the cheapest (about Aust $25 to Aust $30) and takes about 4 hours.

ANNOUNCEMENTS

ICTM ACCEPTS MORE RESPONSIBILITIES FOR UNESCO RECORDS

Since April 1993, the ICTM has been represented on the Editorial Committee of the Compact Disc and Cassette series, UNESCO COLLECTION, which is edited by UNESCO and the French company AUVIDIS. The ICTM has now been invited to cooperate directly with the UNESCO Division des arts et de la vie culturelle (Mme Madelaine Gobeil, director) in the production of new issues for the UNESCO COLLECTION. In particular, the ICTM will assume responsibility for eliciting new submissions, and for arranging competent evaluations and the editing of submitted materials.

At the most recent ICTM World Conference in Berlin, June 1993, the ICTM Board as well as the Special Meeting of ICTM National Representatives had discussed in some detail how the ICTM could best offer its collective professional expertise and extensive contacts in the domain of traditional music to the editorial process of the UNESCO COLLECTION. The procedures will rely heavily on our National Committees and Liaison Officers, but individual members are equally encouraged to submit proposals for new Compact Disks and cassettes that the editorial committee for the UNESCO COLLECTION may consider.

The plan is to issue five new Compact Disks annually that will follow, in format and extent of documentation, the pattern established by previous new releases in this series. We expect to publish more details in the October, 1994 Bulletin. Please send preliminary suggestions as well as requests for additional information to the ICTM Secretariat, Center for Ethnomusicology, Columbia University, New York, NY 10027. E-mail ICTM@woof.music.columbia.edu, fax 212-678-2513.

PAPERS FOR CANBERRA - EARLY NOTIFICATION

As proposals for presentations at the Canberra conference (January 5-11, 1995) are accumulating, so are questions about deadlines and the schedule for notices of acceptance (or otherwise).

Proposals - in the form of an abstract of no more than one typewritten page - should reach the program chairman on or before April 30, 1994, at the following address:

Professor Dieter Christensen
Center for Ethnomusicology - Columbia University
New York, NY 10027
e-mail ICTM@woof.music.columbia.edu or DC22@columbia.edu
NEW FAX NUMBERS: 0212-678-2513 or /854-1309; tel: /678-0332.

The Programme Committee will meet in the middle of June to arrive at final decisions on individual proposals and to shape the conference program; notification of acceptance or otherwise should have reached you before July 15, 1994.

However, many members have requested earlier notification so that they could apply for travel funds and make arrangements in time. The Programme Committee has therefore agreed to issue early letters of acceptance when so requested, provided a proposal fits clearly into the published themes of the conference and is of excellent quality. Several papers and panels have already been accepted in this way, and you should not hesitate to submit your proposal with a request for early notification if you need one. For further details, see the Second Notice in this Bulletin.

Finally - we want to emphasize once again that to have your proposal considered you must be a member in good standing = paid-up for 1994.

MEETINGS OF ICTM GROUPS

Study Group on Ethnochoreology

The Sub-Study Group on Dance Structural Analysis of the STG on Ethnochoreology held a meeting in Istanbul 24-28 August 1993 organized by Arzu Oztürkmen and William C. Reynolds.

The 18th Symposium of the STG, August 9-18, 1994, in Skierniewice, Poland, will be organized by the Polish Society for Ethnochoreology headed by Grazyna Dabroswka. Anca Giurchescu, Denmark, chairs the programme committee whose other members are Allegra Fuller Snyder, USA, and Grazyna Dabrowska, Poland. Paper proposals should be sent immediately to Anca Giurchescu (fax: 045-31/87 89 39). Sessions of Sub-study Groups will be held before the symposium.

Study Group on Music Archaeology is planning a joint meeting with the Teknisk vitenskapelig dokumentasjonssenter for musikkinstrumenter in Moss, Norway, summer of 1995, on the 'reconstruction of early musical instruments'. Inquiries should be directed to Ellen Hickmann, Lister Meile 7, D-30 161 Hannover, Germany

Study Group on Computer Aided Research

The 7th meeting of the ICTM STG on Computer Aided Research is to take place at the University of Krakow, Poland, from September 16 to 21, 1994. Planned sessions for this meeting:

1. General lectures, papers and demonstrations open to the public (16-17 September, 9-12 a.m., 4-6 p.m.)
2. Sightseeing tour (18 September = Sunday)
3. Special STG papers (19-20 September, 9-12 a.m.)
4. Workshops and demonstrations (19-20 September, 3-6 p.m.)
5. Social and cultural meetings (evenings)

Themes for the meeting are: "Systems of simulation", "Computer- and analytical interests" (in cooperation with the ICTM STG on Analysis and Systematisation), and "Computer aided transcription (from sound to transcription)."

The program will be coordinated in Essen by Helmut Schaffrath to whom suggestions for contributions including a summary of max. one page should be sent (jmp100@vm.hrz.uni-essen.de).

UK National Committee

The ICTM National Committee for the UK (UK Chapter) held its annual one-day conference on the theme "Music and Gender" Saturday, 13 November 1993, at the West London Institute of Higher Education in Twickenham, Middlesex, England.

The Annual Conference will be held 8-10 April, 1994, on the theme: "Music Syncretism" and will be organized in Northern Ireland by the Department of Social Anthropology and Ethnomusicology of the University at Belfast.

DIRECTORY OF TRADITIONAL MUSIC ON EthnoFORUM

More and more ICTM-members are taking advantage of the opportunities for rapid and relatively inexpensive information access and exchange that global computer networks offer. Educational institutions the world over - such as universities and research institutes - are connected through INTERNET or through BITNET or similar computer networks which members of those institutions may often use free of charge. Commercial enterprises provide connections with INTERNET at a fee which is often quite reasonable.

E-mail allows not only short messages to be sent within minutes around the world, but also long documents. For instance, manuscripts for the Yearbook, reports and news for this Bulletin are often received in this way. The Second Notice for the Canberra conference that appears in this Bulletin was sent by Dr.Stephen Wild from Canberra to New York by e-mail, saving us time as well as the bother of having to type it in again.

Computer networks can also give access to useful information services. Of particular interest to ICTM members is EthnoFORUM, an electronic information exchange for ethnomusicologists maintained by Dr. Karl Signell at the University of Maryland Baltimore County in the USA. EthnoFORUM requires that prospective users register with Dr. Signell who undertakes to limit the use of EthnoFORUM to bona fide colleagues.

ICTM members may subscribe free of charge by sending an e-mail message to LISTSERV@UMDD (Bitnet) or LISTSERV@UMDD.UMD.EDU (Internet). No subject necessary. The text of your message should be: SUBSCRIBE ETHMUS-L Curt Sachs [i.e., your name]. LISTSERV will send you an application form, which you are asked to fill in and return. It is really quite easy, but if you are a novice network user, one of your local experts may help you in editing and returning the application. As a subscriber, you will automatically receive the electronic newsletter, Ethnomusicology Research Digest (ERD) which will soon reach its number 150, and you will have access to various archive files of interest to music researchers.

In cooperation with SEM, the Society for Ethnomusicology, which now functions as the ICTM National Committee for the USA, EthnoFORUM offers online access to Current Bibliography (from 1988 onwards), the SEM Newsletter, abstracts of SEM Annual Meeting papers, and, since very recently, the SEM Membership Directory with interests and index.

Another new resource is the *Current Directory of Traditional Music*. The archive file ICTM DIR is a version of the published *1993 Directory of Traditional Music* which is being kept current through periodical updates (most recently on March 4, 1994). The directory is now available to EthnoFORUM subscribers. Send the message GET ICTM DIR to LISTSERV@UMDD (Bitnet) or to LISTSERV@UMDD.UMD.EDU (Internet). If you have questions about using this service, please send e-mail to Dr. Karl Signell at Signell@UMDD [Bitnet] or Signell@UMDD.UMD.EDU [Internet], or to ICTM at ictm@woof.music.columbia.edu.

NEWS FROM THE ICTM SECRETARIAT

The ICTM Resolution adopted by the 31st General Assembly in Berlin, 19 June 1993, in support of UNESCO's programme for the Preservation and Enhancement of the Intangible Cultural Heritage was "well received at the concerned Division" writes Ndèye Fall, Chief of the Section of International Non-governmental Organization, in a letter of 9 February 1994 to the Secretary General. "You may rest assured that its content will be taken into account in the implementation of the present programme."

Non-USA Dues Remittances For Groups: Guidelines

With banking fees very high for non-USA members of the ICTM, the cost-saving transfer of combined membership dues to the ICTM secretariat in New York is becoming increasingly popular. Dues transfers for groups are mostly facilitated through our national committees or liaison officers who collect annual dues payments from participating ICTM members in their respective country and send them as annual remittance to the ICTM office. Here are a few guidelines for the treasurers of such groups to keep in mind when sending collective membership dues to the ICTM office. Accompanying the credit advice or payment MUST be a list consisting of the following:

1. payee's name + address or address correction
2. membership category (OM=Ordinary Members, ST=Student; JT=Joint Members; SU=Supported Member; CM=Corporate Member; IN=Institutional Subs)
3. the period for which payment has been made
4. the amount (plus ISAL if requested)

Upon arrival of the dues remittance in New York, a receipt will be sent to the treasurer of the group. Interim receipts for each individual member (if requested) are the responsibility of the group's treasurer. If discrepancies occur, the New York office will send a note to the person/institution involved. Regular renewals ("Invoice/Receipt") including reminders are mailed to all members/institutions at the end of each year. To avoid getting reminders for already paid-up members/institutions the following is advised: remittances or, at least the notification of it, accompanied by the above list of names etc., must arrive in New York before the following deadlines:

Mid-March for the April Bulletin mailing
Mid-November for the December mailing.

Suggestions for better service are welcome and will be taken into consideration.

Credit Cards: Payment of dues through credit cards is not possible, sorry for this inconvenience.

Supported Memberships: The sponsoring of scholars from countries with soft currencies by generous ICTM members has considerably increased over the last year. There are now 26 supported memberships in this category. Nominations for recipients of future supported memberships are welcome.

PUBLICATIONS OF ICTM GROUPS - National Committees

Germany

Bericht über die Tagung des Nationalkomitees der Bundesrepublik Deutschland im International Council for Traditional Music (UNESCO) am 12. und 13. Februar 1993 in Köln, hrsg von Marianne Bröcker. Bamberg: Universitätsbibliothek Bamberg 1994. ISSN 0943-4224. (Berichte aus dem ICTM-Nationalkomitee Deutschland III.) With cassette containing musical samples. Price DM 25.00 (US$14.00) + handling & shipping.
(Price for volume I with casette: DM 18.00 (US$10.00); for volume II with casette: DM 18.00 (US$10.00.)

The Netherlands

Oideion: The Performing Arts World-Wide ed. by Wim van Zanten in cooperation with the Nederlandse Vereiniging voor Etnomusicologie 'Arnold Bake'.

Leiden: Centre of Non-Western Studies Leiden University 1993. (CNWS Publications 14.) VIII, 126 pp., with illustrations and musical notations. Price: DFL.40 plus cost for handling, shipping etc.

Italy

Antropologia della musica e culture mediterranee a cura di Tullia Magrini. (Venezia:) Società Editrice il Mulino (1993). (Quaderni di 'musica e storia' 1.) 254 pp. with illustrations and musical notations.

NEWS FROM OTHER INTERNATIONAL ORGANIZATIONS

SEM - Society for Ethnomusicology

The thirty-ninth Annual Meeting of the Society for Ethnomusicology will be held as a joint meeting with the American Folklore Society October 20-23, 1994 at the Hyatt Regency Hotel in Milwaukee. Three plenary sessions will be organized jointly by the SEM and AFS Program Committees which will focus on the notion of 'region' (conceptual areas, categories). Proposed topics for SEM are: "The ethnomusicologist as (trans-regional) performer", "Synaesthesia as a goal in performing and representing traditional music", "Discourse and dialogism as analytical strategies in ethnomusicology", "Hermeneutics and practice of non-human musics (i.e. that of Gods or animals)." Other proposals consider musics of the Upper Midwest, of persecuted minorities, new technologies in field research and pedagogy etc.

For further information please write to Jane Bowers, Department of Music, University of Wisconsin-Milwaukee, P.O.Box 413, Milwaukee, WS 53201, USA.

ESEM - European Seminar in Ethnomusicology

At the 1993 meeting of ESEM in Barcelona the following were elected officers: Jeremy Montagu, President; Peter Crowe, Secretary-General; Maria-Antónia Juan i Nebot, Treasurer; Anne Caufriez, Vice-President.

The 7th International Conference of ESEM will take place in Oxford, England, August 29-September 2, 1994. Proposed themes of the meeting:

1. Musical instruments and the human body
2. Vocal music and its social contexts
3. Emotional expression, affective impression: From the tingle factor to possession.

Programme Committee chairman is John Baily with members Peter Cooke, Irén Kertész-Wilkinson, Frank Kouwenhoven, and Jonathan Stock.

Abstracts for papers should be sent to Programme Committee Chair, John Baily, Department of Music, Goldsmiths' College, New Cross, London SE14 6NW, U.K. (tel: 044-81/692-7171 ext. 2268 or 2158) as soon as possible and certainly before 14 March 1994.

Inquiries concerning accommodation should go to Jeremy Montagu, Faculty of Music, University of Oxford, St. Aldate's, Oxford, Ox1 1DB, U.K. Fax: 044-865/276-128; e-mail: jeremy.montagu@music.oxford.ac.uk

[From Info Extra of 21 November 1993]

REPORTS

ICTM STUDY GROUP: Music Archaeology

Most of the Study Group members that reported to me were working on inventories of early music-archaeological documents. The "European Project" is being carried out by a team of researchers dealing with pre- and protohistoric musical artifacts throughout Europe and Turkey. An interim-report will be given next year either here in the Bulletin or in the Yearbook.

Catherine Homo-Lechner and Christophe Vendries are presenting a big exhibit on mostly Celtic musical documents. "Le Carnyx et la Lyre. Archéologie musicale en Gaule et Romaine" started in Bésançon last year and will be shown in Orléans until February 23, then in Evreux, March 26-May 1994. An extensive catalogue is accompanying these exhibits which are, so far, well accepted by the public. Information: Catherine Homo-Lechner, 26, rue de la Prévoyance, F-93700 Drancy. Another music-archaeological exhibit is being planned in Assel, Belgium for 1995. We will inform about it in due time.

A public music-archaeological evening on Egypt with demonstrations of instruments, slides, musical examples and a video was held at the Kestner-Museum, Hannover, Germany. Four speakers informed about various aspects of Egyptian music. Prof. R. Drenkhahn gave a paper on music and dance in Pharaonic societies. R. Eichmann explained Coptic lutes which he had reconstructed. A. Simon talked about contemporary Egyptian and African music trying to show analogies - or none-analogies - to the past, and E. Hickmann explained Pharaonic instruments demonstrating their function by means of replicas. This evening was part of a series on music archaeology that started last year with an evening of papers on ancient Europe (Koch, Häusler, Bachmann, Hickmann). The series will be continued later this year with a presentation on ancient Greece.

The Study Group is presently cooperating with other organizations:

Thus, a joint meeting with the Teknisk vitenskapelig dokumentasjonssenter for musikkinstrumenter in Moss, Norway, on the reconstruction of early musical instruments is being prepared for the summer of 1995.

Our contacts with international rock art organizations resulted in a round-table at the "Global Conference of Rock Art Specialists" in Dew Delhi, Nov./Dec. 1993, which was devoted to music archaeology in relation to rock art, and specifically to Indian and Asian presentations of music and dance in rock art. A similar meeting will be held at the International Conference on Rock Art at Pinerolo, Turin, Italy, September 1995. As one of the topics, the organizers suggested "Rock Art and Music Archaeology".

The interim-meeting of the Study Group, organized in December of 1992 by the Service Préhistorique de l'Université de Liège, at the traditional castle of Wégimont, well-known for its ethnomusicological colloquiums in the 1950s and 60s, was followed April 1993 by a conference in Istanbul, Turkey, in cooperation with the Deutsches Archäologisches Institut, Abt. Istanbul. The topic was "Musikarchäologie in der Ägäis und Anatolien". The meeting was well attended and especially well received by our Turkish colleagues. An account of the meeting (in German) follows at the end of this report.

Papers of all meetings mentioned will appear in corresponding conference reports.

Last but not least: The next official Study Group meeting will be a joint one with the ICTM Study Group on Iconography in Israel, December 29, 1994 - January 3, 1995. The topic is: Music Images and the Bible: Instruments - Forms - Symbolism". Some free papers will also be admitted. Information: Prof. Joachim Braun, Department of Musicology, Bar-Ilan University, Ramat-Gan, Israel 52900.

Finally, and very important: Cajsa S. Lund is back as the secretary of our Study Group. Her new address: C.S. Lund, Hampusgården, S-23252 Akarp (near Malmö), Sweden.

Internationales Kolloquium "Musikarchäologie in der Ägäis und Anatolien" Istanbul, 12. bis 16. April 1993

Was Musikarchäologie sei, scheint weniger denn je eindeutig zu definieren. Was man derzeit darunter versteht, gaben die Referate dieses Kongresses zu erkennen. Dankenswerterweise wurde er, von der Mimar Sinan Universität Istanbul ausgerichtet, vom Deutschen Archäologischen Institut, Abteilung Istanbul veranstaltet, und zwar in Zusammenarbeit mit verschiedenen Institutionen wie dem Französischen Institut für Anatolische Studien, Istanbul und der Study Group on Music Archaeology im ICTM.

Eine erste Gruppe von Beiträgen war Musikkulturen Alt-Anatoliens gewidmet, eine zweite den musikalischen Quellen und Traditionen am Ende des Byzantinischen und zu Beginn des Osmanischen Reiches sowie deren Tradierung z.T. bis in die Gegenwart.

Im Rahmen der ersten Abteilung kamen Dokumente der Vor- und Frühgeschichte, der hethitischen und mykenischen Epoche, der Eisenzeit/Archaik, der Zeitfolgen der Klassik/des Hellenismus/der Römerzeit sowie der Spätantike zur Sprache. So stellte Subhi Anwar Rashid (Leipzig) Quellen der Musikkulturen Mesopotamiens und ihren Einfluß auf Anatolien dar; mesopotamischen Musikdarstellungen widmete auch Ufuk Esin (Istanbul) ihren Beitrag; Jesus Gil-Fuensanta (Madrid) erörterte die Bedeutung von Musikintrumenten in prädynastischen Gesellschaften des Zweistromlandes; Constanze Schmidt-Colinet (Bern) fand einen neuen Zugang zu Gesangszenen in neuassyrischen Reliefs und damit zur Rolle des Musikers; Enrico Badali (Würzburg) befaßte sich mit musikalischen Vorstellungen der Hethiter; Annie Caubet (Paris) zeigte erst kürzlich aufgefundene Artefakte des Musikinstrumentariums in Grabungen an der syrischen Küste, wie sie offenbar an Königshöfen der Levante (Ugarit, Megiddo u.a.) gebraucht wurden. - Hellenistische Saiteninstrumente aus dem Tumulus von Dardanos erörterte Nurten Sevinc (Adana); Maurice Byrne (Lemmington) griff dieses Thema auf, indem er seine Version einer dieser möglichen Leierformen (2. Jahrhundert n.Chr.) in einer Rekonstruktion vorführte und sie in einen Zusammenhang mit Kybele stellte; Hande Kökten (Ankara) befaßte sich aus der professionellen Sicht der Konservatorin mit einem römischen Aulos (Tibia); E. Deniz Özden (Istanbul) interpretierte erneut die bronzene Kleinstatuette des Bläsers "von Mylasa"; Werner Bachmann (Borna) erläuterte Musikdarbietungen im Hippodrom von Konstantinopel aus römischer Zeit anhand der Szenen auf dem Theodosius-Obelisken. - Über Klangwerkzeuge aus dem Umkreis antiker Kulturen und deren bildliche Wiedergaben trug Bo Lawergren vor (Harfen und Leiern im Nahen Osten und im östlichen Mittelmeerraum um 2000 - 400 v. Chr.); Nurhan Sahin (Istanbul) sprach über die Ikonographie neuer Funder (Claros) des leierspielenden Apoll; Gerlinde Haas (Wien) erörterte Probleme musizierender Frauen anhand der Syrinx und des Syrinxspiels im Altertum; Matthias Strauss (DAI

Istanbul), federführend für die Organisation des Kolloquiums) brachte die teils märchenhaften Vorgänge um die Intrumente im Streit von Marsyas und Apoll. Alexander Häusler (Halle) stellte eine Auswahl von Musikinstrumenten der Skythen vor, besonders Idiophone (klingende Stangenbekrönungen aus Metall).

Eine Reihe von Forschern interpretierte schriftliche Quellen des alten Orients. So erläuterte Theo J.H. Krispijn (Leiden) seine rezente Übertragung von Text und Melodie jener auf einer Tontafel in Keilschrift überlieferten Hymne von Ugarit sowie eine von ihm rekonstruierte Leier, zu der er den Gesang vortrug. Das Dokument war in den 1970er Jahren durch eine Schallplattenaufnahme (Anne D. Kilmer) weithin bekannt geworden. Stefano di Martino (Turin) erörterte Gesänge und Gesang in hethitischen Texten, Belkis Dincol (Istanbul) nahm zu Fragen der Bedeutung und der Terminologie von hethitischen Musikinstrumenten Stellung (Boghazköy-Texte).

Innerhalb der zweiten Abteilung trug Jean-Claude C. Chabrier (Paris) einen Vergleich des pythagoreischen und des von Farabi und Safi al-Din tradierten arabisch-persischen Tonsystems. Eckard Neubauer (Frankfurt/Main) erörterte den Anteil armenischer Musiker an türkischer Musik, festsellbar vom 17. Jahrhundert an, und zwar in Formen religiöser Gesänge, der "ilahi's"", (später auch der Volksmusik) anhand einer handschriftlichen Sammlung türkischer Dichtung in armenischer Schrift des frühen 18. Jahrhunderts. Cem Behar (Istanbul) sprach über Karamanli-Quelllen in osmanischer Musik des frühen 19. Jahrhunderts und stellte erste notierte Gesänge aus einschlägigen Druckschriften vor. Eugenie Popescu-Judetz untersuchte die eigentlich türkischen Elemente von drei türkischsprachigen Musiktraktaten aus dem 15./16. Jahrhundert. Jérome Cler (Paris) schließlich problematisierte den Beitrag musikethnologischer Forschung zur Musikarchäologie ("L'ethnomusicologie, archéologie des formes musicales?") anhand seiner Feldarbeiten in der Südwesttürkei. Im Beiprogramm trug der prominente türkische Archäologe Tahsin Özgüc über Musikszenen auf einer in Inandiktepe geborgenen Vase vor.

Die Referate über Musikdarstellungen aus dem alten Mesopotamien, gleich welcher Kultur, brachten teils allzu Bekanntes, das auch die übertragene Bedeutung von "Archäologie"" nicht immer verdiente. Hier überschritten die Interpretationen häufig die Grenze zu rein ikonographischer Betrachtung erhaltener Musikszenen, was kein Nachtiel sein muß; doch verschwimen dabei leicht die Ziele musikarchäologischer Bemühungen - die Beschäftigung mit sehr alten Dokumenten des Musizierens ist bei weitem nicht immer unter Musikarchäologie zu subsumieren. Andererseits ist nach heutigem, weit verbreitetem Sprachgebrauch auf Forschungsarbeiten in Archiven und Bibliotheken durchaus der Terminus Archäologie anzuwenden; doch sollte man solchen Arbeiten wirklich einen Platz in einem Symposium über Musikarchäologie zuweisen? Könnte es nicht geschehen, daß niemand sie hier sucht und findet, so daß man sie nur allzu leicht übersieht? Angesichts der teils hervorragenden Qualität der Referate, deren einige bisher Unentdecktes erstmalig zur Sprache brachten, wäre das äußerst bedauerlich. Und schließlich: die alte Frage, wieweit die Erforschung autochthoner Musik der Welt ihren Ursprung und ihre Entwicklung zu erhellen vermöge, hatte zu Beginn des 20. Jahrhunderts zur Gründung und zur Begründung der Vergleichenden Musikwissenschaft Anlaß gegeben. Bezeichnet man in metaphorischer Maskierung die Bemühungen um die vermeitlichen Ursprünge als "Archäologie der Musik", so mißversteht man Arbeitsweise und Zielsetzungen heutiger Musikarchäologen. Diese befassen sich, bewußt positivistisch, mit Zeugnissen der Musik und des Musizierens, die, möglichst verbürgt, aus archäologischen Grabungen stammen, eben mit Bodenurkunden

(Artefakte einzelner oder mehrerer Klanggeräte, schriftliche Dokumente wie Tontafeln, Schriftrollen, Inschriften und durchaus auch Musikszenen), die das Arbeitsfeld des Archäologen ausmachen. Sie werden unter Anwendung von Methoden der Archäologie und der Musikwissenschaft in verschiedenen Arbeitsschritten untersucht und interpretiert, u.a. mit dem Ziel, auf Original oder Replikat Klänge und Tonfolgen hervorzubringen, um überlieferte Notationen von Melodien und Rhythmen zu rekonstituieren. So zurechtgerückt kann musikarchäologisches Arbeiten zur Verlängerung der Musikgeschichte nach rückwärts führen und die Musikethnologie um eine historische Dimension erweitern. Auf diese Weise kann auch der Sinn dafür entwickelt werden, daß "Anfänge" durchaus faßbar gemacht werden können, "Ursprünge" indes nicht.

February 14, 1994 Ellen Hickmann

ICTM STUDY GROUP: Computer Aided Research - 5th Meeting

The 5th meeting of the STG on Computer Aided Research took place in the Institute of Musicology of the University of Vienna, from 28 September to 2 October 1992. Our host, the Oesterreichische Gesellschaft fuer Musikwissenschaft, provided access to all types of microcomputers currently in use. For urgent mail one could even use the main frame.

Focal point of the meeting was "Digital Sound Processing", to which many participants contributed with papers, demonstrations and workshops such as analyses of speech, singing and sound spectra presented by Manfred Bartmann, Werner Deutsch, Franz Födermayr, Anton Noll and B. Vollmann during an evening session in the Kommission für Schallforschung. Others showed how sound analyses can be applied practically, for example to compare different musical traditions (M. Bartmann studied analogies between stylized calls in Spain and African 'Ololyge') or performances (Frederick Lieberman presented an exciting example of a complicated juridical case in USA, in which computer aided analysis of vocal features helped to recognize the authorship of the performer). Emil Lubej explained functioning of his portable acoustic Work Station, which could be especially helpful in field research, while Kathryn Vaughn discussed a possibility to use the Roland pitch tracker as a transcribing tool.

Going not far from this main topic, the demonstration by Ranjit Makkuni brought us into the world of multimedia: the Californian project on historical and systematic presentation of Indian art proves how beneficial the multidimensional access to visual and acoustic information can be. - Ranjit has provided us with an abstract which follows this report.

Three papers dealt with the problem of simulation - the crucial topic of the next conference. Tamas Ungvary showed a system of interactiv composition and analysis of music and dance; Corneliu D. Georgescu analysed Romanian Bucium music and Arab Taqsim by simulating both kinds of repertoire; finally, Jukka Louhivuori discussed artificial neuronal networks as a means to study the problem of variation in folk music.

The detail-oriented approach could be seen in the extensive analysis of the rhythmic structure of Polish mazurka-like dances by Ewa Dahlig, as well as in Paul McGettrik's study on Irish traditional flute playing with special stress on ornamentation technique. Also Eva Ferkova's program for analysis of classical harmony (CACH) can be counted among this group. Another program, the youngest child in the

family of the Essen software, was introduced during the meeting by its father Ulrich Franzke: RIP is a multi-purpose analytical and retrieval tool based on ESAC. Thanks to Philip Donner's paper on Windows application, the administrative aspect was not missing, either.

Last but not least one must mention a very good and in every aspect intensive atmosphere typical of all the STG meetings, to which our hosts contributed through skillful organization of sightseeing, meals and music events, and which made us go on discussing into the early hours.

Participants of the conference agreed on "Systems of Simulation" as the centre of gravity for the next meeting in 1994 [see Meeting Calendar in this Bulletin.]

ABSTRACT by Ranjit Makkuni on *The Museum of the Future, N-Dimensional Art: Project Gita-Govinda*

'Project Gita-Govinda will develop and use interactive computer, video and audio technologies to capture and dis-seminate cultural expertise, and to support multimedia, multidimensional representations of art for distributed museum exhibits, interdisciplinary scholarship and cultural learning.

The project will be built on my earlier work for Asian Art Museum of San Francisco's electronic Thangka exhibit and will be organized around a concrete example: the Gita-Govinda, a 12th century dramatic, lyrical Sanskrit poem expressed in the media of painting, music and dance. The Gita-Govinda domain provides a rich field for the development of a re-"presentation" tool, because it contains numerous points of contact where forms and techniques of one artistic medium refer to, borrow from and transform the achievements of another. The Gita-Govinda represents eight centuries of a culture's development of connections between media which could not previously be represented simultaneously: it is a traditional multimedia document ripe to be integrated with modern multimedia technology. From the point of view of understanding creativity and cultural learning, the Gita-Govinda domain is extremely interesting because it lies at the intersection of improvisation traditions in Sanskrit poetics, painting, music, and dance.

Project Gita-Govinda will use interactive computing, video, and audio technologies to capture cultural expertise on the Gita-Govinda. These tools will enable scholars to create analyses of and presentations on a variety of topics relating to the Gita-Govinda. The underlying system will serve as the basis for a distributed interactive museum exhibit, which will provide a point of access into the complex interrelations in the world of the poem and its representations in the media of painting, music, and dance.

The interactive nature of the exhibit means that it can provide a richer cross-cultural understanding than the traditional and static archive of a foreign culture. This is a valuable opportunity to transform the cultural learning experience in museums and collaborative scholarship.'

April 5, 1993 Helmut Schaffrath

NATIONAL COMMITTEE: Germany

The annual meeting of the German National Committee was held January 28-29, 1994 in Nürnberg by invitation of Dr. Dieter Krickeberg, director of the collection of musical instruments in the Germanisches Nationalmuseum, Nürnberg. The general theme "Instrument und Umwelt. Wechselbeziehungen zwischen der Beschaffenheit

von Musikinstrumenten und ihren kulturellen Rahmenbedingungen" attracted so much interest that because of limited time for this meeting several papers had to be rejected for lecture.

Papers on the proposed general theme were read by Sabine Zinke, Aschersleben ("Der Musikbogen in der traditionellen Musizierpraxis der Ovambo"); Michael Schlottner, Frankfurt ("Von Geistern, Fahrenden und Spielleuten: Musikinstrumente bei den Kusasi und Mamprusi in Nord-Ghana"); Gisa Jähnichen und Nguyen Van Nam, Berlin ("'Fremde' Musikinstrumente und traditionelle Ensemblemusik in Südvietnam"); Norbert Beyer, Berlin (Material, Gestalt und Realisation. Zum Bau von Saiteninstrumenten in einem urbanen Umfeld in Südindien"); Thomas Ogger, Köln ("Der schöne Klang - Wandel klangästhetischen Empfindens im Zuge politisch-kultureller Veränderungen am Beispiel Iran"); Rudolf Conrad, Leipzig ("Kernspaltinstrumente der Indianer des östlichen Nordamerika: Dualismus von Konstruktion und Funktion zwischen Tradition und Kommerz"); Margot Lieth-Philipp, Affalterbach ("Zwischen Behelf und Ideal. Musikinstrumente der Jungferninseln in Zeiten der Armut"); Katrin Lengwinat, Berlin ("Die Harfe als höchster Ausdruck kreolischer Volksmusik in Venezuela"); and as guest at the University of Bamberg Rasia Sultanova, Tashkent ("Besonderheiten der wechselseitigen Beziehungen zwischen der instrumentalen Begleitung und der Singstimme im usbekischen Volkslied").

Current research was presented by Wolfgang Bender, Mainz ("Mehr Archive in den afrikanischen Staaten. Das Archiv für die Musik Afrikas in Mainz - seine Entstehungsgeschichte und ein Rückblick auf die ersten zwei Jahre"); Carola Schorman, Lüneburg ("Musikalische Ausbildung in Vietnam: Von Yamaha, ethnischen Minderheiten und Michael Jackson"); Hans Brandeis, Berlin ("Bukidnons und Matigsalug Manobos - zwei Musikkulturen im Vergleich").

Starting with statements by Dieter Krickeberg, Germanisches Nationalmuseum Nürnberg, and by Andreas Michel, Berlin, a discussion with the participants from the National Committee was intended as a contribution to the preparations of a planned exhibition at the Germanisches Nationalmuseum Nürnberg, "Der 'schöne' Klang. Geheimnisse und Realitäten des Musikinstrumentenbaus in Deutschland und Japan - gestern und heute".

At the General Assembly, President Marianne Bröcker could present the third volume of the publications of the German National Committee containing the papers from the annual meeting 1993 in Cologne. The next volume will contain the papers from the meeting in Nürnberg.

The next meeting will be held the first weekend of February 1995.

February 27, 1994 Marianne Bröcker

NATIONAL COMMITTEE: Venezuela

Informe de Actividades de Proyección Latinoamericana realizadas por la Fundación de Etnomusicología y Folklore (FUNDEF) Año 1992 [Excerpt]

En coordinación con la Organización de los Estados Americanos y FUNDEF se están realizando dos proyectos de largo alcance: El Plan Caribe y la Red Interamericana de Documentación e Información de las Culturas Tradicionales Orales. Para estos proyectos se han realizado resp. las siguientes actividades:

Plan Caribe

Se cumplió con la primera fase de la "Investigación Cooperativa" de dicho plan, dando inicio a los proyectos subregionales: Barbuda-Antigua, St. Kitt's-Nevis. Para ello se viajó a la región con el objetivo de formar recursos humanos y realizar investigación en el campo de la etnomusicología y folklore.

Se asistió y documentó CARIFESTA V, entre las fechas de 21 agosto al 31 de septiembre.

Red de Información y Documentación Interamericana de las Culturas Tradicionales Orales respecto a este proyecto se han realizado las siguientes actividades:

a) Realización en la sede de FUNDEF el Seminario sobre elaboración de TESAUROS, dictado por el especialista de la OEA., Dr. Alberto Villalón. Este seminario contó con la participación del personal de FUNDEF, que aportó sugerencias a la primera versión del Tesauro sobre Culturas de Tradición Oral, en proceso de realización. La elaboración de este obra es de vital importancia como instrumento para normalizar el vocabulario de las bases de datos del Centro de Información y Documentación de FUNDEF y, de los otros centros que integrarían la Red Latinoamericana de Información sobre Culturas de Tradición Oral.

b) Se inauguró en la sede de FUNDEF el Seminario-Taller sobre la Red Interamericana de Documentación e Información de las Culturas Tradicionales (30 de junio al 3 de julio) con la participación de los centros interamericanos del Programa Regional de Desarrollo Cultural de la OEA: Centro Interamericano de Etnomusicología y Folklore (CIDEF-Venezuela); Centro Interamericano de Artes Populares (CIDAP-Ecuador y SURAP-Guatemala), el Instituto Andino de Artes Populares (IADAP-Ecuador) del Convenio Andrés Bello y delegados de instituciones de Perú, Colombia, Puerto Rico y Venezuela.

c) Como resultado de esta reunión se sentaron las bases para la puesta en marcha de dicha red y se acordó que FUNDEF actuara como centro coordinador de la misma.

d) Se revisó la cuarta versión del Tesauro de Folklore, y se envió a los centros e instituciones miembros dela red.

e) Se está registrando la información bibliográfico y dcumental en la Base de Datos Micro Isis.

Pasantías realizadas en la sede de FUNDEF

Se atendió la solicitud del director de la OEA, El Salvador, para que dos pasantes de ese pais obtuvieran entrénamiento en la especialidad organología. Se diseñó y dictó un taller sobre isntrumentos musicales latinoamericanos: construcción, uso u ejecución. Dicho entrenamiento tuvo lugar entre los días 24 febrero al 7 de marzo.

Centro de Estudios Amazónicos

FUNDEF cuenta con este centro para la especialización de la investigación y documentación de las culturas indígenas de la Cuenca del Amazonas, así como su difusión. A los especialistas interesados se les agradece tomar nota de las funciones de este Centro:

Especializar la información de la Red Interamericana en el tema e las culturas amazónicas y difundir la información.

Organizar encuentros, foros, etc.

Adelantar investigaciones en la Cuenca del Amazonas con el fin de

incrementar la información amazónica de las colecciones patrimoniales de FUNDEF.

Mantener in intercambio continuo de información con otros centros afines y especialistas en el área.

Contribuir a mantener una exposición permanente en la Sala Amazónica de FUNDEF.

El Centro de Estudios Amazonicos realizó un video sobre Testimonios Indígenas, a cargo de la antropóloga Beatriz Bermúdez, en el cual diferentes etnias latinoamericanos exponen su problema de tenencia y despojo territorial.

Investigación

El professor Rony Velásquez concluyó su tesis doctoral sobre el canto chamánico investigador y perteneciente a los archivos patrimoniales de FUNDEF.

March 15, 1993 Isabel Aretz de Ramón y Rivera

LIAISON OFFICER: Croatia

Croatian ethnomusicologists held a meeting in Zagreb, November 13, 1992, with the following agenda:

1. Establishment of an Ethnomusicology Section within the Croatian Musicological Society (CMS) and planing a program for 1993.

2. Discussion on cooperation with the Croatian Folklorist Society (CFS)

3. Discussion on cooperation with ICTM, ESEM, SEM, and other organizations abroad.

The Ethnomusicology Section within the CMS will organize regular meetings once a month, in order to stimulate its members to study, conduct research, and participate at conferences. Meetings will be used for presentations of works in progress, lectures by guest speakers, technical assistance in recording, filming, transcribing, etc., and for practical musicianship. The three-member committee of the Ethnomusicology Section within the CMS consists of Dr. Jerko Bezic, Dr. Nikola Buble, and Dr. Svanibor Pettan, who was elected president. Whereas the membership in the CMS is limited to university educated musicologists, members of the Croatian Folklorist Society (CFS) come from various backgrounds. It was agreed to intensify collaboration between Croatian ethnomusicologists and the CFS but also to strengthen cooperation with international ethnomusicological organizations, in particular with ICTM, but also with ESEM and SEM.

In late 1992, ethnomusicologists in the economically increasingly turbulent Croatia looked for opportunities to present and publish their studies abroad. The exchange of ideas and perspectives with visiting scholars, the publishing of scholarly materials and recordings appears to be more essential than ever before.

With the breakdown of Yugoslavia, Dr. Jerko Bezic stepped down as the last president of the ICTM National Committee for Yugoslavia, as reported in the April 1992 Bulletin. Instead, at the November 13th meeting, Dr. Svanibor Pettan was nominated as liaison officer for Croatia to the ICTM [confirmed by the ICTM Executive Board at its meeting in Berlin, Germany, 1993].

Main ethnomusicological activities in Croatia during the past five years concisted of the following:

The last annual meeting of Yugoslav folklorists took place in Plitvice in 1990. Regardless of the disintegration of Yugoslavia, the Croatian Folklorist Society

published all papers of this meeting in "Rad 37. kongresa Saveza udruzenja folklorista Jugoslavije", Zagreb 1990. A year later, the Society also published papers presented at the 29th conference of Yugoslav folklorists in Hvar in 1982.

Several activities gave tribute to the late, well-known Croatian ethnomusicologist, Vinko Zganec. An international conference about Zganec took place in Cakovec (Medimurje region). The Institute of Ethnology and Folklore (formerly Institute of Folklore Research) published conference papers in a special issue of its 1991 yearbook *Narodna umjetnost*, and two of Zganec's song collections - *Hrvatske pucke popijevke iz Medimurja* I (1990) and II (1992). The same institute also published *Contributions to the Study of Contemporary Folklore in Croatia* (1988). Issues of *Narodna umjetnost* regularly contain ethnomusicological contributions. During the period 1988-1992, these contributions concern folk musical instruments in carnival celebrations (K. Galin 1988), the ethnomusicological legacy of Franjo Kuhac (G. Marosevic 1989), two-part singing of epic narrative songs in northern Dalmatia (Bezic 1990); in 1991: some aspects of music making on the island of Solta (J. Bezic) and Krk (R. Bonifacic), and in the region of Slavonska Podravina (N. Ceribacic); and Slavonian traditional music through the concept of folklore reviews and research (Ceribacic 1992).

An article on Gypsy musical creativity in Kosovo (S. Pettan 1992) is published in *Journal of the Gypsy Lore Society*. Dr. Nikola Buble published song collections from the annual festivals of klapa singing in Omis, *Zbornik dalmatinskih klapskih pjesma* II (Omis 1991) and III (Omis 1992). Miroslav Vuk published a song collection, *Jacke Gradiscanskih Hravata u Madarskoj* (Budapest 1991).

During the period 1988-1992 Croatian ethnomusicologists defended two M.A. theses and two Ph.D. dissertations:

- Pettan, Svanibor, Suvremena plesna folklorna glazba u Egiptu i srodne pojave u folklornoj glazbi Kosova, University of Ljubljana, M.A. 1988.

- Bonifacic, Ruza, Tradicijsko pjevanje u Puntu na otoku Krku, University of Sarajevo, M.A. 1990.

- Buble, Nikola, Glazbena kultura stanovnika trogirske opcine, University of Ljubljana, Ph.D. 1988 (published in Trogir 1988).

- Pettan, Svanibor, Gypsy Music in Kosovo: Interaction and Creativity, University of Maryland, Baltimore County, Ph.D. 1992.

The well-known international Folklore Festival did not take place in 1991 due to the war, but continued in 1992 its long-term existence.

December 1992 Svanibor Pettan

LIAISON OFFICER: France

Editions de disques "Collection CNRS/Musée de l'Homme

La nouvelle série de disques compacts "Collection CNRS-Musée de l'Homme continue une politique d'édition de disques initiée en 1946 par Gilbert Rouget au sein du Département d'ethnomusicologie du Musée de l'Homme, et poursuivie avec l'apport de l'Unité de recherche du CNRS qui y exerce son activité. Ces éditions de disques - soit sout étiquette propre du Musée de l'Homme, soit sous étiquette de plusieurs companies commerciales - ont publié une centaine de disques 78 tours et une centaine de microsillons de tous formats.

En 1978, Gilbert Rouget a créé la "Collection CNRS-Musée de l'Homme" qu'il a dirigée jusqu'en 1982, date à laquellel Hugo Zemp lui a succédé. Depuis 1988, la nouvelle série de disques compacts, dont Sylvie Bolle-Zemp est l'assistante

d'édition, publié des nouveautés et des rééditions revues et augmentées.

Ces éditions de disques sont en France les premières à avoir été consacrées aux musiques traditionnelles, et restent parmi les plus prestigieuses dans le monde, comme le montrent régulièrement les comptes rendus élogieux dans les périodiques ethnomusicologiques internationaux, ainsi que dans la presse grand public.

Pour marquer la sortie de la nouvelle série en compact qui compte maintenant treize titres, et célébrer en même temps 45 ans d'éditions de disques au ùsée de l'Homme, a été organisé le 14 mars 1991 un cocktail de presse où furent invités des jounalistes de la radio et de la presse écrite. Pour cette occasion fut préparé un dossier de presse présentant l'histoire des éditions de disques ainsi que les activités de l'UPR 165 et du Département d'ethnomusicologie du Musée de l'Homme. Un catalogue bilingue des disques compacts fur imprimé.

Enseigenment

Depuis 1989 la formation en ethnomusicologie à l'Université de Paris X-Nanterre - qui propose des enseignements depuis le DEUG jusqu'au Doctorat - a pris une cohérence et une stabilité qui en font le seul cursus d'ethnomusicologie complet en France; il commence à être reconnu à l'étranger; plus de la moitié des étudiants inscrits en Maîtrise et Doctorat sont étrangers.

Ce cursus a pu atteindre son équilibre d'une part grâce à la création de deux postes de MCU (Maître de Conférence Universitaire) en ethnomusicologie (l'un en 1988, l'autre en 1991), d'autre part grâce à la participation soutenue des membres de l'"UPR 165 qui, comme on vient de le voir, y ont assuré la direction des travaux de recherche et qui, par leurs enseignements, ont permis d'élargir le champ des thèmes et des régions proposés à l'intention des étudiants.

Enfin, en 1991 fut signée une convention entre les Universités de Paris IV-Sorbonne et de Paris X-Nanterre afin de coordonner les enseignements d'ethnomusicologie. L'UPR de Musique et Musicologie à Paris IV et le Département d'ethnologie de Paris X offrent ainsi des passerelles aux étudiants des deux universités, leur permettent une formation plus complète.

Création d'une base de données documentaire informatisée des archives sonores

La phonothèque du Département d'ethnomusicologie du Musée de l'Homme comporte deux fonds: 1- un fonds d'enregistrements non édites, constitué pour l'essentiel de 4.500 bandes manétiques (bande 6.25mm, casettes audio et depuis peu casettes DAT), auxquelles s'ajoutent près de six cents cylindres (qui ont été reportés sur bande magnétique en 1976) et environ 200 disques de gravure directe; 2- un fonds de documents publiés, constitué de 4.600 disques pour moitié de 78tours, et pour moitié de microsillons et de disques compacts, ainsi qu'une trentaine de bandes magnétiques et de casettes commercialisées.

Cet ensemble représente environ 60.000 phonogrammes sur lesquels les recherches à partir des fichiers manuels existants étaient devenues difficiles.

L'UPR a donc décidé de créer une base de données informatisée, et a chargé P. Pitoëff de conduire ce projet (choix du système, conception de la grille d'analyse et mise au point des conventions d'écriture, coordination et supervision de la saisie). Outre les enquêtes menées auprès de divers centres d'archives sonores en France et à l'étranger, il a travaillé en liaison avec les membres de l'UPR d'une part, et, de l'autre, avec un informaticien professionnel qui à réalisé le développement d'une application sous le logiciel 4ème Dimension, avec du matériel Macintosh.

Cette base est constituée des éléments suivants: a) un fichier "Support" qui comporte 26 rubriques dont une ouvre sur un sous-fichiers, b) un fichier "Phonogramme" qui contient 27 rubriques dont deux ouvrent sur des sous-fichiers, c) huit dictionnaires liés chacun à une rubrique, et d) sept fichiers annexes. Sans entrer dans un descriptif complet, signalons le dictionnaire des noms scientifiques et celui des noms vernaculaires des instruments de musique: en raison du grand nombre de types d'instruments et de leurs dénominations dans les différentes cultures du monde, il a été nécessaire, pur les rendre opérationnels, de mettre au point un système de radicaux classificatoires des types organologiques qui, préfixés au mot, permet une saisie cohérente et facilite grandement la recherche. Par ailleurs, les dictionnaires des "Etats" et des "Ethnies/Groupes sociaux" sont asortis d'un fichier d'alias, qui autorise une clssification plus souple (par exemple, dans les differentes façons de regrouper ou de dénommer les ethnies amazoniennes). La base est complétée par un document qui définit les conventions de saisie.

Cette base permettra e faire, outre les recherches élémentaires (telles que trouver les documents concernant une ethnie ou une région, une formation musicale dans cette ethnie, ou dans une zone plus vaste), des analyses plus complexes (distribution dans le monde de formations instrumentales spécifiques, par exemple). Par ailleurs, ellel facilitera la gestion de la phonothèque.

Actuellement, tous les disques compacts et microsillons sont entrés dans le fichier "Support" (il en a été tiré un catalogue ventilé par continent et par Etat) et le fonds Amérique est en cours de saisie dans le fichier "Phonogramme".

[Excerpt from letter of January 10, 1992] Tran Quang Hai

LIAISON OFFICER: Madagascar

Le situation politique du pays ne permet pas d'envisager de projet à long terme. Cependant, malgré les conditions précaires qui en découlent, le bureau fait des efforts pour promouvoir, préserver et faire connaître la culture musicale malgache par le biais de la recherche, des manifestations publiques, les éditions bibliographiques et discographiques.

Activités du bureau

Dans cet esprit, mes collaborateurs et moi-même avons aidé à la production d'une série de disques compacts et de casettes sur la musique de Madagascar en général (Madagaskar 1,2,3 de Feuer & Eis, Allemagne) en effectuant les contacts avec les artistes locaux et les producteurs étrangers, en apportant des conseils au plan artistique et dans la rédaction des brochures accompagnant les productions sonores. Un film de 30 minutes a été réalisé, au début de 1992, avec une chaîne de télévision privée Japonaise pour présenter la capitale Malgache et sa culture traditionnelle. Notre contribution, cette fois-ci, a été dans la conception historique et artistique du scénario avec la participation des meilleurs artistes locaux. Aus mois de Juin de la même année, un colloque sur "le langage come moyen de/du développement" a été organisé par l'Académie Malgache, à l'occasion de son 90ième anniversaire. L'honneur m'a échu de faire une comunication à la séance inaugurale qui a eu lieu devant des membres du gouvernement, des éminentes personnalités du monde scientifique Malgasy et du corps diplomatique. L'éxposé que j'ai présenté ayant pour sujet "le langage musical: un outil du développement" a retenu l'attention de l'assistance. Il était axé sur la

contribution des recherches ethnomusicologiques dans l'étude des migrations des populations et dans la connaisssance de l'origine des peuples dans l'Océan Indien. Par la suite, au cours du colloque, j'ai eu l'honneur de présider des séances sur le théatre, la peinture et l'architecture Malagasy. Au cours du mois de Juin-Juillet de cette année, à l'occasion de la fête de la musique du 21 Juin, une exposition a été montée au Centre Culturel Français qui dispose des infrastructures adéquats, sur les instruments de musiques traditionnels Malagasy. L'exposition a connu un large succès du grand public, particulièrement des jeunes et des étudiants à cause de son caractère particulier. En effet, la plupart des objets présentés sont disparus, aujourd'hui, compte tenu de la détérioration à l'environnement mais aussi de la modification de la perception auditive des musiciens-artisans. Il en résulte une uniformité progressive des instruments de musique utilisées à travers l'Ile.

La musique traditionnelle

A Madagascar, la musique en général est omniprésente dans la vie quotidienne de la population. Elle a un rôle specifique dans les rituels, les cérémonies et les divertissements. Ses aspects sympolique et pratique conjugués avec le talent naturel des Malagasy pour les activités artistiques, dont le chant et la musique en particulier, font que sont aspect théorique comme son étude scientifique sont encore peu considérés. C'est une des raisons de nos efforts à travers la recherche ethnomusicologique car le développement téchnologique et celui de la communication amènent la modification progressive de ces activités. Il est cependant important de noter que, malgré l'existence de plusieurs genres de musique et qui sont joués à des degrés differents (rock, jazz, folklore, de griots, populaire, de rituels et classique occidentale), la musique traditionnelle reste la source d'inspiration de tous ces genres. Ce qui donne une cohésion certaine au paysage culturel Malagasy.

Actuellement, il existe sur la marché local une tendance au développement des chants de variétés qui sont, en quelque sorte, du folklore modernisé. Leurs sujets sont relatifs à la vie quotidienne ou sont des critiques sociales. D'autre part, les chanteurs et les groupes artistiques Malagasy sont de plus en plus sollicités par les producteurs étrangers pour participer à des festivals et des compétitions internationaux qui leur permettent de faire la promotion d'un aspect de la musique Malagasy, encore peu connue dans les pays étrangers, surtout anglophones.

En résumé, on peu dire que la vie musicale à Madagascar est riche et bien développée. Cependant, un travail de rééquilibrage reste à faire par le développement de son aspect scientifique mais aussi, en fin de compte, pédagogique. J'espère, dans la mesure du possible, pouvoir faire des rapports réguliers sur la evolution de la musique Malagasy parallèlement à celui de son contexte social, politique et culturel. Notre pays, actuellement, n'étant pas le seul dans le monde à connaître des modifications dans tous les domaines, la comparaison de celles-ci avec celles des autres pays, se trouvant dans une situation identique, sérait fort interessante car elle permettrait de découvrir les différentes formes d'adaption culturelle à des situations plus ou moins similaires.

Juillet 11, 1993 — Mireille M. Rakotomalala

ICTM MEETING CALENDAR

1994 16-21 May Smolenice Slovakia	ICTM Colloquium Theme: "Re-Creating Folk Music Traditions in a Changing Europe" Program Chair: Erich Stockmann Local Organization: Oskár Elschek
1994 9-18 August Skierniewice Poland	STG on Ethnochoreology - 18th Symposium Themes: "Ritual and Ritual Dances in Contemporary Society - Based on Case Studies"; "Dance and Music Relationships" Local Organization: Grazyna Dabrowska
1994 1-6 September The Netherlands	ICTM Colloquium Theme: "Nationalism and Folk Music in Europe" Program Chair: Max Peter Baumann Local Organization: Rembrandt Wolpert
1994 12-16 September Vienna Austria	STG on Analysis and Systematisation of Folk Music Themes: "Religious Folk Songs"; "Current/Present Methods of Analysis"; "Traditional Music of Austria" Local Organization: Emil H. Lubej, Rudolf Pietsch
1994 16-21 September Krakow Poland	STG on Computer Aided Research Topic: "Systems of Simulation", "Computer and Analytical Interests", "Computer Aided Transcription" Coordinator: Helmut Schaffrath Local Organization: University of Krakow
1994 25-30 September Copenhagen Denmark	STG on Historical Sources of Folk Music Theme: "Traditional Music between Rural and Urban Communities" Local Organization: Hendrik Koudal
1994 21-25 November Lisboa Portugal	ICTM Colloquium Theme: "The Role of Women in Music: Processes, Networks, and Hierarchy" Chair: Salwa El-Shawan Castelo-Branco
1994/1995 29 Dec.-3 January Ramat-Gan Israel	Joint Meeting: STGs on Iconography & Music Archaeology Topic: "Music Images and the Bible: Instruments - Forms - Symbolism" Local Organization: Joachim Braun

1995
5-11 January
Canberra
Australia

33RD ICTM WORLD CONFERENCE IN CANBERRA

Themes:

1. Spirituality, Ecology, and Performance
2. New Directions in Music Cognition
3. Music Histories in Asian and Pacific Regions
4. Music, Dance and Migration
5. Indigeneous Traditions and the State
6. Music, Ownership, and Rights
7. Archives: Purposes and Technologies

Program Chair: Dieter Christensen
Local Organization: Stephen Wild

1995
12-13 January
Canberra
Australia

STG on Musics of Oceania
Proposed Theme: "Mass Media and Dissemination of Oceanic Music and Dance"
Host: AIATSIS

1995
Amsterdam
The Netherlands

Study Group on Folk Musical Instruments
Local Organization: Rembrandt Wolpert

1995
Summer
Norway

Planned Joint Meeting of STG onMusic Archaeology & Teknisk vitenskapelig dokumentasjonssenter for musikkinstrumenter, Moss
Proposed topic: "Reconstruction of early musical instruments"

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