

# ICTM WORLD CONFERENCE BERLIN 1993

32nd World Conference  
of the International Council  
for Traditional Music

Berlin, June 16 – 22, 1993



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**International Institute for Traditional Music**

## **Acknowledgements**

This conference has received the financial support of the Stiftung Deutsche Klassenlotterie Berlin (DKLB-Stiftung) and the Deutsche Forschungsgemeinschaft (DFG), as well as the support of the Senate for Cultural Affairs of Berlin and the Federal Foreign Office in Bonn.



**5 Opening Remarks**

Federal Minister for Foreign Affairs, Germany  
KLAUS KINKEL

Senator for Cultural Affairs, Berlin  
ULRICH ROLOFF-MOMIN

Director of the International Institute for Traditional Music, Berlin  
MAX PETER BAUMANN

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KRISTER MALM

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DIETER CHRISTENSEN

**34 Berlin: City of Music**

CHRISTIANE MÜLLER

**36 Ethnomusicology in Berlin: Aspects and Perspectives**

ERICH STOCKMANN

**Institutions in the Field of Ethnomusicology in Berlin****44 International Institute for Traditional Music, Berlin****48 Department of Ethnomusicology at the Museum for Ethnography****50 Seminar for Comparative Musicology at the Free University****51 Department of Ethnomusicology at the Humboldt University****52 Research Center for Popular Music at the Humboldt University****53 House of World Cultures****54 Libraries**

State Library in Berlin, Prussian Cultural Heritage

German Music Archives/German Library

American Memorial Library/Berlin Central Library

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State Institute for Music Research

**Opening Remarks to the**

**THIRTY-SECOND WORLD CONFERENCE OF THE INTERNATIONAL COUNCIL FOR TRADITIONAL MUSIC  
from June 16th to 22nd, 1993 in Berlin**



The Thirty-Second World Conference of the International Council for Traditional Music takes place at a time when the preservation of the threatened indigenous music cultures of ethnic groups in Asian, African and Latin American countries is being understood by more and more people as a matter of mutual concern for the safeguarding of the cultural values of all humanity.

From time immemorial, music has belonged to those arts that cross borders and are independent from political and language barriers. Music has, in its world-spanning humanity and creativity, direct access to people that transcends all boundaries.

This fact fortifies cultural understanding and the knowledge that the strength for our future cultural development lies in the plurality of the cultures of the world.

I value highly the committed work of the International Council for Traditional Music and its National Committees in the domains of maintenance and presentation of traditional music forms and extend my wishes for success to the Thirty-Second World Conference, whose patronage I am pleased to undertake.

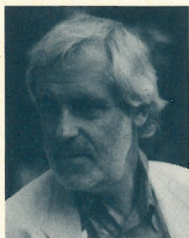
Bonn, the 24th of April, 1993

A handwritten signature in dark ink, appearing to read 'Kinkel'.

KLAUS KINKEL

Federal Minister of Foreign Affairs, Germany





Berlin, as a city in the heart of a Europe that is coming closer together, is proud to be the host of the Thirty-Second World Conference of the International Council for Traditional Music.

Here, where people from a variety of ethnic and religious backgrounds live together in a close space, exchange between cultures must take place on a day-to-day basis. To promote this dialog and not allow it to be disrupted in times of increasing nationalistic tendencies is absolutely necessary.

Berlin is known as a place where diverse musical streams meet and I am very pleased that the Berlin traditions of ethnomusicological research will be connected with holding the Thirty-Second World Conference in this city and wish your meetings much success.

ULRICH ROLOFF-MOMIN  
Senator for Cultural Affairs, Berlin

In the name of the International Institute for Traditional Music, I would like to extend a warm welcome to the participants of the Thirty-Second World Conference of the ICTM.

I am pleased that the Institute has received the honor – on the occasion of the thirtieth anniversary of its founding – to organize this conference in Berlin and that it is able to present this event in the framework of its “Festival of Traditional Music ‘93 – Indonesia.”

In the spirit of intercultural understanding and encounter, this World Conference will present a special opportunity for us to reflect on the role of musical diversity in the dialog between cultures as well as to participate in it. Traditional music is the local metaphor for “another listening” in the context of a world that is constantly becoming more uniform. It still bears witness to other ways of hearing and seeing.

As a potential source for the preservation of future diversity, traditional music represents the voices of those minorities that want to be heard in the worldwide “concert” and thus it holds the doors of knowledge open for other concepts of perception.

MAX PETER BAUMANN  
International Institute for Traditional Music, Berlin



The program of the 32nd World Conference of the ICTM has been organized according to a few basic principles. Parallel sessions were inevitable in order to accommodate as many events as possible and to facilitate the various participants in finding something interesting at any point of the Conference. However there are never more than two paper sessions going on at the same time. Another principle was not to start too early and have ample time for lunch. One time slot in the morning and two in the afternoon are filled with paper sessions, panels, study group meetings etc.

Each day except the last there is a plenary lecture before lunch where participants can convene, arrange their lunch dates and garner some common ground for the deliberations during lunch. The afternoons are generally very crowded with activities, including a number of video sessions at the end of the day.

The framework was set up to enhance the important scholarly content of the Conference. The 32nd World Conference of the ICTM has three main themes. These were presented in the following way in conjunction with the call for papers in the October 1991 ICTM Bulletin:

### 1. Theme:

#### **Ethnomusicology and Society Today: Power Structures, Environments, Technologies**

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

### 2. Theme:

#### **Ethnomusicology at Home**

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

### 3. Theme:

#### **Music and Dance in a Changing Europe**

Rapid political, demographic and other changes are taking place in Europe. 1993 is the year of the implementation of the free inner market of the European Community countries. How are these developments affecting music and musical institutions? What is happening in Estonia, Latvia, Lithuania, Croatia and other newer east European countries? The current rapid changes have their roots in the past; contributions taking longer historical perspectives are also desirable.

Since these topics were established, quite a few new developments have occurred, especially in rapidly changing Europe. The Conference program thus includes some papers presenting what could be called "instant history". The Program Committee has received some comments on the themes. One common comment on the theme "Ethnomusicology at Home" has been that staying at home and doing ethnomusicology is nothing new. Of course, in Europe the mainstream folk music research has always been carried out "at home". Some scholars hardly ever left their desks. But this research usually has not been called "Ethnomusicology". Research in, for example, native North American musics has also been going on "at home", if any place within the borders of one's own country is considered "home". The new pattern on which we wanted to focus with this theme was the growing research into urban musical subcultures or "multicultural" settings virtually found in the neighborhood where you live. The panel offered by our colleagues from New York ("Big Apple Sound Bites") and Norway ("Only Strangers at Home?") will surely contribute to this discussion.



The three main themes were supplemented by a theme called "Other Current Research", which offers the opportunity for important findings to be presented that do not fit under the three main themes.

The Program Committee received more than 120 proposals for papers, not counting the panels and study group sessions. Unfortunately only about 100 of these could be accommodated in the Conference Program. This meant that the Program Committee had to carry out a rather strict selection process.

Already at the time the themes were formulated it was evident that they overlapped. This fact became even clearer during the selection process. In some cases, the same paper could belong to any one of the themes. Thus it was decided not to try to form paper sessions strictly according to the themes, but also to take into account other common denominators between the three papers that were going to form a session.

It is my sincere hope that all Conference participants will be able to compose a suitable personal Conference program out of the "smorgasbord" provided and in the end leave the Conference pleased and a bit wiser.

I also want to thank the members of the Program Committee for their efforts and support in the work to form the program of the 1993 ICTM World Conference.

KRISTER MALM  
Chairman of  
the Program Committee

### **Program Committee**

The Board appointed the following members to serve on the Program Committee:

Chairman:

DR. KRISTER MALM (Sweden)

Members:

DR. MAX PETER BAUMANN (Germany)

DR. DAVID HUGHES (England)

DR. STEPHAN WILD (Australia)

DR. ARTUR SIMON (Germany)

DR. DIETER CHRISTENSEN (USA)

The Program Committee has reserved the right to accept those proposals which, in its opinion, fit best into the scheme of the conference. Presentations will be given a maximum of 20 minutes in order to ensure opportunity for discussion.

# ICTM WORLD CONFERENCE BERLIN 1993 **PROGRAM**



32nd World Conference  
of the International Council  
for Traditional Music

Berlin, June 16 – 22, 1993





## TUESDAY, JUNE 15 DAY OF ARRIVAL

**9:00 – 18:00 Registration** (see general information on page 25)

**Informal Get-togethers** can take place until 17:00 at the Museum cafeteria and after that time at the Cafe Luise, on Königin-Luise-Straße (near main entrance)

**19:00** Departure of busses for the concert at the Museum für Völkerkunde. (Please book at the Registration Desk.)

**20:00 Concert: Festival of Traditional Music '93 – Indonesia (Sumatra)**

at the Haus der Kulturen der Welt, John-Foster-Dulles-Allee 10, 1000 Berlin 21

**Video films will be presented for public viewing during lunchtime each day**  
(see special time information sheet)

ROOM A

ROOM B



## WEDNESDAY, JUNE 16

**9:30**

### Opening Ceremony

**10:00**

Plenary Lecture I

Chair: Erich Stockmann (Berlin)

**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

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

### Session 2

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

Chair: TED LEVIN (Hanover, USA)

**ALEXANDER DJUMAIEV** (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





**IN FRONT OF ROOM C**

Special Exhibition

**Recent Acquisition of Musical  
Instruments by the Department  
of Ethnomusicology/  
Museum of Ethnography**  
organized by ANDREAS MEYER  
(Berlin)

19:00

20:00

ROOM C

ROOM D

ROOM E

WEDNESDAY, JUNE 16,



9:30

10:00

**Workshop 1**

**DANIEL NEUMAN** (Washington)  
The World Music Navigator.  
A Computerized Ethnographic  
Atlas of Musical Traditions

11:30

**Session 4**

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 1**

**Big Apple Sound Bites:  
Doing Ethnomusicology at Home  
in New York City**

Chair/Discussant: ADELAIDA REYES  
SCHRAMM (New York)  
Participants: Renee Colwell,  
Kai Fikentscher, Eileen Macholl,  
Lois Wilcken (all New York)

14:30



16:00 Coffee Break

16:30

**Session 5**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

**Session 6**

Chair: BARBARA SMITH (Honolulu)

**DON NILES**

(Boroko, Papua New Guinea)

Performance as Promotion and Documentation: Papua New

Guinea Music and Dance Abroad  
**JANE FREEMAN MOULIN** (Honolulu)

Chants of Power: Music and Anti-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 Islands

18:00 Reception by the Senator for Cultural Affairs, Ulrich Roloff-Momin, at the Museum für Völkerkunde

**THURSDAY, JUNE 17**

9:30

**Session 7**

Chair: GEN'ICHI TSUGE (Tokyo)

**YAMAGUTI OSAMU** (Osaka)

Japan over Micronesia? Traditional Elements of Music in the Shift from Colonialism to Tourism

**NAKA MAMIKO** (Osaka)

Intersecting Sounds of Foreign Settlements in China around the Dawn of the 20th Century

11:00 Coffee Break

11:30

**Plenary Lecture II**

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

**JILL STUBINGTON**

(Kensington, Australia)

Yothu Yindi's Treaty:

Ganma in Music

12:30 Lunch



**Video Session 1**

Chair: ARTUR SIMON  
(Berlin)

**MOSE YOTAMU**

(Manyinga, Zambia)

Interpretation of Masked  
Performances in Northwestern  
Zambia from Video Recordings

**GERHARD KUBIK** (Vienna)

Namibia Field Research

Experience, 1991–1992

**RAIMUND VOGELS** (Stuttgart)

History of Borno Court Music  
(Nigeria)

**TRẦN QUANG HAI** (Paris)

The Song of Harmonics

**Panel Session 1****Big Apple Sound Bites**

(continued)

16:30

18:00

THURSDAY, JUNE 17

**Session 8**

Chair: DON NILES

(Papua New Guinea)

**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 Colo-  
nist Identity in New Zealand

**RUDOLF CONRAD** (Leipzig)

Cahnunpa Olowan – Inspiration  
and Identity of Native American  
Music

**Workshop 2****Computer-Aided Transcription:****From Sound to Notation**

Chair: EMIL H. LUBEJ (Vienna)

**Workshop 3****DANIEL NEUMAN** (Washington)

The World Music Navigator.

A Computerized Ethnographic  
Atlas of Musical Traditions

9:30

11:30



14:30

**Session 9**

Chair: ROBERT GÜNTHER (Cologne)  
**CHENG SHUI-CHENG**  
 (Maisons-Alfort, France)  
 Music and Dance of  
 the Yao People  
**ANTOINET SCHIMMELPENNINCK/  
 FRANK KOUWENHOVEN** (Leiden)  
 "Formulism" and Scales in  
 Chinese Folk Songs

16:00 Coffee Break

16:30

**Session 11**

Chair: OWE RONSTRÖM  
 (Stockholm)  
**ANTHONY T. RAUCHE**  
 (West Hartford)  
 Economic Viability and Selective  
 Ethnicity: Italian Musical Culture  
 in Hartford, Connecticut, USA  
**PANICOS GIORGOUDIS** (Nicosia)  
 The Role of Greek Music in  
 Immigrant Communities

**Session 12**

Chair: J. LAWRENCE WITZLEBEN  
 (Hong Kong)  
**MARIA ELIZABETH LUCAS**  
 (Porto Alegre, Brazil)  
 The Hidden Charm of Doing  
 Field Work at Home  
**ANNE RASMUSSEN** (Austin, USA)  
 Recording Identities:  
 Transnational Music Media in the  
 Arab Diaspora  
**VALENTINA SUZUKEI** (Kyzyl, Tuva)  
 Musical Instruments and  
 Instrumental Music of Tuvians

19:00 Departure of busses for the concert at the Museum für Völkerkunde. (Please book at the Registration Desk.)

20:00 Concert: Festival of Traditional Music '93 – Indonesia (Sulawese) at the Haus der Kulturen der Welt.



**FRIDAY, JUNE 18**

9:30

**Session 13**

Chair: OSKÁR ELSCHKE (Bratislava)  
**SVANIBOR PETTAN** (Zagreb)  
 Gypsy Musicians and  
 Political Turbulence in Kosovo:  
 Strategies for Survival  
**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



**Session 10**

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)

Klangbilder traditioneller Musik  
in Berlin (Ost)

**SILVIA MARTINEZ** (Barcelona)

The Music of Barcelona's  
"Urban Tribes"

**Panel Session 2**

**Migration of Christian Chant  
Traditions from 10th to 18th  
Centuries**

Chair: NINA K. ULFF-MØLLER  
(Copenhagen)

Participants:

Terence Bailey (Toronto)

Markos Dragoumis (Athens)

Nina A. Gerasimova-Persidskaia

(Kiev), Jane Morlet Hardie

(Sydney)

Hilkka Seppälä (Uppsala)

**Meeting of ICTM National  
Representatives**

14:30

Chair: KRISTER MALM, LISBET TORP

**Video Session 2**

Chair: John Bailly (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 Ethno-  
graphical Museum Berlin

**REGINE ALLGAYER-KAUFMANN**

(Göttingen) "Maneiro-Pau"

Dance and Verse Improvisation of  
"Lampiã" and "Maria Bonita".

A Brazilian Topic

**ISSAM EL-MALLAH** (Germany/Egypt)

Women in the Musical Life of Oman

**A. BENMOUSSA** (Algier)

Les Practiques Musicales Religieu-  
ses du Village "Kaf Lakhdar"

**Panel Session 2**

**Migration of Christian Chant  
Traditions**  
(continued)

**Meeting of ICTM National  
Representatives**  
(continued)

16:30

19:00

20:00

FRIDAY, JUNE 18

**Session 14**

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

**Workshop 4**

9:30

**DANIEL NEUMAN** (Washington)

The World Music Navigator.

A Computerized Ethnographic

Atlas of Musical Traditions



11:30

**Panel Session 3**  
**Ethnomusicology in the Context**  
**of Other Sciences**

Chair: JOSEF KUCKERTZ (Berlin)  
 Participants: Anna Czekanowska  
 (Warsaw), Franz Födermayr  
 (Vienna), Dietmar Kammer (Berlin)  
 Manfred Krause (Berlin), Erling  
 von Mende (Berlin), Georg Pfeffer  
 (Berlin), Richard Widdess  
 (London)

12:30 Lunch

14:30

**Panel Session 3**  
**Ethnomusicology in the Context**  
**of Other Sciences**  
 (continued)

**Session 15**

Chair: HIROMI LORRAINE SAKATA  
 (Seattle)  
**OLAVO ALÉN RODRIGUEZ** (Havana)  
 Atlas of the Musical Instruments  
 in Cuba  
**VESA KURKELA** (Tampere)  
 Staged Authenticity. Artistic  
 Qualification and Thereafter.  
 Deregulation of State Folklore  
 in Post-Communism  
**RIISTO PEKKA PENNANEN**  
 (Tampere)  
 Acculturation in Bosnian Sufi Music

16:00 Coffee Break

16:30

**Panel Session 3**  
**Ethnomusicology in the Context**  
**of Other Sciences**  
 (continued)

**Session 17**

Chair: JAN STĘSZEWSKI (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



SATURDAY, JUNE 19

9:30

**Session 19**

Chair: MARIANNE BRÖCKER  
 (Bamberg)  
**LISBET TORP** (Copenhagen)  
 Layers of Musical Consciousness.  
 A Case Study of the Knowledge  
 and Attitudes Among Urban

**Panel Session 4**

**Festivals Today: Contributions to**  
**a Changing World.**  
 Chair: JANE FREEMAN  
 MOULIN (Honolulu)  
 Participants: Helen Reeves,  
 Lawrence (Townsville, Q.)

see next page



11:30

**Session 16**

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"

**Meeting of ICTM Study Group  
on Ethnochoreology**

Chair: LISBET TORP (Copenhagen)

14:30

**Video Session 3**

Chair: OSKÁR ELSHECK

(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**Session 18**

Chair: MARCIA HERNDON

(College Park, Maryland)

**AGNI SPOHR-RASSIDAKIS** (Zurich)Die vokale kretische Volksmusik  
aus einem anderen Blickwinkel:  
Einige Bemerkungen zur singen-  
den Frau auf Kreta (Griechenland)**CYNTHIA TSE KIMBERLIN**

(Richmond, California)

Chuck Norris and Bruce Lee  
in Ethiopia: Music and Other  
Symbols of War and Peace

16:30

SATURDAY, JUNE 19

**Session 20**

Chair: HELMUT SCHAFFRATH (Essen)

**JANE MINK ROSSEN** (Copenhagen)Cultural Patternings of Verbal  
Themes in Danish Folk Poetry**MANFRED BARTMANN** (Gersfeld,  
Germany) Sound Characteristics

9:30



## ROOM A

Greeks with Regard to Demotic and Urban Music, including Dance and Lyrics

**RAMÓN PELINSKI** (Barcelona)

From Folklore to Folklorism: The "Warrior's Dance" of la Todolella

**ANCA GIURCHESCU** (Copenhagen)

Social Relevance or Cultural Commodity? Traditional Dance in Romania after 45 Years of State Cultural Management

## ROOM B

**Don Niles** (Boroko.

Papua New Guinea)

**Barbara B. Smith** (Honolulu)

**Ricardo D. Trimillos** (Honolulu)

**Stephen Wild** (Canberra)

**11:00** Coffee Break

**11:30**

### Plenary Lecture III

Chair: **SALWA EL-SHAWAN**

**CASTELO-BRANCO** (Lisbon)

**JOHN BAILY** (London)

"Born in music." A Gujarati Mirasi Community in Britain

**12:30** Lunch

**14:30**

### Session 21

Chair: **DIETER CHRISTENSEN** (New York)

**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

Chair: **DAVID HUGHES** (London)

**J. LAWRENCE WITZLEBEN**

(Hong Kong)

Ethnomusicology in Hong Kong or a Hong Kong Ethnomusicology?

The Challenges of an

"Ethnomusicology at Home"

**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 through the Reception of Western Music

**16:00** Coffee Break

**16:30**

### 31st General Assembly of the ICTM

**19:00** Departure of busses for the concert at the Museum für Völkerkunde. (Please book at the Registration Desk.)

**20:00** Concert: Festival of Traditional Music '93 – Indonesia (Kalimantan) at the Haus der Kulturen der Welt.



**SUNDAY, JUNE 20** Excursions – City Sightseeing



**MONDAY, JUNE 21**

**9:30**

### Session 23

Chair: **SUSANNE ZIEGLER** (Berlin)

**IZALY ZEMTSOVSKY**

(St. Petersburg)

Socialism and Folklore

**MARTINS BOIKO** (Riga)

Latvian Ethnomusicology:

### Panel Session 6

**Emics and Etics in**

**Ethnomusicology**

Chair: **MAX PETER BAUMANN**

(Berlin)

Participants: Simha Arom (Paris),

Marcia Herndon (College Park,

see next page



of the Andalusian *saeta*.  
A Computer Aided Study of a  
Traditional Singing Style

11:30

#### Panel Session 5

##### Only Strangers at Home?

Participants: Bjørn Aksdal,  
Egil Bakka, Ivar Mogstad,  
Kari Margarete Okstad  
(all Trondheim, Norway)

#### Workshop 5

DANIEL NEUMAN (Washington)  
The World Music Navigator.  
A Computerized Ethnographic  
Atlas of Musical Traditions

14:30

16:30

19:00

20:00

SUNDAY, JUNE 20



MONDAY, JUNE 21



9:30

#### Session 24

Chair: LISBET TORP (Copenhagen)

EMMA PETROSSIAN (Armenia)

Musical Instruments and Dance in  
the Iconography of Medieval  
Armenian Manuscripts

ZDRAVKO BLAŽEKović (New York)



**ROOM A**

Context and Outlook  
**SPERANȚA RĂDULESCU** (Bucharest)  
 Direct and Mediate Consequences  
 of Political Changes in Romanians'  
 Peasant Musical Culture

**ROOM B**

Maryland),  
 Gerhard Kubik (Vienna),  
 Gerald Florian Messner  
 (Sydney),  
 Tiago de Oliveira Pinto (Berlin),  
 Artur Simon (Berlin)

**11:00** Coffee Break

**Plenary Lecture IV**

Chair: KRISTER MALM (BERLIN)

**OWE RONSTRÖM**

(Johanneshov, Sweden)

"I'm old and I'm proud."

Music, Dance and Ethnification  
 of the Senior Citizens in Sweden

**12:30** Lunch

**14:30**

**Session 25**

Chair: ANCA GIURCHESCU  
 (Copenhagen)

**JERKO BEZIĆ** (Zagreb)

Croatian Traditional Songs with  
 Religious Features and Content  
 up to 1990 and Thereafter

**GROZDANA MAROŠEVIĆ** (Zagreb)

"Inter arma cantat Croatia!"

Music in Croatia

in the Context of War, 1991–1992

**NAILA CERIBAŠIĆ** (Zagreb)

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

**16:00** Coffee Break

**16:30**

**Session 27**

Chair: I. MWESA MAPOMA  
 (Johannesburg, South Africa)

**HUGH DE FERRANTI** (Oakland)

An Elusive Culture Hero: The Last  
*biwa hōshi* 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**

Chair: LINDA KIYO FUJIE (Berlin)

**ELISABETH DEN OTTER**  
(Amsterdam)

Total Theatre: A Malian  
 Masquerade

**LULU HUANG CHANG** (Vancouver)

Cross Cultural Musical Processes  
 in the *Yue-ju* Operatic Traditions:  
 From the Post-World War II Period  
 of the 50's to the Revival Period  
 of the 80's and 90's

**COLIN QUIGLEY** (Los Angeles)

Contradancing in Los Angeles: The  
 Making of an Urban "Micro-Music"

**19:00** Reception



Salonskio Kolo: The Croatian  
Nineteenth-Century Salon Dance  
**ELLEN HICKMANN** (Hannover)  
Dance in Ancient Ecuador –  
A Music-Archaeological Approach

#### Session 26

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 STĘSZEWSKI** (Warsaw)  
Theorienreduktion in der  
Ethnomusikologie

#### 2nd Joint Meeting of ICTM Study Group on Computer Aided Research, Analysis, and Systematisation

Chair: **HELMUT SCHAFFRATH**  
(Essen), **EMIL LUBEJ** (Wien)

#### Meeting of ICTM Study Group on Musical Iconography

Chair: **TILMAN SEEBASS**  
(Durham, USA)

14:30

#### Video Session 4

Chair: **JEAN DURING** (Strasbourg)  
**GISA JÄHNICHEN** (Berlin)  
Problems of a Musical Re-Alpha-  
betization at Government Schools  
of Traditional Music in Vietnam  
**KUO CHANG-YANG** (Taiwan)  
A Vocal Singing Method of  
Bel Sino-Canto. Demonstrated by  
Mr. Lee An-Ho  
**TAKIZAWA TATSUKO** (Tokyo)  
Solmisation in Japanese Music –  
A Purpose of Video Producing  
in *shouga*

#### 2nd Joint Meeting of ICTM Study Group on Computer Aided Research, Analysis, and Systematisation (continued)

#### Meeting of ICTM Study Group on Musical Iconography (continued)

16:30

#### Video Session 5

Final Discussion

19:00





TUESDAY, JUNE 22

ROOM A

ROOM B

9:30

**Panel Session 7**

**Modern African Music – Transformations**

Chair: WOLFGANG BENDER (Mainz)

**BAYO MARTINS** (Lagos)

Highlife Bands of the 1950s

and Early 1960s and Their

Communicative Structures

**GERHARD KUBIK** (Vienna)

*Nama-step*. Cycles, Motional and

Tonal Structures in a Little Known

Guitar-and-Keyboard Dance Music

From Namibia

**GÜNTER GRETZ** (Frankfurt)

Inside a Griot Family: Problems

of the Adaptation of Traditional

Musicians in a Changing Society

**Session 29**

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

11:00 Coffee Break

11:30

**Panel Session 7**

**Modern African Music (continued)**

**WOLFGANG BENDER** (Mainz)

African Recorded Music from the

1950s – A Radio Gramophone

Library as a Source for Research

**FLEMMING HARREV** (Copenhagen)

The Origin of Urban Music in West

and Central Africa.

**Session 31**

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

12:00 Lunch

14:30

**Session 33**

Chair: EGIL BAKKA (Norway)

**OLLE EDSTRÖM** (Göteborg)

From Joik to Rock & Joik –

Back to Joik Goes Classic:

The Saami Case

**AUGUST SCHMIDHOFFER/**

**MICHAEL WEBER** (Vienna)

Pauperization and Revival.

Examples from Madagascar

16:00 Coffee Break

16:30

**Closing Ceremony**



**Session 30**

9:30

Chair: IZALY ZEMTSOVSKY

(St. Petersburg)

**DARIUSZ KUBINOWSKI**

(Chelm, Poland)

Cultural Adaptations of Dance in  
the Territory of Ethnic Borderland  
in North-East Poland

**KHACHATRYAN GENJA**

(Yerivan, Armenia)

Treatment of People by  
Dance Possession

**WILLIAM C. REYNOLDS**

(Egtved, Denmark)

Some Ethical Problems Raised  
by the Crosscultural Tracing of  
Dance Evolution

**Session 32**

11:30

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

**Session 34**

14:30

Chair: SHUBHA CHAUDHURI

(New Delhi)

**RICHARD WIDDESS** (London)

Musical Geography of Ancient  
India: The Ethnic Origins of *rāga*

**WIM VAN ZANTEN** (Leiden)

Music of the Baduy, Guardians of  
the River Sources in West Java

**SWASTHI MAHABEER**

(Durban, South Africa)

South African Hindi Wedding Songs

16:30



**Chair, Program Committee:** KAI FIKENTSCHER

**Meeting Location:**

**Institut für Musikwissenschaft, Technische Universität (TU) Berlin**

**Straße des 17. Juni 135, 1000 Berlin 12**



**MONDAY, JUNE 14**

**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

**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?



**TUESDAY, JUNE 15**

**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

**Conference Site**

Museum für Völkerkunde  
Staatliche Museen zu Berlin  
Preußischer Kulturbesitz (SMBPK)  
Lansstraße 8  
1000 Berlin 33  
Tel 8301-1

**Registration and Organization Desk**

from June 16 to 22  
open daily 9 a.m. to 6 p.m.  
Tel 832 44 98  
Fax 832 55 17

Please check the bulletin board daily for announcements and possible changes in schedule.

**Organizing Institution**

International Institute  
for Traditional Music  
Winklerstraße 20  
1000 Berlin 33  
Tel 826 18 89  
826 28 53

**Place of Concerts**

Haus der Kulturen der Welt  
John-Foster-Dulles-Allee 10  
1000 Berlin 21  
Tel 39 78 70  
Fax 3 94 86 79

**Emergencies**

Ambulance  
Tel 112

Medical Emergencies  
Tel 310 031

**Berlin Tourist Information**

Europa-Center  
Budapester Straße  
near Zoo Railway Station  
Tel 262 60 31  
(8 a.m. to 10:30 p.m.)  
Tel 212 34  
(9 a.m. to 3 p.m.)

**Public Transport**

Tickets are valid for buses and subways (U and S). Buy tickets at the vending machines.  
ticket: 3,20 DM, is a transfer ticket, valid for 2 hours in any direction. Punch ticket in red machine to validate.  
voucher ticket: 11,- DM, can be used 4 times. Same as above.  
ticket for one week: 30,- DM, valid from Monday to Saturday.  
ticket for 24 hours: valid from the time you first punch it.

**Taxi**

Tel 6902  
261 026  
210 101  
210 202  
691 001  
and opposite subway station (U) Dahlem-Dorf

**Public Telephones**

for pay telephone use coins of value DM 5,-/1,-/0,10  
telephone cards can be purchased at post offices, DM 12,-/50,-

**Post Offices**

Königin-Luise-Straße 31  
1000 Berlin 33  
open  
8 a.m. to 6 p.m. Monday to Friday  
8 a.m. to 12 p.m. Saturday

Bahnhof Zoo  
Zoo Railway Station  
post office open daily, 24 hrs.

**Bank/Exchange**

Berliner Bank  
Königin-Luise-Straße 43  
1000 Berlin 33  
open 8:30 a.m. to 1:30 p.m.  
Monday to Friday  
3 p.m. to 6 p.m.  
Tuesday/Thursday

**Hotels**

**1** Apartment-Hotel-Winter  
Drakestraße 60  
1000 Berlin 45  
Tel 833 28 40

**2** BIT Center  
Am Hochwald 30  
O - 1532 Kleinmachnow  
Tel 033203 285 41  
Fax 033203 226 81

**3** Das Gästehaus  
Binger Straße 57  
1000 Berlin 33  
Tel 821 48 66

**4** Hotel Kronprinz  
Kronprinzendamm 1  
1000 Berlin 31  
Tel 896 030  
Fax 893 12 15

**5** Hotel-Pension München  
Güntzelstraße 62  
1000 Berlin 31  
Tel 854 22 26

**6** Hotel Wenzel  
Fuggerstraße 13  
1000 Berlin 30  
Tel 218 70 93  
218 70 09  
Fax 213 73 93

**7** Jugendgästehaus  
Kluckstraße 3  
1000 Berlin 30  
Tel 261 10 97

**8** Karl-Renner-Haus  
Naturfreunde-Jugend  
Ringstraße 76  
1000 Berlin 45  
Tel 833 50 30  
Fax 833 91 57

**9** Ravenna Hotel  
Grünwaldstraße 8/9  
1000 Berlin 41  
Tel 790 91-0  
Fax 792 44 12



Map and Public Transport Connections

from the Museum für Völkerkunde to:

- 1

APARTMENT-HOTEL WINTER  
Bus 101, 111 (Ringstraße)
- 2

BIT CENTER  
U2, Bus 629 (Kleinmachnow)
- 3

DAS GÄSTEHAUS  
U2 (Breitenbachplatz)
- 4

HOTEL KRONPRINZ  
Bus 110 (Halensee)
- 5

HOTEL-PENSION MÜNCHEN  
U2, U9 (Güntzelstraße)
- 6

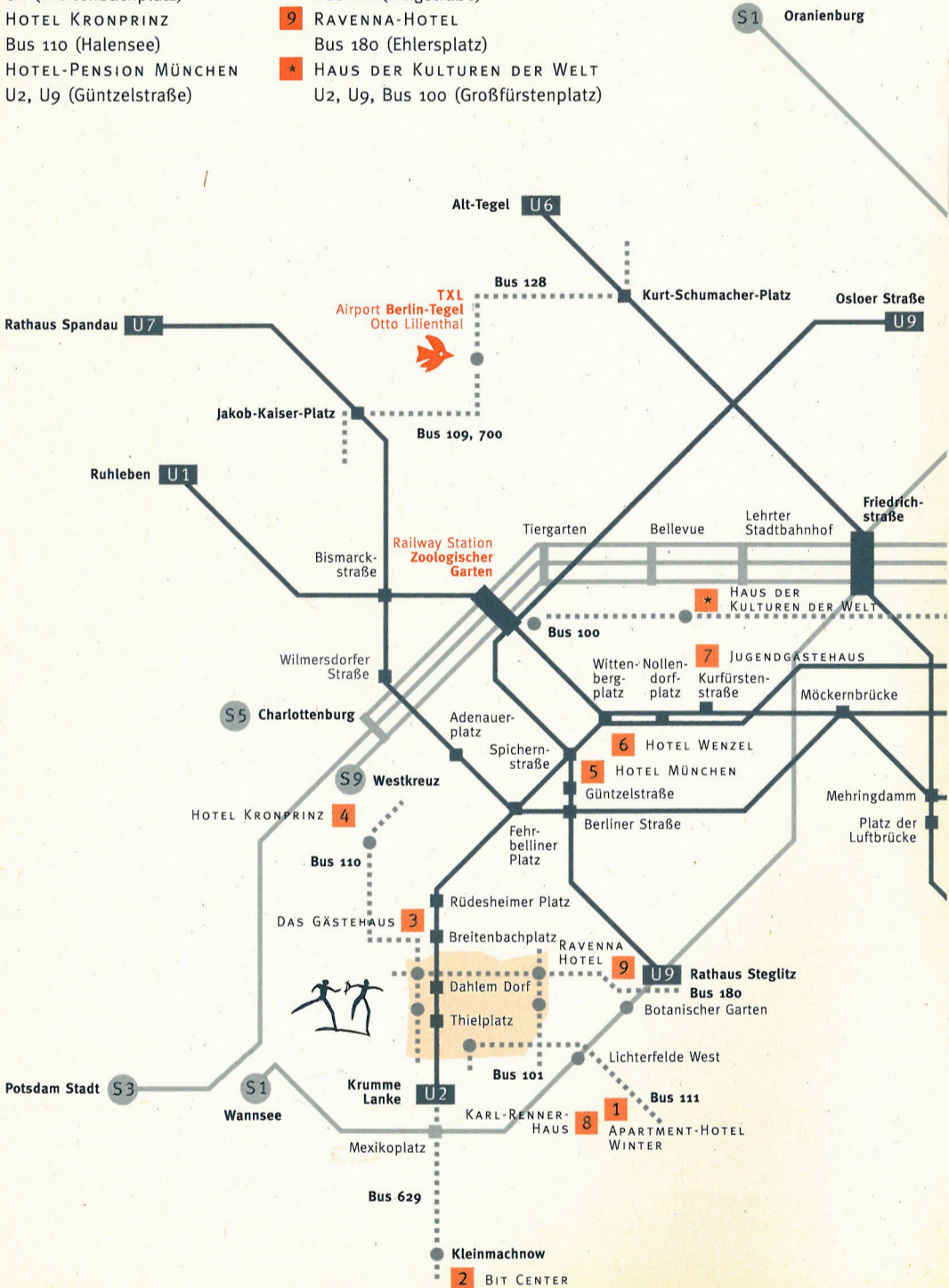
HOTEL WENZEL  
U2 (Wittenbergplatz)
- 7

JUGENDGÄSTEHAUS  
U2, U1 (Kurfürstenstraße)
- 8

KARL-RENNER-HAUS  
Bus 111 (Ringstraße)
- 9

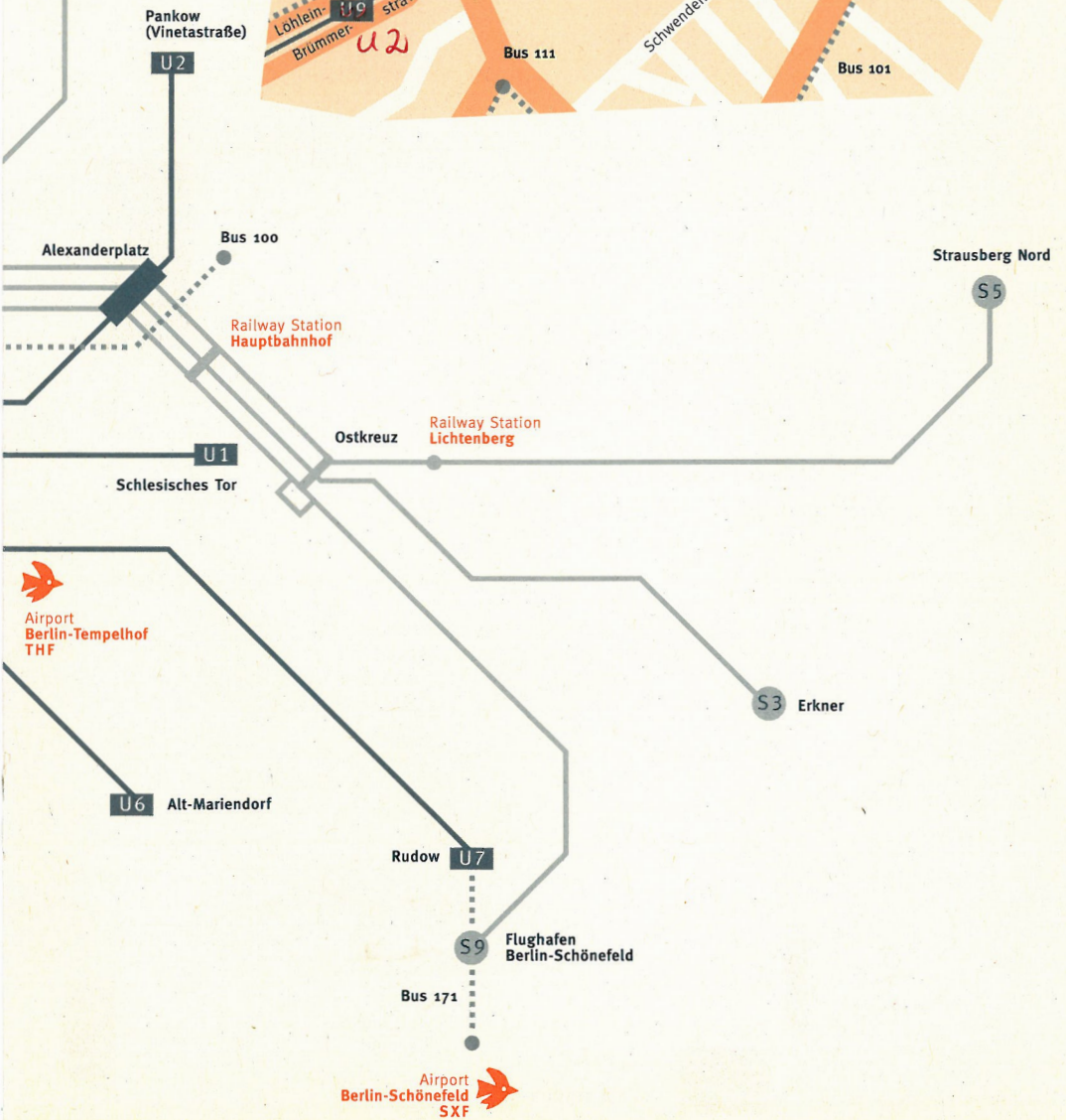
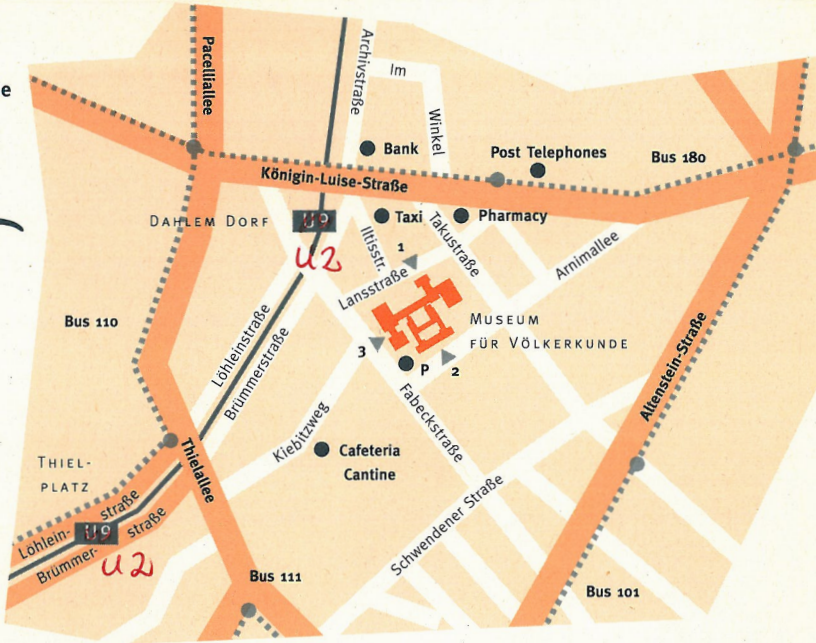
RAVENNA-HOTEL  
Bus 180 (Ehlersplatz)
- \*

HAUS DER KULTUREN DER WELT  
U2, U9, Bus 100 (Großfürstenplatz)



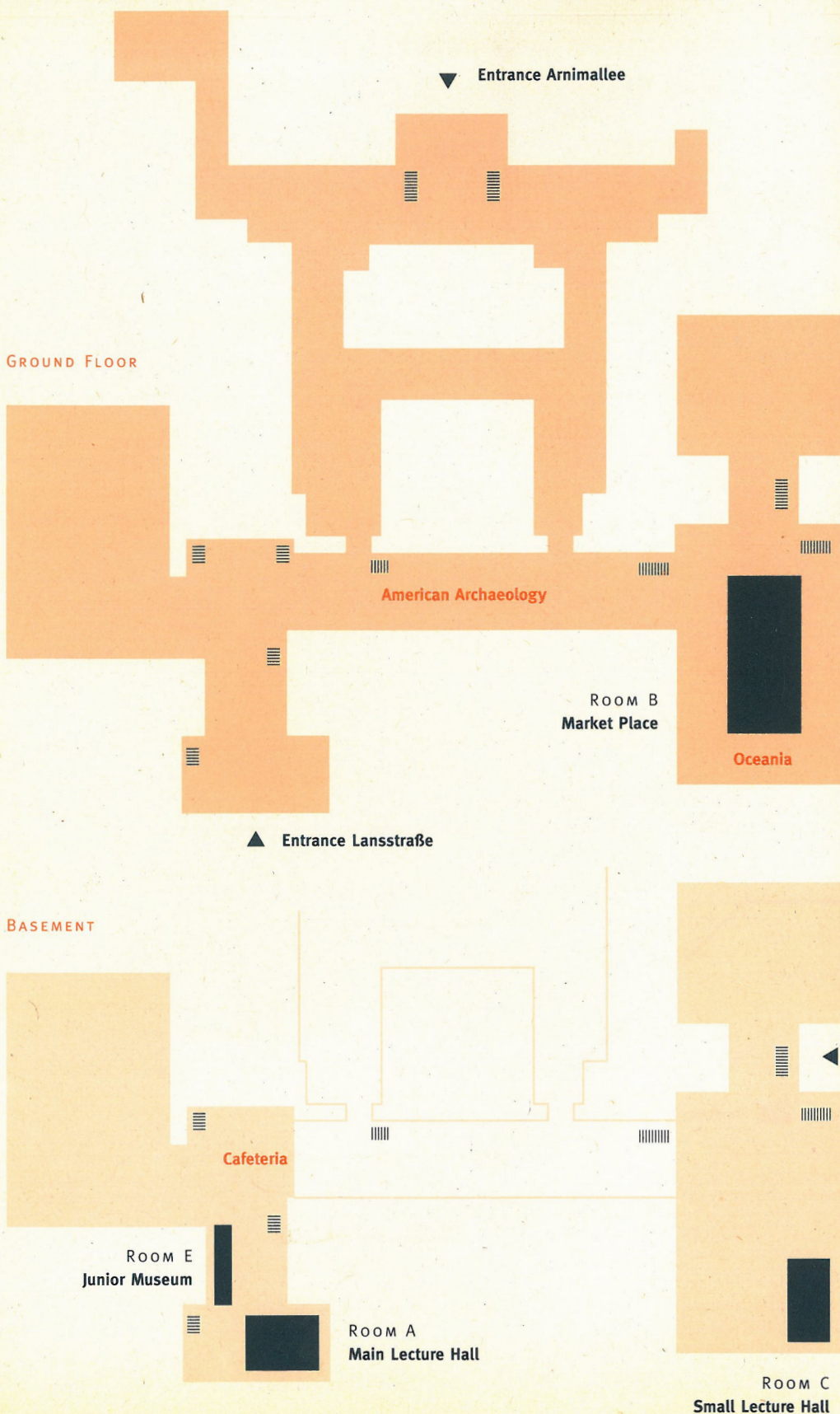
**Close-up**  
Museum für Völkerkunde

- 1 Entrance Lansstraße
- 2 Entrance Arnimallee
- 3 Entrance Fabeckstraße





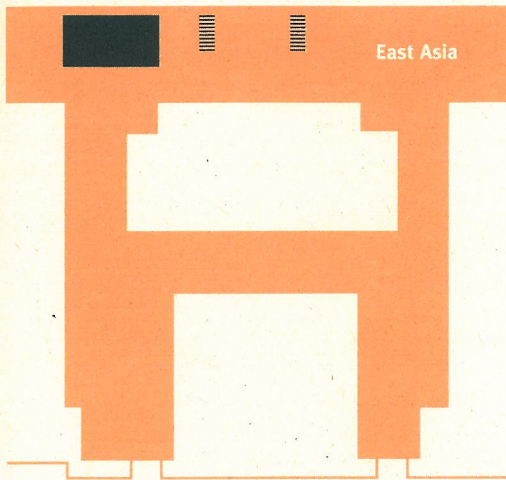
Location of Rooms in the Museum für Völkerkunde





Room D

**Study Room – Kupferstichkabinett**



TOP FLOOR

STAATLICHE MUSEEN  
PREUSSISCHER KULTURBESITZ  
BERLIN-DAHLEM

Lansstraße 8  
1000 Berlin 33

Entrance Fabeckstraße

**Museum für indische Kunst**  
Museum of Indian Art

**Museum für islamische Kunst**  
Museum of Islamic Art

**Museum für deutsche Volkskunde**  
Museum of German Ethnology

**Gemäldegalerie**  
Picture Gallery

**Kupferstichkabinett**  
Collection of Prints and Drawings

**Skulpturengalerie**  
Sculpture Gallery

**Museum für Völkerkunde**  
Museum of Ethnography

**Museum für Ostasiatische Kunst**  
Museum of Far Eastern Art



The International Council for Traditional Music (UNESCO) was founded on 22 September 1947 in London, England, by scholars and musicians from many parts of the world as The International Folk Music Council.

The British composer Ralph Vaughan Williams was elected to be the first president of the Council, followed by Jaap Kunst, Zoltán Kodály, Willard Rhodes, Klaus P. Wachsmann, Poul Rosing Olsen, and currently, Erich Stockmann.

In 1949, the Council became one of the founding members of the International Music Council – UNESCO, in which it has since maintained its membership.

Since 1987, ICTM has also been directly affiliated to UNESCO. Through its wide representation all over the world, through its meetings and publications, and through its cooperation with other international organizations and with various UNESCO projects, the Council acts as a bond among peoples of different cultures and thus serves musical scholarship and practice world-wide, mutual understanding and respect, and ultimately, the peace of mankind.

### Aims

of the ICTM are to further the study, practice, documentation, preservation and dissemination of traditional music, including folk, popular, classical and urban music, and dance, of all countries. The ICTM is a membership organization that depends, for the effectiveness of its work as well as for its financial health, on the cooperation and mutual support of all its constituents. Over the decades, the Council has enjoyed the loyalty of its individual members (currently ca. 1300) and the sponsorship of numerous institutions without which its work would have been impossible. Established immediately after the end of World War II to help rebuild the bridges among other nations devastated and ripped apart by war, the Council continues its policy to transcend, wherever possible, the cultural, linguistic, political and economic boundaries that separate musicologists and musicians throughout the world. The International Council for Traditional Music organizes meetings in several categories:

### ICTM World Conferences

are held biennially and offer the general membership and the public opportunities for exchanges on a broad scope of issues. In addition to offering opportunities to present current research, new video and audio recordings, and to participate in various special meetings, each World Conference of the ICTM emphasises one or more special themes, e.g. musics of Asia (Seoul), urban music (New York), the formation of musical traditions (Stockholm – Helsinki), traditional music and cultural identity (Berlin), traditional music and tourism (Schladming), Chinese music (Hong Kong), ethnomusicology and society today: power structures, environments, technologies and Ethnomusicology at home (Berlin 1993).

- 1948 Basle, Switzerland
- 1949 Venice, Italy
- 1950 Bloomington, U.S.A.
- 1951 Opatija, Yugoslavia
- 1952 London, United Kingdom
- 1953 Biarritz & Pamplona, France & Spain
- 1954 São Paulo, Brazil
- 1955 Oslo, Norway
- 1956 Trossingen & Stuttgart, F.R.G.
- 1957 Copenhagen, Denmark
- 1958 Liège, Belgium
- 1959 Sinaia & Bucharest, Rumania
- 1960 Vienna, Austria
- 1961 Québec, Canada
- 1962 Gottwaldov, Czechoslovakia
- 1963 Jerusalem, Israel
- 1964 Budapest, Hungary
- 1965 Legon & Accra, Ghana
- 1967 Ostend, Belgium
- 1969 Edinburgh, Scotland
- 1971 Kingston, Jamaica
- 1973 Bayonne, France
- 1975 Regensburg, F.R.G.
- 1977 Honolulu, U.S.A.
- 1979 Oslo, Norway
- 1981 Seoul, Korea
- 1983 New York, U.S.A.
- 1985 Stockholm & Helsinki, Sweden & Finland
- 1987 Berlin, G.D.R.
- 1989 Schladming, Austria
- 1991 Kowloon, Hong Kong
- 1993 Berlin, F.R.G.
- 1995 Canberra, Australia



### ICTM Colloquia

organized by invitation since 1981, focus on selected themes. Contributions are invited, prepared and coordinated and are then intensively discussed by smaller groups of musicologists and representatives from related fields over several days in settings conducive to concentrated work.

- 1981 Kolobrzeg, Poland  
Music and Language Mode
- 1984 Wiepersdorf, G.D.R.  
Historical Approaches
- 1984 Testour, Tunisia  
Écoles musicales du monde musulman
- 1985 Tokyo, Japan  
The Oral and the Literate in Music
- 1986 Kingston, Jamaica  
Traditional Music and Tourism
- 1986 Lisbon, Portugal  
Crosscultural Processes – Portugal
- 1988 Dolna Krupa, Czechoslovakia  
Film and Video Recording
- 1988 Townsville, Australia  
Music and Dance in the South Pacific
- 1988 La Habana, Cuba  
African Heritage in the Caribbean
- 1990 Falun, Sweden  
Revival and Renewal in Traditional Music and Dance
- 1990 Florianópolis, Brazil  
Music, Knowledge and Power
- 1991 (jointly with IMS) Mainz, F.R.G.  
Ethnomusicology and Historical Musicology

### ICTM Study Groups

are an essential part of the ICTM. They hold periodic meetings and publish the results of their ongoing research. The ICTM Group of Young Ethnomusicologists provides a forum for researchers at the beginning of their careers. The particular study groups are currently chaired by the following scholars:

- Folk Musical Instruments  
Chair: Prof. ERICH STOCKMANN, (Germany)
- Analysis and Systematization  
Dr. EMIL LUBEJ (Austria)
- Historical Sources of Folk Music  
DR. DORIS STOCKMANN,
- DR. HARTMUT BRAUN (Germany)
- Ethnochoreology  
DR. LISBET TORP (Denmark)
- Oceania  
PROF. BARBARA SMITH (USA)
- Music Archaeology  
PROF. ELLEN HICKMANN (Germany)
- Iconography  
Prof. TILMAN SEEBASS (USA)
- Computer Aided Research  
Prof. HELMUT SCHAFFRATH (Germany)
- DR. KATHRYN VAUGHN (USA)
- Music and Gender  
DR. SUSANNE ZIEGLER (Germany)
- PROF. MARCIA HERNDON (USA)
- Maqam  
PROF. JÜRGEN ELSNER (Germany)
- Prof. FAYZULLAH KAROMATLI (Uzbekistan)
- Music of the Arab World  
DR. SCHÉHÉRAZADE HASSAN (France)
- DR. MAHMOUD GUÉTAT (Tunisia).

The Council maintains official representation in many countries:

### National Committees

act as official representatives of the ICTM in their regions and as liaison between the Council and their constituents. They hold their own conferences and meetings and report in the Bulletin of the Council. National Committees of the ICTM are established in the following countries: Australia, Bulgaria, Canada, Denmark, Germany, Finland, Hungary, Italy, Jamaica, R.O. Korea, The Netherlands, Norway, Oman, Poland, Slovakia, Sweden, Switzerland, United Kingdom, United States of America, Venezuela.

### Liaison Officers

represent the Council in these countries: Austria, Bangladesh, Belgium, Brazil, P.R. of China, Cuba, Cyprus, Egypt, France, Greece, Hong Kong, India, Indonesia, Madagascar, New Zealand, Papua New Guinea, Peru, The Philippines, Portugal, Spain, Vietnam, Zaire.

### Cooperation

#### with Other Organizations

The ICTM conducts joint projects with several other organizations and contributes to the goals and work of UNESCO and its affiliates. The CD series "Traditional Music of the World" is edited by the International Institute for Traditional Music, Berlin, in cooperation with the ICTM. The ICTM is also represented on the Editorial Board of the UNESCO Collections, and on that of the project "The Universe of Music – A History" of the International Music Council/UNESCO. The ICTM works closely with the International Music Council, Jeunesse Musicales, RIDIM and RILM. An ICTM Commission on Copyright and Ownership in Traditional Music and Dance works towards the UNESCO goals of protecting intellectual property in the domain of traditional arts.



## Publications

The Council publishes the Year-book for Traditional Music (established 1949 as Journal of the International Folk Music Council). Currently the Editor-in-Chief is DIETER CHRISTENSEN; Associate Editors are: GAGE AVERILL, STEVEN FELD, ADRIENNE KAEPLER; Book Review Editor: STEPHEN BLUM; Record Review Editor: LINDA KIYO FUJIE; Film/Video Review Editor: JOHN BAILY. Other Publications are the Bulletin of the ICTM (established 1948 as Bulletin of the IFMC); the Directory of the Traditional Music; and occasional books and records.

For further information please contact the

### ICTM Secretariat

#### Center for Ethnomusicology Columbia University

417 Dodge, New York  
NY 10027-7294, U.S.A.

Tel 212 678-0332

Fax 212 749-0397 or  
212 854-1309

e-mail ICTM @

Woof.Music.Columbia.Edu.

## Publications available from the ICTM Secretariat:

### *Journal of the International Folk Music Council*

1, 1949 – 20, 1968 and Indices  
(available only through Swets &  
Zeitlinger, Heereweg 347b, 2160  
SZ Lisse, The Netherlands)

### *Yearbook 1*

1969 – up to last year's volume,  
@, US\$ 15.00  
Complete set up to last year's  
volume  
Members US\$ 130.00  
New Members US\$ 95.00  
Subscribers US\$ 150.00  
New Subscribers US\$ 120.00

### *Bulletin 1*

1948 – up to last  
year's numbers, @ US\$ 2.00  
Complete set – up to last year's  
number US\$ 45.00

### *ICTM Directory of Traditional Music*

current ed., New York  
US\$ 10.00

*Working Papers of  
the 23rd Conference* (incompl.)  
D. Christensen, A. Reyes  
Schramm, eds. Regensburg 1975  
US\$ 7.00

### *Abstracts of the 27th Conference*

A. Reyes Schramm, ed.  
New York 1983, XV, 108 pp.  
US\$ 7.00

### *Annual Bibliography of European Ethnomusicology*

Vols. 1 – 10. Bratislava 1966 – 75,  
@, US\$ 5.00  
Cumulative Index I – X (1966 – 75).  
Bratislava 1981 8.00  
Complete Set US\$ 45.00

### *A Select Bibliography of European Folk Music*

Karel Vetterl, ed.  
Prague 1966, VII, 144 pp.  
US\$ 8.00

### *The Collecting of Folk Music and other Ethnomusikological Material*

A Manual for Field Workers  
Maud Karpeles, ed.  
London 1958, 40 pp.  
US\$ 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  
Kaepler 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, Univ. of  
Sydney, N.S.W. 2006)

### Study Groups

#### *STG on Folk Musical Instruments Studia instrumentorum musicae popularis*

Erich Stockmann, ed.  
Stockholm, 1–10 1969 ff.  
(Musikmuseets skrifter.)  
(Musikmuseet, Statens Musik-  
samlingar, Box 16326, S-103 26  
Stockholm, Sweden.)

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

*Rhythmus und Metrum  
in Traditionellen Kulturen.*  
Oskar Elscek, ed.  
Bratislava: VEDA Verl. d.  
Slowakischen Akademie d.  
Wissenschaften 1990.  
(Musicologica Slovaca.) 294 pp.  
*Probleme der  
Volksmusikforschung*  
Freiburg;  
Deutsches Volksliedarchiv 1990.



### **STG on Oceania**

*Circular* (xerox),

Barbara Smith, ed.

(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 Musik-  
wissenschaft, Victoriastr. 25,  
W-5300 Bonn 2, Germany.)

*Archaeologica musicalis*

ed. Catherine Homo,

Celle. Jg. 1, HH. 1, 1987.

(Moeck Verlag, Postf. 143,  
D-3100 Celle, Germany.)

### **STG on Ethnochoreology**

*ICTM Dance Newsletter for*

*Research in Traditional Dance*

William C. Reynolds, ed.

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.

(Posliewydawnictwo 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*

Elsie Dunin, ed. 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)

Hellmut Schaffrath, ed.

(H. Schaffrath, Universität-

Gesamthochschule Essen,

Fachbereich 4 – Musik,

Henri-Dunant-Str. 65,

D-4300 Essen, FRG; e-Mail:

JMP 100 @ DEoHRZ 1 A. 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.

Edited by the International

Institute for Comparative Music

Studies and Documentation.

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:

Natalkomitee DDR des ICTM

in Verb. mit dem Sekretariat

Internationale Nichtstaatliche

Musikorganisationen 1989. 344 pp.

(ICTM Sekretariat, New York.

US\$ 5.00)

### **National Committees**

#### **Germany**

*Beiträge zur Traditionellen Musik.*

*Bericht über die Tagung des*

*Nationalkomitees der DDR im*

*ICTM in Neustrelitz,*

*27.-29. September 1989.*

Hrsg. von Andreas Michel und

Jürgen Elsner.

Berlin: Humboldt-Universität Berlin

1990. 156 pp.

(ICTM Sekretariat, New York.

US\$ 5.00)

#### **UK Chapter**

*Studies in Traditional Music  
and Dance*

Vols 1-2. Proceedings of the 1980

and 1981 Conferences of the UK

National Committee of the ICTM.

Peter Cooke, ed. Edinburgh 1981.

(Membership Secretary ICTM (UK),

Centre of Music Studies, SOAS,

Thornhaugh St., London WC1H

0XG, England.)





Over three million people live in Berlin today. Of these, 180,000 say they go frequently or regularly to concerts. As of this writing, they have at their disposal – in addition to the activities of amateur musicians – three opera houses, five symphony orchestras and about 20 semi-professional ensembles.

In discussions arising from the financial consequences of Berlin's reunification, one subject comes up repeatedly – its "excessive cultural assets." The division of the city led, in fact, to the parallel development of two completely independent musical landscapes: one highly subsidized to make up for the disadvantages of catering to a less affluent society, the other as an object of centralized identity and representation, promoted to no less a degree. Each half of the city had its "top orchestras" (the Berlin Philharmonic Orchestra and the Berlin Symphony Orchestra) and its own radio orchestras (both having the same name – Radio Symphony Orchestra Berlin – but with slightly different profiles), as well as orchestras which aimed at bringing popular orchestral music to a broader section of the public (the Symphonic Orchestra Berlin and the Grand Radio Orchestra Berlin). However, now that the city is one once more, five orchestras (for the Berlin Parliament plans to join the Grand Radio Orchestra with the Symphonic Orchestra Berlin) are looking for an audience from among all Berlin concert-goers – and, in fact, are finding it. A meeting of concert directors and boards of the Berlin orchestras entitled "Conference of the Berlin Orchestras", was called into being by the Academy of Arts in October 1990. At its first meeting, its members made the following statement, which remains true to this day: "Concert life in Berlin gives us a unique chance that must not be allowed to slip through our hands." However, the prerequisite for the preservation

and further development of such a vital musical scene is the willingness of the authorities to finance the large symphony orchestras and the two large concert halls, the Philharmonie and the Schauspielhaus. In addition, the authorities must be ready to encourage creative processes by subsidizing musical projects. Expenditure of such a nature is imperative, not only as far as cultural policies are concerned; it also serves the city through the economic returns that arise from such an investment, either directly or indirectly (e.g. from tourism). Finally, a broad spectrum of cultural activities results in the increasing attraction of Berlin; a lively musical landscape must be viewed as an inalienable factor in the local politics of the city as well.

For these reasons, it is a matter of consequence that the Senate maintains the large Berlin symphony orchestras and also aims to encourage the development of independent artistic profiles in order to stimulate the liveliness of Berlin's musical life. Berlin's music lovers are paying close attention to the artistic developments taking place in the Berlin Philharmonic Orchestra under Claudio Abbado, in the Berlin Symphony Orchestra with its chief conductor Michael Schönwandt, and in the Radio Symphony Orchestra under Vladimir Ashkenazy.

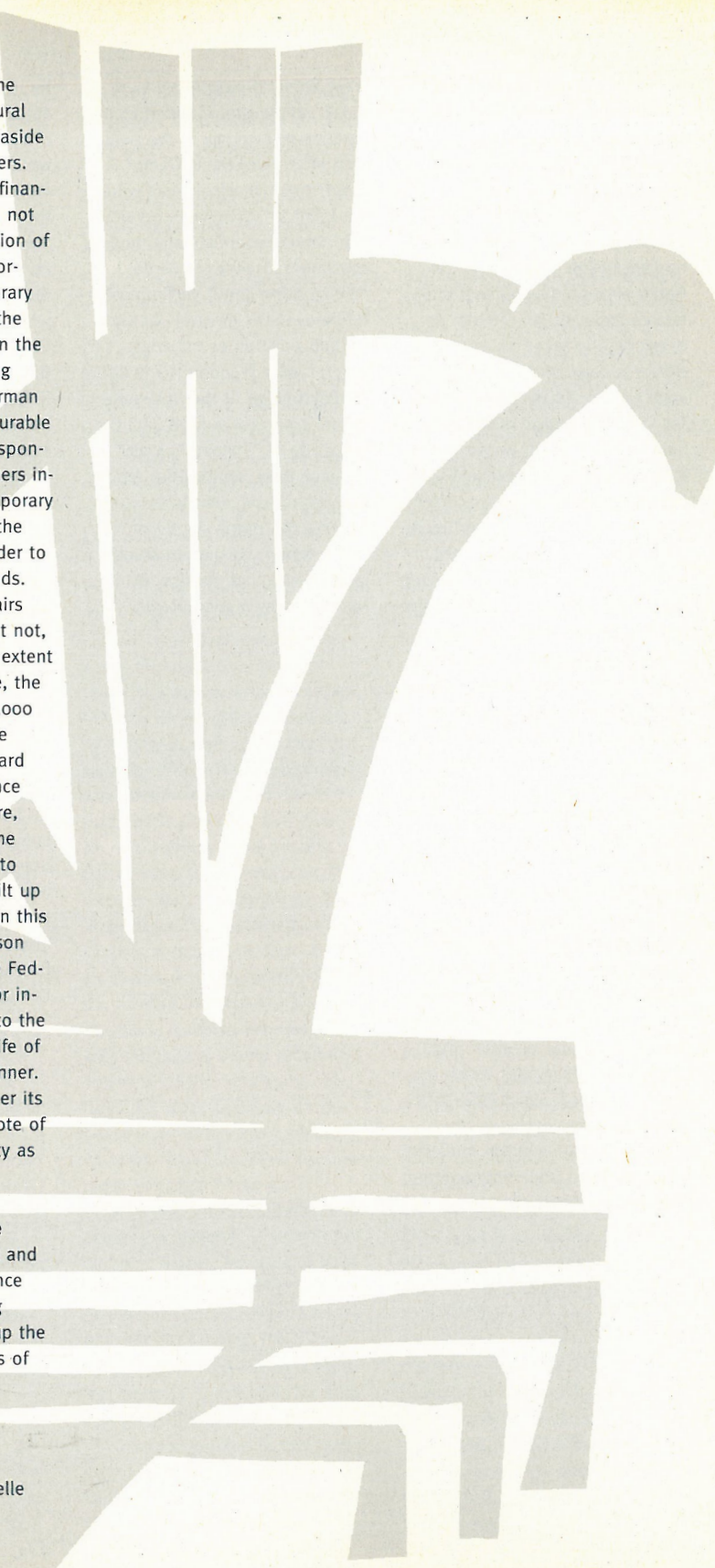
For the sake of completeness, it should also be pointed out that the orchestras of the three opera houses also give symphony concerts on a regular basis and in this way enrich the musical life of Berlin.

The three Berlin opera houses – the Staatsoper, the Deutsche Oper and the Komische Oper – together form a triad that is often referred to as such. They are faced with the difficult task of preserving their respective artistic positions, their points of emphasis and their own particular identities within

the framework of a healthy competitive relationship. If they achieve this, and succeed in preserving their high artistic standards at the same time, there is a chance that all three will be able to survive. By engaging Daniel Barenboim as its artistic director, the Staatsoper, for example, has laid down the foundation for raising the productions of that opera house to an internationally recognised level. The Deutsche Oper has gained recognition all over the world. The Komische Oper possesses its own specific approach, one in which the tradition of Walter Felsenstein's music theatre is preserved and simultaneously revived – this being guaranteed by Harry Kupfer, the managing director.

Berlin's musical life does not rely entirely, of course, on the larger institutions referred to above. These are no less than 167 amateur choral societies in the city which provide strong musical impulses that cannot be ignored. By appearing regularly in concerts at the Philharmonie or the Schauspielhaus, such well-known choirs as the Berlin Philharmonic Choir, the Berlin Concert Choir, the two Singakademien and, of course, the St. Hedwig's Cathedral choir, form an important part of Berlin's musical life.





The latest action taken by the senator responsible for cultural affairs has been the setting aside of special funds for composers. These funds aim to provide financial aid to young composers not only for the actual composition of a work, but also for its performance. Regarding contemporary music, Berlin benefits from the considerable value placed on the promotion of music by young composers in the former German Democratic Republic. A favourable combination of composers, sponsors, concert agents and others involved in promoting contemporary music have collaborated in the "Initiative New Music" in order to add strength to their demands. The Senator for Cultural Affairs sponsors this "initiative" but not, however, to a large enough extent for those affected. Therefore, the additional sum of DM 1,000,000 has been provided under the auspices of the Advisory Board for the Promotion of Freelance Groups in the E-music Sphere, in order to guarantee that the various ensembles are able to continue working and to build up new production processes. In this respect, Berlin – in comparison with the other Länder of the Federal Republic of Germany, for instance – has been reacting to the creative and lively musical life of the city in an exemplary manner. It remains to be seen whether its pampered audiences take note of this area of musical creativity as well.

In a Europe striving to come together, and in which Paris and Budapest lie an equal distance from Berlin, the city is being offered the chance to take up the multifarious music potentials of Europe and to unite them within one city.

CHRISTIANE MÜLLER  
Senatsverwaltung für Kulturelle  
Angelegenheiten



Ethnomusicology, or comparative musicology, in Berlin – this signifies a century-long history of a scientific discipline. From the beginning of our century, researchers living in Berlin have profoundly influenced the development of this discipline. From Berlin emanated significant intellectual impulses which were understood and taken up in many different parts of the world. Here were developed the assumptions for the construction of theories and methods which would provide a foundation for a new field within musicology. The “Berlin School of Comparative Musicology”, as it was later recognized, included above all those researchers whom we consider the fathers and founders of ethnomusicology. It is my conviction that these researchers still have something to say to us today. Their writings are by no means outdated. On the contrary. Much of what they thought is astoundingly topical. Their works are still well worth reading, indeed with critical, yet open eyes. Therefore it is in my opinion irrelevant to judge on the basis of our contemporary knowledge what the first comparative musicologists had neglected, or even did wrong. It seems to me more important to undertake an attempt to understand their intentions and to recognize which of their theoretical approaches and methodological considerations could also have merit in our time, to be adopted into contemporary musicological thought.

What kinds of individuals were those people who founded comparative musicology at the beginning of our century in Berlin? Surprisingly, musicologists were not involved. They were outsiders: natural scientists and medical specialists. They were perhaps able to bring about such meaningful innovations precisely because of their position as outsiders. Carl Stumpf, who founded the Institute for Psychology at the University of Berlin, emerged with his pioneering study of “Tonpsychologie” (Stumpf 1883, 1890). Erich Moritz von Hornbostel, who later would become the central figure of the Berlin Group, completed studies in chemistry and physics. Otto Abraham was a gynecologist.

By the turn of the century in Germany, one understood the academic discipline of musicology – which had been established at universities in the second half of the 19th century – as being equivalent to historical research in art music. In Berlin, this field was represented by Philipp Spitta, who until 1894 concentrated upon German art music from Bach to Brahms. His successor, Hermann Kretzschmar, who took over the newly founded professorship for musicology at the University of Berlin in 1904, also dedicated himself above all to German and European art music. Although he himself was unusually open-minded in relation to contemporary topics related to music, and cultural-historical ways of considering musical life, one could hardly expect from him such a strong interest in these problems such as that which motivated Stumpf and Hornbostel. Musicological thought was too strongly concentrated on Europe and the music of its composers. The cognitive interests of Stumpf and Hornbostel were of a very different nature. Hornbostel formulated these interests already in 1905 in his famous essay, “The Problems of Comparative Musicology”:



"We would like to uncover the remotest, darkest past and unveil, in the wealth of the present, the ageless universal in music; in other words: we want to understand the evolution and common aesthetic foundation of the art of music" (Hornbostel [1905]1975: 269).

Herein lies the goal upon which Stumpf and Hornbostel focused: to discover the "comprehensive theory", as they came to call it, for the music of the past and the present, in all its varied manifestations in the world. This corresponded to the tasks of psychology, as pursued by Carl Stumpf as *Entwicklungspsychologie* and by Wilhelm Wundt as *Völkerpsychologie*. On the one hand, they wanted to research through music the psychic development of mankind from its origins and beginnings in the distant past; on the other hand, they searched for anthropological constants that would confirm the psychic causes and conditions for the musical experiences of mankind. The Berlin comparative musicologists hoped to discover universal laws and theoretical principles, just as those that physicists and other natural scientists also sought to determine. The music of Mozart and Beethoven was insufficient as material for an investigation into such questions. What was undoubtedly needed was source material from many different music cultures of the world. In regard to the problem of consonance that especially interested Stumpf, Hornbostel established for example that every consonance theory that makes claim to universality must take into consideration the results of comparative musicology (Hornbostel [1905] 1975:260).

He further emphasized: "It will not suffice to declare the musical experience derived from our system of simultaneous harmony to be the final psychological

truth and immediately to generalize from it for all humanity" (Hornbostel [1905]1975:260).

This indeed placed comparative musicology in the service of psychology. But in fact, it signified much more in scholarly practice. The data of comparative musicology, as indicated by Hornbostel, must first of all be collected. He and his colleagues initiated a process that has continued to the present. They began to discover the music of the peoples of the world. Just as Columbus and other sea voyagers of four centuries before had tracked down strange, unknown lands and continents of the globe, these researchers now attempted to become acquainted with the world of music, the traditional music cultures of Asia, Africa and America. Berlin became, along with Vienna, one of the most important centers from which these explorations emanated. Stumpf, Hornbostel and later Curt Sachs as well promoted this process in crucial ways and gave it direction through their pioneering work. Thus, since the beginning of this century, a documentation of music events was produced, first in the form of phonograms and later on tapes, records and cassettes, with millions of sound recordings. Today there are hardly any cultures left from which we do not possess at least some musical samples. Naturally, the intensively pursued collection of primary sources was only a first step towards the research of world music cultures. It was, however, a decisive one. Thanks to the invention of the phonograph did it become possible for the first time to retain music in its acoustical form and to make it available for later, repeated listening. The sound documents acquired in this manner form to the present day the basis for every scholarly investigation of traditional music. They constitute the most essential source materials for ethnomusicology.

Hornbostel never tired of repeatedly stressing the significance of the phonograph for comparative musicology. With urgent words, he called for more collecting of sound materials. He admonished: "The danger is great that the rapid dissemination of European culture will destroy the remaining traces of ethnic singing and saying. We must save whatever can be saved before the airship is added to the automobile and the electric express train, and before we hear 'tararabumdieh' in all of Africa and, in the South Seas, that quaint song about little Kohn" (Hornbostel [1905]1975:270).

Hornbostel himself followed these maxims. He, Stumpf and Abraham took advantage of every possible opportunity to make phonographic recordings. But only in Berlin. No field worker belonged to this team. They limited themselves to opening up the world of music at home. Only once did Hornbostel attempt to make field recordings, and that was among the Indians in North America in 1906. Thereafter, he devoted his efforts all the more to convincing ethnologists that they should take a phonograph along with them on their field research trips. Felix von Luschan, the director of the Berlin Museum for Ethnography, was one of the first who brought back from a field trip through Turkey in 1901 two dozen phonograms. Other ethnologists soon followed his example, so that the collection of sound recordings in the Berliner Phonogramm-Archiv, – founded in 1900 by Stumpf and taken over by Hornbostel in 1905 – grew considerably in a few years. This Archive soon numbered among the largest in the world. In 1904, however, a first attempt to integrate the Archive as an institution within the Museum for Ethnography failed. The department-heads of the Museum and Luschan himself responded favorably to the idea, but only under the condition that the Archive's expenses – estimated by Stumpf at 1000



Marks per year – would not be paid for from the existing budget. As a result, nothing came out of this plan and the Archive remained for a long time in Stumpf's Psychological Institute at the Friedrich Wilhelm University. This institution, however, also failed to make any funds available to the Archive. Thus, as Director of the Archive, Hornbostel received later the minimal monthly salary of a scientific assistant (Hilfsarbeiter), in the amount of approximately 175 Marks. Only by spending his own money could he further the expansion of the Archive.

Collecting and archiving of the phonograms was followed by the second step of analyzing the materials. For this purpose, methods had to be first of all developed which would make possible the musical analysis of the sounds captured on the Edison phonograms. From the beginning, it was considered essential to solve the problem of how the sound document could be transferred in a meaningful and appropriate manner into written notation. For only in this way could a basis for investigation be obtained, a basis that would permit comparison with other written transcriptions. In this connection, the question to be tested was whether European notation was adequate for the literal rendering of the music of non-European peoples as well. Hornbostel researched this question carefully on the basis of collected material from different parts of the world. He and Abraham summarized their experiences – acquired through intensive transcription work – in “Proposals for the Transcription of Exotic Melodies” (Hornbostel 1909–10). These proposals form to the present a methodological foundation and offer concrete and practical instructions for the most important work procedure of ethnomusicology in the analytical investigation of its primary sound sources, that is, sound recordings.

Hornbostel and his co-workers approached the actual musical analysis as natural scientists. The music product, fixed on a phonogram, was analyzed and, as Hornbostel once described, “split into its atoms”, just as a physicist or chemist would in their laboratories. The music per se was put under the microscope and reduced to its elements in order to be able to recognize its musical structure. As natural scientists, they wanted to use the most objective procedures possible in their investigations. They therefore developed and employed a wide variety of technical methods of measurement. They were aware that, while people all over this planet possess the same kind of ears, the act of listening is culturally determined and that each individual acquires particular listening habits in the context of his cultural and social environment. Thus, these comparative musicologists distrusted their own European listening habits when analyzing what were for them unknown, strange sounds from far-away peoples. They tried to interpret as little as possible into the music. Long before the emic-etic discussion emerged in ethnomusicology, these scholars in Berlin had recognized the principle difficulties inherent in their field of research and took those difficulties into consideration in their analytical actions.



Their confrontation with music of the entire world and its analysis brought many irritating questions to the fore: What is, after all, music? Why are musics so different? What do different musics have in common? Are those people wrong, who always insist that music is a language that everyone understands – an international language that needs no translating? It had seemed to be well known what it was in music that had universal validity, what the universals of music were. Without further examination one counted among those universals the musical parameters and elements that formed the foundation of our own European music: the specific harmonic and chord consciousness, the clear distinction between consonance and dissonance, and even the equal-tempered scale with its division of the octave into twelve equal-sized half-steps, etc. What the “Berlin School of Comparative Musicology” discovered through their analyses of only a few samples of non-European cultures did not concur with any of these notions. Their research results placed into fundamental doubt the basic conceptions about music, the universal music theory, that had been considered certain and that had been laid down in an ostensibly scholarly manner by eurocentric-thinking music historians. Hugo Riemann was one of the first who recognized the far-reaching consequences of comparative musicological studies for all of music theory. He wrote in his “Folkloristic Tonality Studies” in 1916:

“The annoying result of this research in comparative musicology was first of all a shaking of the foundations of music theory that had slowly developed in the course of thousands of years. Even clairvoyants like Helmholtz have wavered in their conviction that the fundamentals of music listening are a naturally given condition and we are made to understand that music systems are indeed not naturally given, but are rather at least partly the result of arbitrary construction and convention” (Riemann 1916:VI).

The goal of comparative musicology – to discover the universal basis for music making and listening and to fathom the musical competence of humanity through the inclusion of traditional music cultures of Asia, Africa and America in their investigations – this must have seemed like a direct provocation against music historians. Stumpf and Hornbostel went so far as to explain to them categorically:

“We can never gain an understanding of European art music from itself alone. In the end, one must admit that we Europeans are not the only humans on this earth and that we can even occasionally learn something from others” (Stumpf & Hornbostel 1922:VI).

They also had a concept as to how this task could be achieved: “Only through the cooperation of the historical with the comparative, as well as acoustic-psychological and universal-aesthetic research, can an all-embracing theory emerge, which is the shared goal of all these methods (Stumpf & Hornbostel 1922:VI).

This clearly articulated call for interdisciplinary research seems quite modern to us even today. In those times, it must have had a startlingly revolutionary effect, because the understanding of the necessity for interdisciplinary cooperation in the humanities was completely undeveloped.

What was new in the research concept of comparative musicologists in Berlin was the connection between the natural sciences and the humanities. Up to then, music had not been considered to be so complex and extensive a phenomenon. For Hornbostel it was only natural to observe the connections between the physical-acoustical bases of sound production, the biological conditions of mankind for music making and music listening, the ethnic differentiation of music, its social functions and, last but not least, its historical dimension. For, in spite of their natural science approach to research, the Berlin comparative musicologists understood themselves also as historians. From the beginning, comparative, systematic and historical musicology were not considered mutually exclusive fields but rather complementary disciplines between which close cooperation seemed imperative.

This interdisciplinary concept was applied with particular success to the research of musical instruments. It was above all Curt Sachs who carried out this research. He also found in Berlin his area of investigation. He documented and closely investigated the thousands of musical instruments from all over the world



that were located in the city's museums. Through his compilation work, Sachs realized how difficult it was to recognize the most important characteristics and properties of sound-producing instruments. He searched from then on for a more certain method which would allow him to analyze all musical instruments of the past and present from the same point of view and to describe them in such a way that they would be clearly identifiable by anyone else. In other words, he searched for a universal ordering for the world of musical instruments. Together with his friend Hornbostel, Sachs worked on a "Classification of Musical Instruments" (Sachs & Hornbostel 1914), a universal, logically established and hierarchically constructed classification system based on the criteria of sound production, construction and manner of playing. Today we realize that Hornbostel and Sachs created with their classification the foundation for the scientific study of musical instruments. This is considered one of the most meaningful scientific achievements of the Berlin School of Comparative Musicology. For me, their work is also an impressive testimony to the selfless cooperation, concentrated only on the matter itself, of two humanists – scholars bound together by friendship and united in their admiration for the musical cultures created by the peoples of our world.

The first stage of the Berlin School of Comparative Musicology ended in 1933, when the Nazis took over power in Germany. Hornbostel fled immediately to Switzerland, lived for a short time in the United States and died in 1935 in England. Sachs emigrated first to France and then settled in New York at Columbia University. Robert Lachmann left Germany in order to continue his work in Israel. As a result, the nucleus of the Berlin Group was destroyed. But even after emigrating, the Jewish scholars worked to spread the ideas of comparative ethnomusicology that had been developed in Berlin. They were supported in these efforts by their students, especially by the Hungarian George Herzog, the Pole Mieczysław Kolinski and the Egyptian Mahmoud El Hefny, as well as others.

In this connection, it is important to mention as well a remarkable testimony to the solidarity of scholars from various countries against the claim to power of the fascist dictatorship in Germany. The "Gesellschaft für vergleichende Musikwissenschaft" ["Society for Comparative Musicology"] had been founded on Hornbostel's initiative and it became necessary to ensure that this organization would elude the grip of the Nazis. To this end, a declaration was made at a general meeting in 1933 in Berlin that the members of the "American Society for Comparative Musicology," which had been founded in the same year, would become members of the German society, effective immediately, and Charles Seeger was elected the vice-chairman of the group. With one stroke, the German organization had been transformed into an international society. Two years later, when Johannes Wolf, as president of the society, saw no more hope for the continuation of the Society's work, he wrote with courage and determination to Charles Seeger, "because you are the Vice-chairman, the Society will move automatically from Berlin to New York." It was not, however,

possible to keep the Society alive in America either (cf. Stockmann & Kaden 1986:19). It was only in 1955 that this activity was revived in the United States and the "Society for Ethnomusicology," was established. Before that, the "International Folk Music Council" had been formed in 1947 in London, which from 1981 to the present has been active under the name "International Council for Traditional Music" as a worldwide UNESCO organization. This society has in the past decade come to fulfill most of those tasks that Hornbostel and his friends in many parts of the world imagined would be the goals of an "International Society for Comparative Musicology or Ethnomusicology" (Stockmann 1991). You will certainly understand that I myself, as President of the ICTM and as a Berliner, feel strongly obliged to the ideas and intentions of the Berlin School and especially to those of Hornbostel and Sachs.

The end of World War II marked the end of Nazi rule, with its catastrophic consequences for so many peoples – millions of dead and the destruction of many countries. Berlin was also in ruins. Most scholarly institutions in the city had lost their buildings and their scientific archives had been burnt up or dispersed in every direction. Reconstruction was determined through the political situation. A few years after the end of the war, the Cold War between the super powers began. Berlin was split into East and West. An invisible "Iron Curtain" ran through the middle of the city. This became in 1961 a wall of concrete, a structure of inhumanity that divided the residents of Berlin for almost three decades. However, with the passage of time, the old scholarly institutions arose again, in addition to which new ones were gradually formed.



Kurt Reinhard was the first to make efforts to reconstruct the Berlin Phonogramm-Archiv, which had finally found a home in the Museum for Ethnography in 1934. The age of the phonogram was however definitely over. The tape recorder made the new beginning of the Archive easier. Kurt Reinhard, who was succeeded for four years by Dieter Christensen and since 1972 by Artur Simon, did not remain sedentary as the Director of the Archive but expanded the material available for the documentation and research of music cultures through countless field trips in different parts of the world, with the help of tape recordings, photographs and film. The stock of the Archive grew at an astonishing rate. Today the "Abteilung Musikethnologie" of the Museum comprises about 50,000 recordings. This makes it one of the largest archives for traditional music in the world. In 1991, the old phonogram recordings, which have already taken on significance as historical documents, returned to this Archive. They had been transported at the end of the war to the Soviet Union and were considered lost for many years. I first received news about them from Zoltán Kodály, who told me that he had seen recordings belonging to the Berlin Archive in wooden boxes in the corridors of the Leningrad Phonogramm-Archiv. At the end of the 1950s, the boxes were conveyed to the State Library in East Berlin. From there, I carried them one by one to my institute in the German Academy of Sciences. At the beginning of the 1960s, I found a hole in the Berlin Wall and transported around 3,500 phonogram recordings to West Berlin, where they were copied. My secret, conspirative act of transfer was discovered in 1965 by the State Security Service and immediately stopped. I was very happy to be able to finally hand over the entire old collection of the Berlin Phonogramm-Archiv to Artur Simon in 1990.

Kurt Reinhard was the scholar who began to teach the new field of "ethnomusicology" in the western part of the city at the newly founded Freie Universität ["Free University"]. His successor, Josef Kuckertz, founded there the "Seminar for Comparative Musicology" and demonstrated already with this designation that he intended to continue the tradition of the Berlin School. The study of ethnomusicology is represented today in Berlin also at the Hochschule der Künste ["University of the Arts"] by Artur Simon and Max Peter Baumann and in the eastern part of the city at Humboldt University by Jürgen Elsner.

With the completion of his habilitation in 1923, Hornbostel had made the condition that he could establish comparative musicology for the first time at a German university. In other areas as well, he proved himself to be a brilliant scientific organizer. He attempted over and over again to encourage discussion between different specialists, to create opportunities for them to publish and to introduce the results of their work to a broader public. Among the example-setting projects with which he advanced into new territory was his "Demonstration Collection of the Berlin Phonogram Archive," which included 120 phonograms with the oldest sound recordings of European folk music and non-European music from the Archive. This was the first sound anthology that had been put together from a scholarly point of view of the different music cultures of the world and therefore remains a meaningful document for the scholarly history of ethnomusicology. The intentions of Hornbostel, as linked to the Demonstration Collection, were pursued in the years after World War II by the "International Institute for Comparative Music Studies and Documentation" (now "International Institute for Traditional Music"). This Institute was founded by Alain Daniélou in 1963 with the help of the Ford Foundation and is financed today by the City of

Berlin. Three record series were issued in cooperation with UNESCO that comprised about 150 albums, making it the most comprehensive anthology of its kind. In 1990, under the editorship of Max Peter Baumann, the Institute has begun publishing a new CD series with the title "Traditional Music of the World" in close cooperation with the International Council for Traditional Music, a series that will satisfy the highest scientific demands. The Museum for Ethnography as well publishes an album series that was begun by Dieter Christensen and then expanded on a large scale by Artur Simon. It is considered exemplary and determines today with authority the publication standard of sound sources in ethnomusicology.



Today, the music cultures of the peoples of all continents are almost continuously present in Berlin through numerous performances, concerts, and symposia. These are sponsored above all by the International Institute for Traditional Music. The "Festival of Traditional Music," organized each year by Habib Hassan Touma, has become a standard component of Berlin festival life. In addition, there are many special events. The Museum for Ethnography also takes part in such presentations with their own thematically-shaped programs which give the Berliners abundant opportunity to become acquainted with the music of the world. For all of these events, the "Haus der Kulturen der Welt" ["House of the Cultures of the World"], located in the Tiergarten, offers ideal conditions.

The work results of the Berlin ethnomusicologists find a wider public also in the form of numerous book publications. I will mention merely the series "Beiträge zur Ethnomusikologie" ["Contributions to Ethnomusicology"] of the Free University, founded by Kurt Reinhard and continued by Josef Kuckertz; the paperback series of the International Institute for Traditional Music, which is supplemented by a new book series "Intercultural Music Studies" (edited by Max Peter Baumann); the publications of the Museum for Ethnography, above all concerning Africa and Turkey; and the studies emanating from Humboldt University by Christian Kaden, Reiner Kluge and Jürgen Elsner. Three journals should be mentioned: "The World of Music," edited by Max Peter Baumann and published by the International Institute for Traditional Music; the "Jahrbuch für musikalische Volks- und Völkerkunde" ["Yearbook for Musical Folklore and Anthropology"], headed by Josef Kuckertz and in East Berlin "Beiträge zur Musikwissenschaft" ["Contributions to Musicology"], which, however, had to stop publication at the end of 1990 with a final volume of ethnomusicological studies.

In this short report, I should not fail to mention my own working group, which has existed since the 1950s at the German Academy of Sciences in East Berlin. This group has created contributions to theory and methodology of ethnomusicology, in which investigations of German folk song were carried out by Doris Stockmann, Hermann Strobach, Wolfgang Steinitz and myself. In addition there is the "Handbook of the European Folk Musical Instruments," initiated by Ernst Emsheimer and myself, which presents one of the largest international cooperation projects in the context of folk music research in Europe. This project itself owes in full its spirit and ideas to Hornbostel and Sachs. They, unlike some scholars today who make a distinction between research on non-European and European folk music, instead considered both areas without reservation as belonging to comparative musicology.

Although official cooperation between the ethnomusicological institutions of East and West Berlin was not possible for 40 years, there was indeed personal contact between the scholars. We knew of each other, even when it was not possible to meet one another in Berlin. Above all, one took advantage of the International Council for Traditional Music World Conferences, the Study Group meetings and the colloquia to become acquainted with one another and for the exchange of information. This UNESCO organization signified, as it were, neutral ground on which one could meet others relatively without hindrance. This was clearly demonstrated at the 29th World Conference of the ICTM, which took place in 1987 in East Berlin and which brought together ethnomusicologists from more than 40 countries, including around 50 participants from West Berlin.

It gives me particular pleasure to welcome scholars from all over the world to the 1993 ICTM World Conference in a Berlin, a Germany, and in a Europe that are one, where we can all meet without hindrance. This takes place at the Museum für Völkerkunde and thanks to the commitment of Max Peter Baumann and the International Institute for Traditional Music, the cohort of our meeting today.

Since the Wall in Berlin in 1989 came down, a new perspective has opened up for ethnomusicology in Berlin. We have the chance to take advantage of this situation. The first steps towards closer cooperation have already been taken. Since the spring of 1990, the ethnomusicologists from East and West meet together every month at a colloquium. An agreement has been made between the International Institute for Traditional Music and a working group of the former Academy of Sciences to carry out the research project "Berliner Klangbilder traditioneller Musik" ["Berlin Sound Pictures of Traditional Music"] (Brandeis et al. 1990), in the eastern part of the city as well. This project involves the music of the many foreigners in Berlin who should be documented and investigated. But it involves even more. We want to make clear that music, more than almost any other medium, is suitable for tearing down prejudices between people of different culture areas and to awaken tolerance and understanding, and we want with this project to make an effective contribution in the fight against racism and anti-foreigner sentiments. I can think of no better task today for ethnomusicology in Berlin.

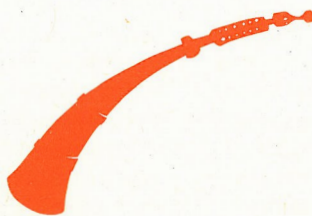
I wish all of the participants much success in their scholarly discussions here in Berlin. Above all, though, I look forward to days rich with experience in the united Berlin, a city which is now open to all people of this world.

ERICH STOCKMANN



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## International Institute for Traditional Music, Berlin

The International Institute for Traditional Music (IITM) was founded in 1963 in Berlin with the support of the Ford Foundation. Among those who paved the way for its establishment include Sir Yehudi Menuhin (London), the Senator for the Arts and Sciences of Berlin, Prof. Werner Stein, Nicolaus Nabokov (New York), who at that time was engaged as the cultural-political advisor to the mayor of Berlin, Willy Brandt, as well as the first Director of the Institute, Prof. Alain Daniélou (Paris).

Since that time, the Institute has been operated as a registered association with non-profit goals and, until 1991, under the name "International Institute for Comparative Music Studies and Documentation" (IICMSD). Two other institutions were also founded in 1963 which, as the Institute, were active in promoting understanding between peoples: the Berlin Artists-in-Residence Program (Deutscher Akademischer Austausch Dienst) and the Literary Colloquium. The intention of establishing these institutions at that time was to promote cross-cultural dialogue in reference to theater, literature and music. The main purpose of the Institute has been to research and promote music from other cultures and to disseminate knowledge concerning those cultures, as well as to work towards the exchange of musicians, ensembles and scholars.

The goals set for the Institute were consciously connected to the ideas and efforts developed around 1900 in Berlin by Erich M. von Hornbostel and Curt Sachs within "comparative musicology." Both of these famous scholars were forced to leave Berlin in 1933 due to their Jewish backgrounds.

After the Second World War, it was only with great effort that "comparative musicology" or "ethnomusicology," which in the meantime had become internationally recognized, could again be established in Germany. Today, as in past times, work in this field is also directed towards the dismantling of the own cultural prejudices.

The innumerable forms of music in the world embody an inestimable wealth in aesthetic, historical, social, philosophical and religious values. Supported by business, technical and social factors and based on worldwide communication networks, the West has established its cultural hegemony in almost all traditional cultures of our world. These are today confronted with developments whose consequences pose questions for the entire cultural legacy of mankind.

Since 1963 the Institute has built up a wide spectrum of international relationships on scientific as well as institutional and administrative levels. It serves as a consulting organization of the International Music Council of UNESCO and is an affiliate of the Extra-European Arts Committee, thus cooperating worldwide with numerous cultural organizations. In addition, the Institute maintains relationships with, among others, the International Council for Traditional Music, the Society for Ethnomusicology, the European Seminar in Ethnomusicology, and the German Music Council. Different forms of project-oriented cooperation with institutions in Berlin and in other countries are continuously being established and further developed.

## Dialogue between the Own and the Other

Already from its founding, the Institute was intended to function cross-nationally in cultural-political as well as in scholarly terms. It has created a forum for intercultural encounters as well as for dialogue between scholars and artists; at the same time the Institute has devoted itself to scientific documentation and to the investigation of traditional music forms from around the world. "Listening" to the other and to the values of other cultures has been from the beginning a recurring theme for this organization. Simultaneously, the Institute has taken a stand in relation to the practical problems of mediating between cultures. With the publication of records, books and the journal "The World of Music," through the planning and organization of concerts, festival events, workshops, colloquia and international symposia, the Institute has brought the music of other cultures to the consciousness of a wider public.

The Institute was far ahead of its time with this basic concept, and reflected already in critical terms about the problems of Eurocentric cultural behavior. Concerning the dialogue with the stranger and the difference to the self, it must always again be shown, then as now, that there is no one "universal language of music," but rather many "music languages of the world" which contribute to the cultural heritage of humankind. Giving a voice of the other, to understand the other, was and is a fundamental object of the work of the Institute.



## **World Music – Musics of the World**

Today it is more urgent than ever for us to confront the problems associated with the imbalance between the global export of Western music on the one hand and the “unheard” diversity of “small” cultures on the other hand. When one considers that hardly more than 2,000 ethnographic recordings have been published of the estimated 15,000 (music) cultures of the world, then it is not without dismay that one discovers that music catalogues list over 600 albums and compact discs on which Beethoven’s nine symphonies alone are recorded. According to estimates of anthropologists, there are 4,000 to 5,000 groups of “indigenous peoples” existing in the world. In view of the large-scale process of dying that has begun in many of these cultures, but also in view of the great musical treasure that this world (still) harbours, it belongs to one of the most urgent (and most difficult) challenges to maintain musical knowledge as a living heritage and to increase cultural understanding in cross-cultural dialogue. The dying out of only one of these (music) cultures is perceived more than ever as a loss for humankind, comparable with the loss that we feel when a plant or animal species disappears forever from our earth. Above all, it is in the plurality of the cultures of the world and in the maintenance and high estimation of their potential forms of expression that the strength of future resources and the guarantee of a democratically oriented diversity for tomorrow lie.

## **Sound-Pictures of Traditional Music**

Other world conceptions and cosmovisions are closely tied with customs, rites, dances and also music. They give witness to alternative cultural concepts which challenge the Cartesian, Western-oriented mode of thinking – not the least at that point when we ask ourselves how we should deal with these alternatives. The music of the other holds the doors wide open, in the sense of cognitive theory as well, for new forms of seeing, of listening and of perceiving reality in general. The belief that the own reality (or better put, the technologically oriented Western projection of this reality) can be set in absolute terms is a fatal illusion. “Well-tempered listening” has been already declared the norm, without being aware that it is only something that is learned.

The recognition of the “other” can however only succeed when an intensive encounter with a foreign culture occurs and when experience in the confrontation of differentiated horizons of values and understandings is gathered. Cross-cultural dialogue always shows how the artificial delimitation of self against the foreign only means the limitation of the own.

The Institute has for these differentiated musical realities “an open ear,” through the documentation of the music of our foreign fellow citizens before our very door as well as abroad through documentation, institutional aid and cooperation projects. This does not involve a reenchantment of the world, a preoccupation with objects, the artificial maintenance of tradition nor the reacquisition of the foreign; instead, it is the preservation of the many histories and the many times in the many “other places.”

## **Global and Local Musical Traditions**

The introduction of new media does not automatically mean that the offering of music gains in diversity. To expect with this development a new, richer offering in music types and styles would be wrong. It is naive to believe that the up-to-now “unheard” – marginalized through the predominance of the media – could now come into its own. On the contrary: the programmers of radio and television stations are subject to the same worldwide pressure towards conformity and stereotyping as felt by the music producers, composers and performers. The ideology of the rule of viewer or listener ratings produces an increasingly one-sided musical behavior.

On the one hand, the world is being pushed closer together cosmopolitically, symbolized in the development of a globally reaching communication network, and on the other hand one would like to maintain in balance local forms of expression as cultural identity. This paradox can probably only be lifted when one speaks for both principles: for the international capability of communication and also for the conscious continuation of locally oriented traditions. Between the globalizing tendency of “world” or “fusion music” and the marginalized music traditions lies a wide spectrum of reflective action. The Institute works together on projects which help to expand the cultural-political “one-way street” into a two-way street and which encourage the “other thinking” in its creativity and imagination through a “broadened concept of culture” to come into its own.



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## Aims of the International Institute for Traditional Music

The goals of the Institute are fundamentally concentrated in the following three points:

### 1 documentation

2 exchanges of scholars and artists

3 publication.

### 1 Documentation of traditional music, especially of non-European cultures:

Sound and picture documentation from all over the world has been gathered through direct field research trips. In the last years partnership-oriented field projects have established a stable part of the program. The results and analysis of this primary documentation forms the basis for the archives and library and for scholarly study and publication. In addition to numerous projects outside of Germany, 70 groups of foreign musicians in Berlin have been thoroughly documented since 1988 based on the concept of music dialogue at "home."

### 2 Promotion of the exchange of internationally recognized scholars and artists:

The promotion of exchange occurs through the organization of numerous international symposia and colloquia in Berlin. The symposia take place, for example, in cooperation with the International Music Council and the German Music Council or with Sender Freies Berlin, among others. The results and musical-political recommendations have been published in several volumes by the Institute. The Ethnomusicological Colloquium Berlin is carried out during the semesters once a month by the Institute together with the Department of Ethnomusicology of the Museum für Völkerkunde, the Institute for Comparative Musicology of the Free University, the Musicological Working Group of the former Academy of the Sciences (East Berlin) and the Department of Ethnomusicology of Humboldt University.

That which began in the framework of small home concerts has developed into the internationally known "Festival of Traditional Music" and continues to be carried out annually in connection with the Extra-European Arts Committee and in cooperation with the Haus der Kulturen der Welt of Berlin. In addition to individual concert events, lectures and workshops in the public schools of Berlin and training courses for teachers also belong to the range of activities of the Institute.

### 3 Publications:

Records/Compact Disc Series/Music Cassettes/Video Films: On the basis of field research documentation, the Institute has published in the course of the last 30 years over 140 record albums in three series (UNESCO Collections). The reedition of these as compact discs proves the topicality of these sound documents from the whole world. Since 1990 a new, richly documented compact disc series entitled "Traditional Music of the World" has been published by the Institute in cooperation with the International Council for Traditional Music. In connection with the documentation project "Berliner Klangbilder" (Berlin Sound-Pictures), four music cassettes with comprehensive commentary have been also published as a media packet. A second CD series called "Living Musical Traditions" has also been established in cooperation with the Hamburg Museum for Ethnography.

### International Journal, "The World of Music":

This ethnomusicological publication appears three times a year (each volume with about 130 pages). The articles, as well as the book publications and the CD commentaries, are reviewed by specialists before publication. Each year individual volumes of

the journal are organized regionally or thematically, such as for example "South Africa," "Brazil," "Japan," "Oceania" or "Music Iconography," "Film and Video Documentation in Ethnomusicology," "New Perspectives on Improvisation," etc. Also new is the invitation of guest editors to conceive individual volumes according to their own ideas.

### Book Publications:

Over 38 book publications have appeared, as well as numerous individual monographs about music of other countries within the series "Taschenbücher zur Musikwissenschaft," the series "Welt Musik," and several picture volumes to the edition of "Theatre and Drama of the World." Two new book series have also been established:

1. "Intercultural Music Studies" (titles include, "Music and Gender," "Traditional Music and Cultural Policy" and "Sitar and Sarod in the 18th and 19th Century") and
2. "Musikbogen. Wege zum Verständnis fremder Musikkulturen."

In addition one to three detailed program booklets are also published each year in connection with the festival events.

In the entire range of these activities, the principle of intra- and intercultural dialogue will be intensified. This dialogue focuses upon music documentation and investigation in situ conducted with partner institutions in other countries and attempts to network the results with the ideas of dissemination through publications and concerts. The purpose here is also to put this primary documentation into a theoretical framework of cultural mediation and to imbed this into a cultural-political context.

MAX PETER BAUMANN



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The Department of Ethnomusicology was founded in 1900 by Carl Stumpf as the "Berliner Phonogramm-Archiv". At that time it was part of the Institute of Psychology at the University of Berlin. In 1905 Erich Moritz von Hornbostel was appointed as director of the archives which soon became the centre of the German School for Comparative Musicology. In 1933 E.M. von Hornbostel was dismissed by the Nazis from his teaching and archiving positions, after which he left Germany. In 1934 the archives became a department of the Ethnographical Museum under the direction of Marius Schneider. After World War II it was the merit of Kurt Reinhard to start with the reconstruction of the archives. In 1963 Kurt Reinhard changed the name, with its great tradition, to "Musikethnologische Abteilung". From 1968 to 1972 Dieter Christensen was head of the Department. Since 1972 it has been directed by Artur Simon.

### **The Old Collection of Edison Phonographs**

Up to 1938 about 10,300 recordings on wax cylinders were archived. During and after World War II about 90% of the collection went through an odyssey to the Soviet Union finally ending up in East Berlin, where it was deposited and locked up until the 16th of January, 1991. As a result of the reunification of the two Germanys, the collection was brought back to our archives after an absence of more than 45 years. The recordings are most valuable documents for the cultural history of those countries where they had been made. In addition, together with the great number of articles which were based on them, they are part of the history of our discipline (v. Hornbostel 1933; Christensen 1970:7; Simon 1973:368; 1991).

### **The Modern Archives of the Department**

In 1951 the first commercial tape recorder was bought and in the same year the first tape collection came into the archives. Field research began in 1955 when Reinhard started for his first recording trip to Turkey. As a result of sixteen research trips carried out by Kurt and Ursula Reinhard, Turkey became one of the best documented main fields of the Department. A representative sample of these recordings were published by us on the double record "Music from Turkey" within our record series "Museum Collection Berlin" (U. Reinhard 1985) and on two cassettes which belong to a book on Turkish folk singers (U. Reinhard/T. de Oliveira Pinto 1989). Research activities of Dieter Christensen focussed on Macedonia, Hercegovina and Kurdish populations in Turkey and Iran. Many external researchers contributed to the archives so that the amount of the collection reached more than 20.000 tape recordings at the beginning of 1972.

The areas of field research were extended continuously by my own activities which began in Egypt, followed by several research projects in the Sudan (1973/74, 1980, 1982, 1983). For the first time a survey on the musical culture of the Nubians in the Northern Sudan was carried out and published within our record series (Simon 1980). In 1975/76 the Department took part in the interdisciplinary research project "Man, Culture and Environment in the Central Highlands of West-New Guinea" focussing on the Mek Mountain-Papua (Simon 1990, 1993). Between 1976 and 1981 another main field of research was the musical culture and old religious ceremonies of the Batak (Northern Sumatra, Indonesia), which resulted in a large collection of tape recordings, 16 films (Simon 1988) and a number of publications (Simon 1984, 1987 et al.). In the seventies and eighties the sub-Saharan music of Africa became more and more a centre of the archives' activities. In 1987 the Department started a project of cultural cooperation together with the University of Maiduguri in Borno, Northeastern Nigeria (Simon 1990). The largest part of the fieldwork in Borno, which lasted up to the end of 1989, was carried out by Raimund Vogels. The total amount of music recordings has now surpassed the number of 101 200! Compared with 1967 the increase of recordings is about 382%! Since 1983 video recordings have also been collected and published. This should give us a lot of satisfaction. The completely discouraging reality, however, is the great discrepancy with the totally insufficient number of permanent staff members. Absolutely no interest for substantial improvement can be seen within the larger institution of which the Department is a part.



## The Collection of Musical Instruments

The Museum of Ethnography owns a collection of more than 6500 musical instruments, which are scattered over the regional departments and the Department of Ethnomusicology. Among these are complete Southeast Asian ensembles from Central and West Java, Bali, Burma, Thailand, and the Philippines as well as complete sets of xylophones from Africa. An extremely limited selection is shown to school classes by advanced students or doctorate candidates within introductory courses on organology.

## Publications

As the Department is a scientific institution, many results of its research activities are published within journals and books outside the Department in external publications. The Department itself has established a record series ("Museum Collection of Berlin"). The aim of this series is to present representative examples of important collections of the archives according to special thematic topics. This is accompanied by a substantial documentation which meets a high scholarly standard. Besides this a series of book publications includes also the collection of musical instruments. These books are always accompanied by sound examples on cassettes or CD.

## Concert Activities

Since 1973 the Department carries out concerts of traditional and contemporary music. As the budget is very limited, it is not possible to join in the usual concert business. Therefore cooperation with more potent partners has always been a desirable alternative. Some of these concerts have resulted in remarkable recordings for the archives which in some cases could be published within our record series such as "Music for Ch'in" (Liang 1977) or "Music for Vina" (Srinivasan 1980) with Rajeswari Padmanabhan, her brother Subramanian and Upendran. Another highlight was the invitation of Evaristo Muyinda, the old famous court musician from Buganda and informant of Klaus Wachsmann, in 1983 and 1984 for concerts in the museum. All these artists were invited to Europe for the first time.

ARTUR SIMON

## References

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27 (1991)





**Freie Universität Berlin**

Fachbereich

Altertumswissenschaften

Institut für Musikwissenschaften

(WE 5)

Fachrichtung Vergleichende

Musikwissenschaft

Königin-Luise-Str. 29

1000 Berlin 33

Tel 030 838 35 37

Fax 030 832 44 68

**Staff**

PROF. DR. JOSEF KUCKERTZ,

PROF. DR. RÜDIGER SCHUMACHER

**Assistants**

DR. GABRIELE KLEINER-BRAUNE,

DR. GERD GRUPE

**Students**

(according to statistics of the summer semester 1991)

main subject: 136;

secondary subject: 108

(A library with 10,238 volumes and a sound archive with 8,906 records is at our disposal)

As in every field of study at the University, comparative musicology includes research and teaching. Our subject is all the music of the world except the artistic music of Europe since the ancient Greeks. Thus our branch covers the music of all highly evolved civilizations in Asia and North Africa including ancient Egypt and Mesopotamia, the music of Central and Southern Africa, of Oceania and Northern Australia, of the Amerindians and the Afro-Americans.

Our teaching program is arranged in a way that each student is able to become acquainted with all these areas during the 8 semesters of his or her education. The lectures, seminars, colloquia and introductory courses will in addition stimulate the students to find topics for their exams including subjects for their master theses and, later on, their doctoral dissertations.

Besides teaching, all members of the staff have their own research projects. These are at present:

**DR. GRUPE**

Studies in the lamellophone-music of the Shona, Zimbabwe, South Africa. The project should reveal native musical concepts, the identity of single pieces and manners of variation, finally the use of the traditional music in modern popular pieces.

**DR. KLEINER-BRAUNE**

Music in the coastal area of the Yemen. Here the working songs of the fishermen at the Arabian and the Red Sea are observed, particularly their texts, melodies and rhythms. The history of these songs in connection with the life of the society should become clear.

**PROF. DR. SCHUMACHER**

Javanese and Balinese music manuscripts. These writings refer to dance, theatre, prosody and poetry, and they include notations of melodies, song texts, pictures of musical instruments, libretti of single dance dramas and shadow plays. Their examination should reveal more about the indigenous ideas on music, and – by comparison with the modern practice – about the history of music in South East Asia.

**PROF. DR. KUCKERTZ**

Songs of Brahmins in Karnataka, South-India. The repertory of the Madhva-Brahmins goes back to the *dasa* composers of the Vijayanagara empire. There we find many songs which resemble simple folk melodies but reflect at the same time elements of the artistic *rāga* system past and present. Their way of transmission and their value as sources for *rāgas* is questioned.

In addition, two research projects supervised by Prof. Kuckertz are in progress:

– Improvised dance music in Romania, carried out by Corneliu Dan Georgescu

– Music in Nepal and North India, by Dr. Gert-Matthias Wegner (in cooperation with the Leverhulme Trust, London),

Prof. Kuckertz is editor of the series "Beiträge zur Ethnomusikologie", founded by Prof. Dr. Kurt Reinhard in 1972 (mainly dissertations), and of the periodical "Jahrbuch für musikalische Volks- und Völkerkunde", formerly edited by Prof. Dr. Fritz Bose from 1963 onwards.

JOSEF KUCKERTZ



**Humboldt University in Berlin**

Faculty of Cultural & Fine Arts  
 Institute of Musicology and  
 Music Education  
 Department of Ethnomusicology  
 Am Kupfergraben 5  
 O-1086 Berlin  
 Tel 2093 2917  
 208 2536

The Institute of Musicology and Music Education is a teaching and research institute that provides instruction both for music teachers at various levels within a complex, all-embracing course of studies, and for musicologists in preparation for a broad spectrum of professional activities. These courses cover the following areas of study: the history of European music, ethnomusicology and systematic musicological studies, as well as popular music as a new teaching and research sphere represented for the first time at university level. The initial period of study, lasting four semesters with its wide-ranging set of courses compulsory for all students, is followed by advanced studies that offer the possibility of specialisation in one or another of the areas of study without thereby losing the right to qualify as a musicologist. This also applies to specialisation in the field of ethnomusicology, which has been conceived as a methodically universal musicological area of study with a particular interdisciplinary orientation. Depending on the individual goal respectively determined upon, it presupposes a corresponding combination with other subjects.

This broadly-based, comprehensive course of studies aims at opening up the possibility of a professional opening on the editorial staff of radio or television stations, in the world of music production, in press and publishing companies, in concert agencies, in musicological teaching and research institutes, in museums, in libraries devoted to specialist fields, etc.

Those ethnomusicological teaching and research tasks that are embraced by the study courses leading to a qualification in musicology come under the supervision of the Department of Ethnomusicology, one which, like the other departments and the research centre for popular music, is granted a certain amount of independence. The head of the department is Professor Jürgen Elsner, who is a specialist in the field of the music of Arab countries and in questions of methodology. In the areas of teaching and research, he is assisted by Dr. Angelika Jung, who is a specialist in the music cultures of central Asia. Additional courses concentrating on various music cultures throughout the world are offered by highly qualified part-time teachers, a process which has led to a close and fruitful cooperation with a great many ethnomusicologists in Berlin. The Department of Ethnomusicology at the Institute of Musicology pursues its own research work and research projects. The chief areas of interest lie correspondingly in the long-term specialised involvement with the musical cultures of the Near and Middle East (North Africa, Yemen, Iraq, Uzbekistan, Tadzhikistan, mediaeval sources). At the time of writing investigations are being carried out into the musical culture of Vietnam, the various musical cultures of the indigenous Indians of Brazil, the musical culture of Venezuela, and the group dances of Cyprus. A study of the modern songs of the Ovambo (South West Africa) has just been completed. Together with the Department of Systematic Musicology (Prof. Dr. s.c. Reiner Kluge) computer-aided measurements and statistical analyses of ostinato rhythms of diverse regions (Cuba, North Africa, South West Africa and Cyprus) were conducted.

At the Institute of Musicology, and coming under the direct supervision of the Department of Ethnomusicology, is kept the

record collection of the former Institute for Sound Research at the University of Berlin. For a scholar, this collection possesses considerable historical value. The oldest recordings go back to the period of the First World War. The collection comprises approximately 3,000 shellac discs of various sizes. In addition to those of the spoken voice (which make up about two-thirds of the whole collection), most of the musical recordings are listed in the commented catalogue "Folk Songs of the World", published by Fritz Bose. In addition, the department is in possession of a collection, as yet to be worked on, of about one hundred shellac discs of Chinese music. In 1991 the institute was able to acquire the ethnomusicological disc collection of Hellmuth Christian Wolff. As a result of field research carried out by members of the department since the 1960s, it has been possible to accumulate comprehensive collections of sound recordings, photos and interviews (Egypt, Algeria, Yemen, Central Asia, Caucasus, Vietnam). A series of special research recordings (Algeria, Yemen) is also to be found in the department.

The Department of Ethnomusicology played a vital role in the founding of the ICTM's Study Group "maqam" and, in work involving international cooperation and the support of various institutions in this country, has already (1988 and 1992) managed to organize two international symposiums in connection with the problem of the "maqam". The report of the first symposium appeared in 1989, the second in 1993. Since 1991, the Department of Ethnomusicology, supported by the university, has been publishing its series „Studies in Ethnomusicology". In the journal are published the results of research work carried out under the auspices of the department.

JÜRGEN ELSNER



The Research Center for  
Popular Music  
(Forschungszentrum  
Populäre Musik)

**Humboldt University, Berlin**  
Department of Cultural Studies  
Institute for Musicology  
Director:  
Prof. Dr. sc. phil. Peter Wicke  
Am Kupfergraben 5  
O - 1080 Berlin  
(New postal code  
as of 1 July 1993: D-10117)  
Tel 208 1537  
2093 2070  
Fax 2093 2062

The Research Center for Popular Music at the Humboldt University in Berlin was established in 1983 as the first institution of its kind worldwide with the purpose of giving an institutional framework to research and teaching in the area of popular music.

The Research Center for Popular Music is an interdisciplinary institution which is dedicated to theoretical approaches to popular music forms in research and teaching and which is available to interested students and post-graduate scholars for the realization of research projects. Among the tasks of the Center include the establishment of the basic conditions for systematic research and teaching in the area of popular music through the building up of an object-oriented archive in the areas of sound materials, literature and video through a wide network of cooperative relationships with existing archive institutions as well as with record companies and information centers throughout the world. The foundation for this Center was laid down in 1986 by the Johannes Riedel Foundation through a generous contribution by Professor Johannes Riedel of the University of Minneapolis in Minnesota, U.S.A. Central to the Center's work is the supervision of research projects and doctoral work. Up to the present, altogether 22 dissertations and 25 individual projects concerning the

most varying aspects of pop music have been carried out at the Research Center, and over 30 students from western Europe, Canada and the U.S.A. have been assisted.

The main points of emphasis in terms of research content are the various forms of cultural consumption of pop music above all by youth, the consideration of economics and the infrastructure of the music process, as well as the analysis of pop music as an industrial process. The central concern is to encourage the flow of knowledge gathered in the research process into both the training of competent music specialists as well as into political practice with regard to community, youth, media and culture.

Towards the realization of these goals, diverse international relationships of cooperation have been established. Cooperation in a contractually regulated form has been set up with the Department of Music and the Centre for the Study of Culture and Society of Carleton University in Ottawa, with the Popular Music Institute of Liverpool University and with the John Logie Baird Centre of Strathclyde University Glasgow in Great Britain, as well as with the Center for Popular Music at the University of Nevada, Las Vegas, U.S.A. Further, cooperation agreements exist as well with the Institute for Music and Communications Industries in Nordrhein-Westfalen as well as with the Institute for Media Research at the Academy for Film and Television in Potsdam Babelsberg. In the past several years over 30 renowned scholars from throughout the world have been guests at the Research Center, supporting teaching activities through lectures and seminars or carrying out cooperative research plans during

longer stays. In addition, the Center has organized each year since its establishment an international scholarly conference and in 1991 was the host to the sixth World Congress of the International Association for the Study of Popular Music.

At the present the Research Center is striving to expand its research and teaching activities. A European Institute for Pop Music has been founded together with partner institutions in Great Britain, Denmark, Norway, Iceland, the Netherlands and France which should create a situation whereby future music specialists can be trained through European cooperation. New concepts regarding training in pop music are in the planning stage at Humboldt University. Practical orientation has been broadened through the Saxony State Ministry for Culture in the realization of a concept of cultural infrastructure. In terms of research, long-term projects are currently being designed concerning topics such as the structural position of women in pop music, the mechanism of the cultural exercise of power in popular music forms in the relationship between politics and pop music in the former German Democratic Republic as well as a microanalysis of local and regional infrastructures of the music process.

PETER WICKE



**Haus der Kulturen der Welt**

John-Foster-Dulles-Allee 10  
1000 Berlin 21  
Tel 39 78 70  
Fax 3 94 86 79

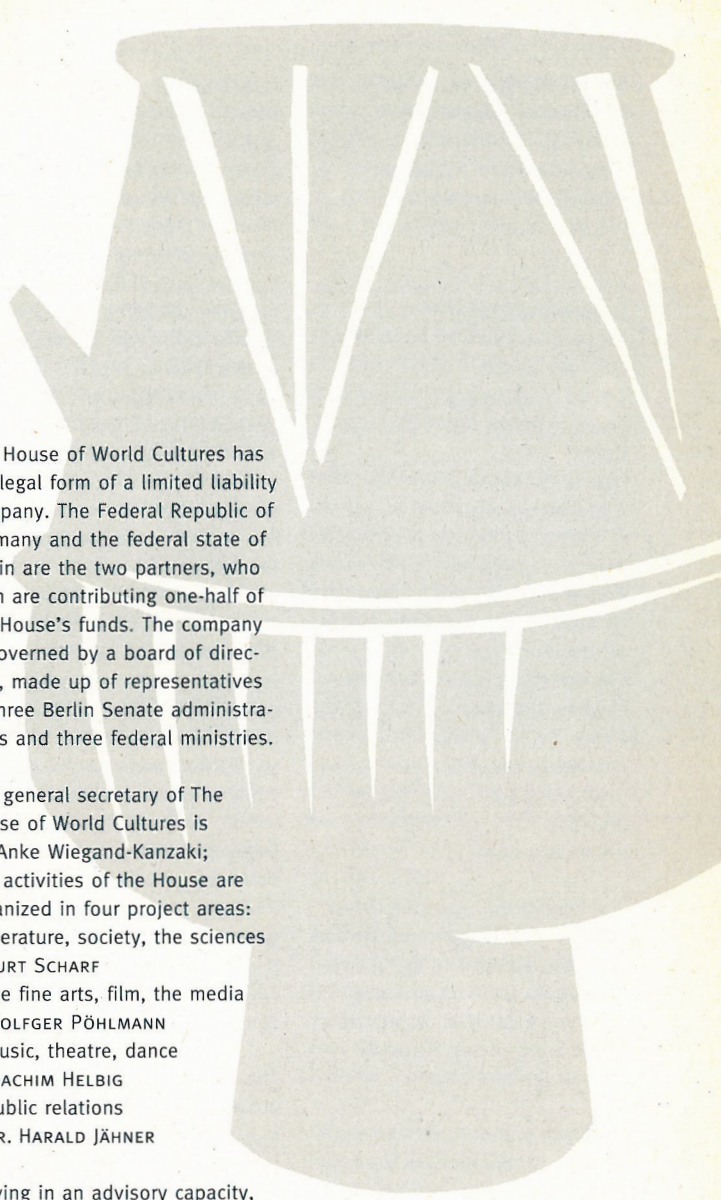
The chief aim of the House of World Cultures is to introduce foreign cultures to a German public, employing all media and forms of presentation: the fine arts, music, dance, theatre, literature, film and science. Of particular interest is the living contemporary substance of foreign cultures. This makes it necessary to involve, wherever possible, members of these cultures in the work of the House. At the centre of the programme planning is what they consider to be important for understanding their cultures, and not romantic concepts that are often projected onto them. The interest in the dynamic aspect of living culture also involves the broadening of the classical ethnological point of view and the fusion of traditional forms of expression with those contemporary forms that enjoy popular approval. The desire to deepen an optimal degree of mutual understanding for one another also includes an especially intensive care of the artists who come here as guests. Very often the House functions as a catalyst in bringing together these guests from abroad with German and European cultural personalities, or in enriching the meeting between the two groups of differing cultures by creating workshops and work-like environments.

The House of World Cultures has the legal form of a limited liability company. The Federal Republic of Germany and the federal state of Berlin are the two partners, who each are contributing one-half of the House's funds. The company is governed by a board of directors, made up of representatives of three Berlin Senate administrations and three federal ministries.

The general secretary of The House of World Cultures is Dr. Anke Wiegand-Kanzaki; The activities of the House are organized in four project areas:

- literature, society, the sciences  
KURT SCHARF
- the fine arts, film, the media  
WOLFGER PÖHLMANN
- music, theatre, dance  
JOACHIM HELBIG
- public relations  
DR. HARALD JÄHNER

Serving in an advisory capacity, and to harmonize the programme, an advisory council was founded. Its members are from the various organizations involved in the Federal Republic's cultural activities abroad. At present, the following institutions have seats in the advisory council: Goethe Institute, Berliner Festivals, Institute for Foreign Relations, German Foundation for International Development, Inter Nationes, Deutsche Welle, Prussian Cultural Foundation and the Association of German Cities.





**State Library in Berlin, Prussian Cultural Heritage  
German Music Archives/German Library  
American Memorial Library/Berlin Central Library**

**Staatsbibliothek zu Berlin –  
Preußischer Kulturbesitz**

(State Library in Berlin,  
Prussian Cultural Heritage)  
Music Department with  
the Mendelssohn Archive

**Area 1:**

Unter den Linden 8  
Pf. 1312  
O – 1086 Berlin  
Tel 030 203 78-257  
Fax 030 203 78-624  
Open:  
Monday to Friday  
9 a.m. to 7 p.m.

**Area 2:**

Potsdamer Str. 33  
Pf. 1407  
W-1000 Berlin 30  
Tel 030 266-2862  
Fax 030 266-2862  
Open:  
Monday to Friday  
9 a.m. to 5 p.m.  
Saturday  
9 a.m. to 1 p.m.

The Department was established in 1841. After 1945 it was divided into two parts due to its belonging to both the German State Library in East Berlin as well as to the State Library, Prussian Cultural Heritage.

Holdings: Approximately 66,000 musical manuscripts and autographs, 60,000 letters of musicians, the contents of 365 estates, 429,000 pieces of printed music, 83,000 books, 13,500 textbooks, 35,000 recordings, 7,700 illustrations.

The Music Department of the State Library in Berlin is the largest music collection in Germany and one of the most significant in the world. It is especially rich in autographs and manuscripts of great composers such as J. S. Bach and his sons, J. Haydn, W. A. Mozart, L. van Beethoven,

F. Schubert, F. Mendelssohn-Bartholdy and others from the 19th century. In the area of printed music, this Department contains, with the inventory of the "German Music Collection," the most comprehensive and substantial inventory of German musical materials up to the end of the Second World War. On the basis of this situation, Berlin's Music Department, together with the Bavarian State Library in Munich, assumes the main responsibility for supplying Germany with musical materials. In a narrower field, it is also a source of support for research and practice in Berlin's universities and numerous institutions of musical life. Continuous contact exists as well with an international clientele, which is provided with reproductions from the rich source materials or which travels from every part of the world to conduct research in situ.

**Deutsches Musikarchiv  
Deutsche Bibliothek**

Postfach 43 02 29  
Gärtnerstr. 25-32  
D – 1000 Berlin  
Tel 030 77 00 20  
Fax 030 77 00 22 99

The Deutsche Musikarchiv is the national biographical centre for music in the Federal Republic of Germany. As part of the national biographical facilities of Germany – Deutsche Bibliothek, Frankfurt am Main; Deutsche Bücherei, Leipzig – which were amalgamated in 1990 and named "Die Deutsche Bibliothek", it has been entrusted with the task of cataloguing, registering bibliographically and making available for artistic and scholarly purposes one copy respectively of all sheet music and music recordings from all areas of music – in other words, including the publications of popular music, of traditional non-European art music and folk

music, etc. – that are published in Germany. Information and user services provide data about questions concerning music, be it of an editorial, bibliographical or recording nature.

The Deutsche Musikarchiv has two historical forerunners, both of which were institutions set up in Berlin. Initially there was the Deutsche Musiksammlung which formed the core of a Reichsmusikbibliothek that was set up in 1906 in the Royal Library in Berlin. This collection was carried on from 1973 onwards in the Deutsche Musikarchiv's stock of sheet music that was in the process of being organized. The immediate precursor of the Deutsche Musikarchiv was the Deutsche Musik-Phonothek which, based on prototypes existing in other countries, had been founded in 1961, and whose stock of materials was to form the basis of the Deutsche Musikarchiv's collection of recordings when it was set up in 1970. By the end of 1992, the Deutsche Archiv had at its disposal a total of more than 750,000 registered publications. These include the following: 290,000 items of sheet music; 340,000 modern recordings, and 120,000 historical ones. This mass of material has been made gradually accessible through the use of an integrated data bank, by means of which all new titles are routinely registered in two series of the Deutsche National-Bibliography set aside for this purpose. An accumulating catalogue in the form of a CD-ROM and covering the period from 1984 onwards, is to be brought out in the autumn of 1993.

**Musikabteilung  
Amerika-Gedenkbibliothek  
Berliner Zentralbibliothek**  
Blücherplatz 1  
1000 Berlin 61  
Tel 030 6905-0



**Staatliches Institut  
für Musikforschung  
Preußischer Kulturbesitz  
mit Musikinstrumenten-Museum**

Director:  
Prof. Dr. Dagmar Droysen-Reber  
Tiergartenstraße 1  
D – 10785 Berlin  
Tel 030 254 81-0  
Fax 030 254 81-172

Opening hours of the museum  
Tuesday to Friday  
9 a.m. to 5 p.m.  
Saturday/Sunday  
10 a.m. to 5 p.m.  
Monday closing day

Opening hours of the library  
Tuesday to Thursday  
10 a.m. to 5 p.m.  
Friday  
10 a.m. to 12 p.m.

The State Institute for Musical and Musicological Research (SIM) with its Museum of Musical Instruments (MIM) is part of the state-owned Foundation for Prussian Cultural Heritage. After a somewhat varied and eventful past on split sites, the Institute now combines a scientific establishment, the museum (about 2,500 objects) with its own restoration workshop, high-quality technical installations, a professional recording studio, library (more than 55,000 volumes), and archives (nearly 90,000 documents). The new building next to the Philharmonic Hall was designed by Hans Scharoun and completed by his partner, Edgar Wisniewski. When the Staatliches Institut für Deutsche Musikforschung was founded in 1935, it already incorporated three earlier foundations: a branch for musical history, another for research on German

folksong traditions and the Museum of Musical Instruments, founded in 1888 – from 1919 – 1933 under Curt Sachs. Up to the end of World War II the Institute was the central institution for research and documentation of musical sources and music bibliography. The Museum, no longer a compartment of the Music Highschool, was opened to the public. After 1945 the famous collection and the Institute were rebuilt and got in 1984 the new building, mentioned above, with new tasks. The now four departments of the Institute – one is the museum – are working together in the field of music history, musical analysis and documentation as well as musical acoustics, psychology and organology. A number of publications about the work of the Institute and the museum are on display such as music bibliography, history of music theory, yearbook and different catalogues on the museum's instruments.

Referat Musik und Musiktheater  
**Senatsverwaltung für kulturelle  
Angelegenheiten Berlin**  
Europacenter  
1000 Berlin 30  
Tel 030 2123-1

Landesarbeitsgemeinschaft  
Musikwissenschaft (LAG MuWi)  
**Landesmusikrat Berlin e.V.**  
Chausseestraße 2–4  
O – 1040 Berlin  
Tel 030 282 20 96

**Freie Universität Berlin (FU)**  
Institut für Musikwissenschaften  
Fachrichtung Musikwissenschaft  
Hundekehlestraße 26a  
1000 Berlin 33  
Tel 030 823 1111

**Hochschule der Künste Berlin  
(HdK)**  
Musikerziehung und  
Musikwissenschaft  
Fachbereich 8  
Fasanenstraße 1b  
1000 Berlin 12  
Tel 030 3185-0

**Technische Universität Berlin (TU)**  
Fachgebiet Musikwissenschaft  
in Fachbereich 1  
Straße des 17. Juni 135  
1000 Berlin 12  
Tel 030 314-22235

**Hochschule für Musik  
"Hanns Eisler" Berlin**  
Charlottenstraße 55  
O – 1040 Berlin  
Tel: 030 20 90 0



**32nd World Conference  
of the International Council  
for Traditional Music**

**Berlin, June 16-22, 1993**

**Conference Site**

Museum für Völkerkunde  
Staatliche Museen zu Berlin  
Preußischer Kulturbesitz (SMBPK)  
Lansstraße 8  
1000 Berlin 33

**Program Committee**

The Board appointed the following members to serve on the Program Committee:

Chairman:

KRISTER MALM (Sweden)

Members:

MAX PETER BAUMANN

(Germany)

DAVID HUGHES (England)

STEPHEN WILD (Australia)

ARTUR SIMON (Germany)

DIETER CHRISTENSEN (USA)

The Program Committee has reserved the right to accept those proposals which, in its opinion, fit best into the scheme of the conference. Presentations will be given a maximum of 20 minutes in order to ensure opportunity for discussion.

**Organization Committee**

The following members of the International Institute for Traditional Music make up the Organization Committee and are responsible for carrying out the conference in coordination with the other committees:

MAX PETER BAUMANN

(director)

CHRISTINE RATHGEBER

(secretariat)

GILDA LAMPMANN

(secretariat)

REINHARD WEIHMANN

(administration)

HABIB HASSAN TOUMA

ULRICH WEGNER

TIAGO DE OLIVEIRA PINTO

**Local Arrangements Committee**

The Local Arrangements Committee coordinates the scholarly activities of the Berlin institutions with respect to the conference and also helped to obtain reasonable accommodations for students and participants on limited budgets.

Chairman:

MAX PETER BAUMANN (IITM)

Members:

JÜRGEN ELSNER

(Humboldt University)

HANNI BODE (DS Kultur)

DIETER HAUER (SFB)

JOSEF KUCKERTZ

(Free University of Berlin)

RÜDIGER SCHUMACHER

(Free University of Berlin)

ARTUR SIMON

(Phonogram Archiv and

Hochschule der Künste

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Deadline for editing: May 5th 1993