

BULLETIN
of the
INTERNATIONAL COUNCIL
for
TRADITIONAL MUSIC

No. LXV

October, 1984

With
Second Notice
1985 CONFERENCE

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

INTERNATIONAL COUNCIL FOR TRADITIONAL MUSIC
Department of Music
Columbia University
New York, N.Y. 10027

President

Prof. Erich Stockmann (GDR)

Vice Presidents

Prof. Claudie Marcel-Dubois (France)

Prof. Tran Van Khe (Viet Nam)

Dr. Salah El Mahdi (Tunisia)

Secretary General

Prof. Dieter Christensen

Executive Board

Dr. Ranganayaki Ayyangar (India)

Prof. Dieter Christensen (USA)

Dr. Peter Cooke (UK)

Prof. Anna Czekanowska-Kuklinska (Poland)

Dr. Oskar Elscek (Czechoslovakia)

Prof. Salwa El-Shawan Castelo-Branco (Portugal)

Prof. Nazir Jairazbhoy (USA)

Prof. Lee Hye-ku (Korea)

Miss Olive Lewin (Jamaica)

Prof. Jose Maceda (Philippines)

Dr. Krister Malm (Sweden)

Dr. I. Mwesa Mapoma (Zambia)

Dr. Meki Nzewi (Nigeria)

Dr. Radmila Petrovic (Yugoslavia)

Dr. Balint Sarosi (Hungary)

Prof. Tokumaru Yoshihiko (Japan)

Prof. Ricardo Trimillos (USA)

Editor of Yearbook and Bulletin

Prof. Dieter Christensen

Chairmen of ICTM Study Groups

Historical Sources of Folk Music: Dr. B. Rajeczky (Hungary)

Prof. W. Suppan (Austria)

Folk Musical Instruments: Prof. Erich Stockmann (GDR)

Analysis and Systematisation of Folk Music: Dr. Oskar Elscek (CSSR)

Ethnochoreology: Rosemarie Ehm-Schulz (GDR)

Music of Oceania: Prof. Barbara Smith (USA)

Music Archaeology: Prof. Ellen Hickmann (FRG)

C O N T E N T S

FROM THE EDITOR	2
OBITUARIES	2
28th CONFERENCE - Second Notice	3
ANNOUNCEMENTS	7
Dues for 1985 Unchanged	7
Yearbook 16/1984	7
Music Archaeological Bulletin	8
Fourth ICTM Colloquium Held at Testour	8
REPORTS	8
1984 Meeting of the Executive Board	8
ICTM Symposium of the 6th Asian Music Rostrum ...	9
Australia: LO	13
Brazil: LO	14
Jamaica: LO	15
Japan: LO	16
ICTM MEETING CALENDAR	17
ANNUAL MEMBERSHIP RATES	18
PUBLICATIONS AVAILABLE	18
APPLICATION FORM FOR 1985 CONFERENCE	19
ICTM OFFICERS AND BOARD MEMBERS	Inside Front Cover
ICTM LIAISON OFFICERS	Inside Back Cover
ICTM NATIONAL COMMITTEES	Outside Back Cover

FROM THE EDITOR

This Bulletin comes slimmer than usual, not as if there were nothing to report. Rather, it appeared necessary, and a good moment, to issue an updated Membership Directory, much in demand, and called for by the changes in the membership of the Council. Membership information is now entered into an electronic data base at the Secretariat as it becomes known. This includes not only changes of address and receipt of payments, but also the fields of activities, interest and expertise of our individual and institutional members. Such information may then be included in future membership directories, but it will also be easily accessible to answer queries from members who wish to communicate with others of like interests; to aid the editorial work of the Yearbook for Traditional Music, for instance in locating reviewers for books and records, referees for manuscripts under consideration, or contributors on special themes; and to guide the Secretariat in referring inquiries from outside the Council to interested and qualified members. This information pool can, of course, serve its purpose only when it is filled with up-to-date information from most members. You will therefore regularly see requests to tell the Secretariat about your interests and activities. Please respond freely.

The limited resources of the Council made it necessary to somewhat compensate for the expense of printing the Membership Directory by reducing the size of the October Bulletin. Consequently, several interesting reports had to be laid over, and others were phrased more concisely than usual. Also, the Second Notice of the Baltic Conference was included in the Bulletin proper rather than printed separately, as had been the custom. We would be glad to know your opinion and to have your suggestions.

OBITUARY

It is with deep regret that we record the deaths of the following members:

Haj Driss Ben Jalloun, Liaison Officer of the ICTM for Morocco; in 1983.

Professora Henriqueta Rosa Fernandes Braga, member of the Council since the early 1950s; in 1983.

Dr. Imogen Holst, a member since the early days of the Council; on March 9th, 1984.

Professor Filip Koutev, President of the Bulgarian National Committee; in 1983.

Professor Dr. Klaus P. Wachsmann, founding member of the Council, President from 1973-1977; on July 17, 1984. An obituary appears in the 1984 Yearbook.

Second Notice

INTERNATIONAL COUNCIL FOR TRADITIONAL MUSIC

TWENTY-EIGHTH CONFERENCE

STOCKHOLM - HELSINKI

July 30 - August 7, 1985

The INTERNATIONAL COUNCIL FOR TRADITIONAL MUSIC has pleasure in confirming that its Twenty-Eighth Conference will be held from July 30 to August 7, 1985, in Stockholm and Helsinki by invitation of The Swedish National Committee of the ICTM.

The meetings will thus take place in two countries: Sweden and Finland, and will include programme events on board a ship according to the following schedule:

- | | |
|--------------------|---|
| July 30 - August 4 | Conference sessions, study visits and other scheduled events in Stockholm |
| August 4 | Evening departure by ship through the Stockholm archipelago and across the Baltic Sea to Helsinki |
| August 5 - 7 | Conference sessions, study visits and concerts in Helsinki |
| August 7 | Closing. Evening departure by ship for Stockholm |
| August 8 | Morning arrival by ship in Stockholm |

Unfortunately, the previously announced conference sessions in Leningrad had to be cancelled. For those who want to visit Leningrad, a post-conference excursion will be arranged (see below).

THEMES OF THE CONFERENCE

The following themes have been established for the Conference:

1. THE FORMATION OF MUSICAL TRADITIONS

- 1.1. The roles of children and youth
- 1.2. Physical and biological aspects
- 1.3. Interaction with commercial, technological and institutional systems
- 1.4. Musical instruments / musical tools: tradition, innovation and revival

2. TRADITIONAL MUSIC AND DANCE AROUND THE BALTIC

The first theme with its four subthemes addresses the processes at work when musical traditions are established at individual, group, national or even, in these days, on world-wide levels. There will be an emphasis on the formative years of childhood and youth. Thus, the Conference will contribute to the celebration of 1985 as the International Year of Youth proclaimed by the United Nations.

The Programme Committee reserves the right to accept those proposals which, in their opinion, fit best into the scheme of the conference. Members will be notified as close as possible to December 1, 1984, whether or not their proposals are accepted.

Members whose proposals are accepted will be asked to send two copies of an abstract of their paper to the Programme Chair by March 1, 1985. The abstract should be no more than two typewritten pages including illustrations (music examples, diagrams etc.). If possible, translations into the other languages of the Conference should be included.

These abstracts and their translations will be duplicated and distributed at the Conference. In order to assure opportunity for discussion, each presentation will be allowed a maximum of twenty minutes.

Papers should be read in English, French or German.

A number of panels and round-tables will be included in the conference programme.

RECORDINGS AND FILMS

Members are invited to present, with short commentary, recordings and films of special interest. Proposals including technical specifications of equipment needed should be sent to

Krister Malm, ICTM Programme Chairman
Musikmuseet, Box 16326
S-103 26 Stockholm, Sweden

Please bring your recordings, films and video tapes with you to the Conference. Do not send these materials by mail!

WORKSHOPS

The Conference will include workshops in the following categories:

1. Performance (vocal, instrumental, dance)
2. The manufacturing of traditional and neo-traditional musical instruments.

Members wishing to offer a workshop should send a proposal including space and equipment requirements to Krister Malm at the above address.

SPECIAL MEETINGS

A limited number of smaller rooms will be provided for informal discussion. Groups who wish to avail themselves of such rooms during the Conference should write to Krister Malm, specifying the purpose as well as the amount of time and approximate number of seats desired. Space will be made available also for members who wish to continue discussion of session papers, round-tables, recordings and films.

EXHIBITS

There will be exhibits of books, records and musical instruments open through the Stockholm part of the Conference. Members who wish to have books or other pertinent items displayed should bring them in person. Exhibits should be arranged with Mrs. Gita Sellman.

GENERAL ASSEMBLY

A General Assembly of the International Council for Traditional Music will be held during the Conference, on Friday, August 2nd, 1985, at a time in the afternoon to be announced.

REGISTRATION FEES

Regular	SEK 400:-
ICTM Member in good standing	300:-
Student	200:-
One-day admission	100:-

SPECIAL EVENTS

Arrangements include an evening at the famous open-air museum of Skansen, exhibition and concert at the Berwald Concert Hall - broadcast live by member stations of the European Broadcasting Union, reception by invitation of the Swedish Radio Company, excursion to a traditional fiddlers' meeting including a visit to the heart of the keyed fiddle district, etc.

POST-CONFERENCE EXCURSION TO LENINGRAD

An optional excursion by train (seven hours) from Helsinki to Leningrad will be arranged directly following the Conference. Three nights in centrally located hotels in Leningrad, half pension, two excursions per day, one ticket for a concert, opera or ballet, and return to Helsinki on August 11 are included in the price of approx. SEK 1.000:-.

ACCOMMODATION

Accommodation in Stockholm will be provided at an approximate rate of SEK 280:- per night for a single room and SEK 380:- per night for a double room. A very limited number of cheaper double rooms will be made available for early registrants who are satisfied with a very simple accommodation standard.

The second part of the Conference (August 4 - 8) will take place in Finland and on board ship. All transportation from Stockholm to Helsinki and back to Stockholm, as well as accommodation (cabin on board and hotel in Helsinki) and most of the program events, but not the meals, will be included in a package price of approximately SEK 1.200:- (ca. US \$140 at September 1984 rates).

To assure you of the above facilities, send your application with a US \$25.00 deposit as soon as possible, but in any case before February 1, 1985, to the Stockholm address listed on the application form.

CURRENCY

All prices in this notice are quoted in "Svenska kronor" = Swedish Crowns, abbreviated SEK. In September 1984, SEK 100:- were roughly equivalent to US \$11.75.

Programme Committee: Krister Malm (Chair), Beverley Cavanagh, Dieter Christensen, Meki Nzewi, Salwa El-Shawan Castelo-Branco, Gen'ichi Tsuge

Local Arrangements Committee: Gita Sellmann (Chair), Krister Malm, Christina Mattsson, Maerta Ramsten, Hans Astrand

ANNOUNCEMENTS

DUES FOR 1985 UNCHANGED

At its meetings in April, 1984, the Executive Board of the Council decided to maintain the current membership rates also for 1985, despite the increased costs of printing and mailing and of other necessary services, which are balanced only in part by revenues from our growing membership. Annual dues will have to be raised for 1986 unless revenues can be increased significantly in some other way. You can help by recruiting new members for the Council, and by remitting your own dues right away.

The Secretariat shall accept combined dues for 1985 + 1986 at the annual rate established for 1985, provided that payment is received before April 1, 1985. In this case, no supplementary payment will be required should the Board raise the 1986 dues.

Beyond the two-year period, the Secretariat will accept advance payment only on account.

All payments to the Council are due in US Dollars, and may be made by International Money Order, or by a check drawn on a bank in the USA, made out to ICTM (or International Council for Traditional Music), and sent to

ICTM
Music Department
Columbia University
New York, N.Y. 10027, USA

UNESCO Coupons are also accepted.

YEARBOOK 16/1984

Volume 16/1984 of the Yearbook for Traditional Music is mailed to members in good standing with this Bulletin.

Preparations for volume 17/1985 of the Yearbook are under way. Unlike Yearbooks 15 and 16, this volume will be open to any topic in the domain of traditional music. If you wish your manuscript to be considered for publication in Yearbook 17, please send it to the Editor (Prof. D. Christensen, Dept. of Music, Columbia University, New York, N.Y. 10027) as soon as possible, but not later than January 1st, 1985. Manuscripts received for consideration are read by the Editor and at least two referees. Yearbook 17 is scheduled for release in October 1985.

Manuscripts submitted for future volumes are also welcome.

MUSIC ARCHAEOLOGICAL BULLETIN #3

The ICTM Study Group on Music Archaeology has just issued the third number of its

Music Archaeological Bulletin /
Bulletin d'Archeologie Musicale. No.3. Septembre 1984
Ed. by Catherine Homo.
Paris: Conservatoire Nat. Sup. de Musique. 13 pp.

For further information, write to Catherine Homo, Musee Instrumental/C.E.R.D.O., Conservatoire Nat. Sup. de Musique, 14, rue de Madrid, 75008 Paris, France. Tel: (1) 293.15.20

FOURTH ICTM COLLOQUIUM HELD AT TESTOUR, TUNESIA

The Fourth ICTM Colloquium was held July 7-14, 1984, at Testour, Tunisia, concurrently with the Testour Festival of Malouf and Traditional Music. The twenty participants from seven countries (Egypt, France, German D.R., Saudi Arabia, Tunisia, USA and Viet Nam) presented papers and discussed "Les Formes des ecoles musicales du monde Musulman et leur relations avec la musique Europeenne du Moyen Age."

R E P O R T S

1984 MEETING OF THE EXECUTIVE BOARD

The 63rd Meeting of the Executive Board took place in Berlin, German Democratic Republic, April 24-27, 1984, by invitation of the GDR National Committee. Prof. Dr. Erich Stockmann (chairman), Prof. Ranganayaki Ayyangar, Dr. Dieter Christensen, Dr. Oskar Elschenk, Dr. Salah Mahdi, Dr. Krister Malm, Dr. Balint Sarosi, Prof. Tokumaru Yoshihiko and Prof. Ricardo Trimillos attended.

Membership development, as reported by the Secretary General, is slowly upward. The Board approved a balanced budget for 1985 that once more provides for maintaining the membership rates at the same level at which they were established in 1981.

Future Meetings: The Board accepted with pleasure an invitation by the Prime Minister of Jamaica to hold an ICTM Colloquium on traditional music and tourism in Jamaica during 1986. It approved plans for ICTM Colloquia in Portugal in 1986, in California/USA in 1986 or 1987, and for the 29th Conference of the ICTM to be held 1987 in the German Democratic Republic. It took note of various ICTM Study Group meetings under prepara-

tion, and of ICTM Symposia to be held in conjunction with the Radio/TV Rostra of the International Music Council. Details of all these meetings will appear on the ICTM Calendar.

International Organisations: The Board reviewed the relations of the ICTM with other international organisations and approved or reconfirmed a number of cooperative projects. Drs. E. Stockmann and Tran Van Khe continue as ICTM delegates to the Editorial Board of the UNESCO Records series; Dr. Christensen as ICTM representative on the Board of Directors of the UNESCO "Music in the Life of Man" project; Drs. Krister Malm (coordinator), Balint Sarosi and Salwa El-Shawan Castelo-Branco were appointed to serve as liaison between the Board and the Federation Internationale des Jeunesses Musicales, and Drs. Mahdi and El-Shawan as ICTM representatives to cooperate with FIJM in the preparation of a 1985 seminar on traditional Arab music in Sevilla. Dr. Trimillos was delegated to the 1984 ISME meeting, and Dr. Mahdi to the 1985 FIJM conference in Istanbul.

National Committees, Liaison Officers, Board Members: The Board withdrew its recognition of the previously suspended Netherlands National Committee as presently constituted. It appointed Prof. Sunil Kothari as ICTM Liaison Officer for India. In accordance with Rule 8e, the Board co-opted Professor Salwa El-Shawan Castelo-Branco (Portugal) and Professor Jose Maceda (Philippines).

ICTM SYMPOSIUM ON TRADITIONAL MUSIC IN ASIAN COUNTRIES: HISTORY AND DEVELOPMENT. Held in conjunction with the 6th Asian Music Rostrum of the International Music Council, UNESCO, at Pyongyang, D.P.R.Korea, October 13-15, 1983

At its 20th General Assembly in Stockholm, September 28-30, 1983, the International Music Council charged the International Council for Traditional Music with organizing, in cooperation with the respective host country and the IMC, scholarly symposia to take place in conjunction with all its Radio/TV Rostra of traditional music and dance.

The 6th Asian Music Rostrum, splendidly hosted at Pyongyang by the D.P.R. Korea, included the first such ICTM Symposium for representatives of the mass media, especially Radio and TV organizations of Asia and the Pacific; policy makers, administrators and educators; and regional as well as international experts on traditional music. The general theme of this ICTM Symposium was "Traditional Music in Asian Countries: its inheritance and development." The Symposium was chaired by Mrs. Kan Yong Hui (Korea), Vice Chairman of the Musicians' Union of the DPR Korea and Secretary General of the National Music Committee. Dr. Tran Van Khe, Vice President of the ICTM, and Dr. Narayana Menon, President of the Regional Secretariat for Asia of the IMC, served as Vice Chairmen of the Symposium. For three full days, participants from Afghanistan, P.R.China, India, Indonesia, Japan, D.P.R. Korea, Mongolia, Pakistan, Papua New Guinea, The Philippines, USSR, Viet Nam and P.R.Yemen presented

papers, listened to music from many parts of the continent and the Pacific, watched a film (shown by ICTM member Prof. Osamu Yamaguchi, Japan), and engaged in free and wide-ranging discussion.

Dr. Tran Van Khe opened the Symposium with a message from ICTM-President Dr. Erich Stockmann, and then initiated the series of presentations, twenty-four papers altogether, which shall be reviewed here in a grouping by content rather than in the order in which they were read. The broadly formulated theme permitted the speakers to pursue those aspects that were of the highest relevance to them.

Kim Chong Won (Korea) opened the presentations on the issue of 'development', i.e. the use of traditional musical forms and instruments in the creation of new forms "to suit the requirements of the time and people." This issue was important also to other Korean participants. Chong Bong Sok addressed the combined use of traditional Korean and European musical instruments in contemporary Korean orchestras and orchestral compositions which is based on a policy formulated by the leader, KIM JONG IL: "We mean that the combination of national musical instruments with European musical instruments is a combination on the principle of putting stress on national musical instruments and subordinating European musical instruments to Korean music, and that it is a method of musical instrument formation for properly combining musical instruments different in their kinds, while preserving the character of our wood-wind instruments to bring about conspicuousness in the peculiar timbre of national musical instruments." Kim Duk Chong, in his paper "Use of folk-song heritage in the creation of songs at the present time", Chong Bong Sok, in a second paper entitled "The melodious character of Korean folk songs," and their Korean colleagues Li Cha Yun and An Gongh U all contributed to an understanding of the policies and selective processes in contemporary Korean musical practice.

Prof. Chang Sumin (P.R.China), in his "Brief account of the situation and problems of national music in China," provided a vivid illustration of that country's musical policies. Quoting Mao Zedong's "Make the past serve the present and foreign things serve China," he described recent developments in various musical domains. As a challenge and a matter of great concern he mentioned the vast influx of Western popular music into China, of which most is "degenerative and vulgar ... [it] depraves the young and corrupts their aesthetic standards." As a counter measure, Chinese musicians have been given the responsibility of fostering "lofty aesthetic standards among the young and teach them to love their national music," and music education in primary and middle schools is being called upon to take its role in the process. Professor Chang also described, as a project of an unprecedented scale for the building of a national music, the preparation of THE COLLECTION OF CHINESE FOLK SONGS in five categories - folk songs, folk instrumental music, Gu Qin music, popular narrative music, and regional operas. The monumental work of thirty volumes organized according to provinces, municipalities and autonomous regions, and containing thirty thousand folk songs selected from an estimated threehundred thousand, is to be published by the end of this century.

Cultural policies as applied to music and their realization over the past decade were also the topic for Ilaita T.K. Gigimat (Papua New Guinea), the ICTM Liaison Officer in that country. Under the title, "National cultural policy for Papua New Guinea," he discussed in a most informative report the policies of a programme of National Cultural Development and the fostering of a Papua New Guinea identity in the domain of music, as well as their implementation through a number of institutions. Among these, the Music Department of the Institute of Papua New Guinea Studies aims at documenting all forms of music in the rapidly changing traditions of the culturally highly diverse country where 700 different languages are spoken in a population of ca. 3 Million. Other goals include the promotion of an understanding of this music through records, cassettes, publications and the radio, and the furthering of research into Papua New Guinea music.

The rôle of radio in the promotion of traditional music was discussed by ICTM member Haruo Takekoshi (Japan), who used the special New Year's programming of the Japan Broadcasting Corporation (NHK) with which he had been associated for a decade to illustrate how radio and television dissemination can strengthen traditional music in contexts of special symbolic significance. He also mentioned educational services offered by NHK in the field of traditional music, such as "Shakuhachi Lessons", a programme series to teach the Japanese flute *shakuhachi* for which, in his estimate, there are now not even ten professional players in Japan. Textbook sales for the "Shakuhachi Lessons" on educational television have totalled 50,000 volumes yearly, and the instrument has become popular with dilettantes. The potential and actual effects of radio programming of traditional music need to be pursued further at future Symposia.

A group of presentations that undertook to describe the present state of specific musical traditions and to illustrate their properties was introduced by Ustad Hafeez Ahmed Khan (India), Deputy Chief Producer of All India Radio and himself an accomplished singer in the North Indian tradition. He explained and demonstrated the major classical and light classical forms of vocal music in Northern India. Abdul Wahab Madadi (Afghanistan) provided an analogous description of the vocal and instrumental folk music of his country, Zafar Ullah Kirmanui (Pakistan) did the same for Pakistan, and Anwar Abdul Khalik followed for the P.D.R. Yemen. Pr Suryabrata By (Indonesia) gave a well-illustrated lecture on "Karawitan. Forms of Indonesian orchestral music," in which he emphasized the unity of expressive art forms, of which music is one, and their association with ritual events. Asliddin Nizamov (USSR) undertook to address "Specific features of traditional musical legacy of peoples of Central Asia and problems of its development" with a special emphasis on the Tadjik *shashmakom*. His paper was particularly thought-provoking since it reflected well, for the Central Asian Soviet republics, the processes of music preservation, reconstruction and adaptation under the guidance of cultural policies to which the concept of 'development' in the general theme of the Symposium referred. Last in the Symposium, but of special interest for his perceptive description of categories of sound communication in Mongolia, was the present-

tation, by J.Badraa (Mongolia), of "The Study of Mongolian long song -urtiin duu." The little-known musical traditions of Mongolia should be presented more fully to future Symposia.

Practically all papers given at the Symposium touched on aspects of learning processes that are inherent in the concept of tradition. ICTM Liaison Officer Professor Gen'ichi Tsuge (Japan), made "Transmission and transfiguration: Aspects of learning in traditional musics in Asia" the central theme of his paper. He analyzed some of the changes that have taken place under Western influence in music learning processes in Japan, particularly through the introduction of European staff notation; but he pointed also to the limitations of notation as a learning aid and a means of documentation in the absence of an oral tradition. Learning processes were also in the focus of an essay by ICTM Executive Board member Professor Tokumaru Yoshihiko (Japan) under the title "Re-evaluation of latent musicality." He had observed, during a visit to Burma, that pupils in a solfège class using European staff notation did not repeat melodic sequences as played on a piano, but rather with a glissando, as it is predominant in Burmese styles of singing. Professor Tokumaru interpreted this as a dominance of Burmese musicality in a procedure of music learning that employs convenient European means - the solfège and the piano - and warned against suppressing such manifestations of musical plurality.

At the beginning of the second session of the Symposium, which was chaired by Dr. Menon, Dr. Tran Van Khe opened the series of more abstract-analytical papers with his thoughts on "What is 'Mode' in Asia?" Constructing a definition of 'mode' from his analysis of concepts of raga (Northern India) and dastgah or avaz (Iran), he examined notions of 'mode' in Eastern Asia, such as diao (China), jo (Korea), cho or jo (Japan) and diêu (Viet Nam) to see whether they met the criteria derived from South and West Asian concepts. The result was that the Chinese and Japanese concepts did not qualify, whereas the Korean and Vietnamese concepts did, indeed, meet the criteria which Dr. Tran had established.

Dr. Isabella Eolian (USSR) searched more broadly for commonalities among 'professional' music traditions of West and Central Asia, under the title, "Some universal principles of music of the Middle and Near East." She pointed to oral music making and performance practice and to the unity of the creative process, where the musician appears simultaneously in the roles of the composer, performer, and sometimes also of the poet. Another common trait is the occurrence of complex forms that incorporate play, instrumental dancing and musical entertainment forms with poetry, vocal and instrumental music, dance and pantomime being "on a par". Normativeness - adherence to a strict canon of regulations, established models and stereotypes - is common as is the requirement for the performer's interpretative creativeness, and, of course, the phenomenon of improvisation. Finally, Dr. Eolian characterized the specificity of figurative associations, the link of aesthetic notions with well-established artistic characterisations as a shared feature of professional music in West and Central Asia. "The substantial problem of contemporary Oriental music studies is the differen-

tiation of the very rich layer of musical legacy of the Middle and Near East on historical, regional, ethnic and genre-stylistic signs; the revealing of both their universal and individual features."

Another wide-ranging comparative study was presented by Don Niles (Papua New Guinea), "Diversity as unity: The drum in Papua New Guinea." His lecture, richly illustrated with slides and tape recordings, traced the distribution of hand drums and their names throughout Papua New Guinea, where it has become a national symbol represented, for instance, on all coins. Many of the scholarly questions concerning drums in Papua New Guinea, their history, uses and functions remain to be investigated, as do a multitude of other musical issues in that culturally diversified country.

Drawing on Claude Levi-Strauss' idea of three humanisms, of which the third concerns the study of ethnology for comprehending the cultures of the entire world, ICTM Liaison Officer Jose Maceda (Philippines) proposed "A Classicism in a music of Southeast Asia." Such classicism would stem from a balance seen in the integration of several cultures - the native, the Hindu, Buddhist and Islamic, which have in common a profound respect for nature, and a certain equilibrium between man and nature. Musically, proposed Professor Maceda, this would be reflected in concepts of sound as free from human control - by letting sound vibrate by itself; of infinity in a regular pulse and repetition of sounds; of cooperation among several people in the playing of a melodic line; of a variety of sounds produced by instruments made from bamboo; etc. "Just as a Greek classic age has been a source of inspiration to European philosophers, writers and musicians, a classicism in Asian thought may also be used as a point of study and reference for bringing traditional ideas within the reach of thinkers in the modern world."

The range of topics and stances taken - from the factual-descriptive to the abstract-philosophical, the experience of other musics and musical thinking, and the discovery of shared problems and possible solutions made this first ICTM Symposium as part of the 6th Asian Music Rostrum a stimulating and memorable event.

AUSTRALIA: Liaison Officer

Recovery of early cylinder recordings. The cylinder recordings made during an expedition to islands in the Torres Strait (north of Australia) led by A.C. Haddon in 1898, have recently been transferred to tape in the National Sound Archive of the British Library, formerly the British Institute of Recorded Sound. The recovery of the contents of these early recordings, well documented in two of the six volumes of Reports of the Cambridge Anthropological Expedition to Torres Straits (1908; 1912), has dispelled all doubts as to their actual existence. A high proportion of the about 90 cylinders are of surprisingly good quality, especially the songs recorded on Mer (Murray Island).

In addition to the Torres Strait material which forms only

part of the so-called Sir James Frazer collection, there are presumably originals and duplicates of most of Baldwin Spencer's recordings from Central Australia (1901) and northerly regions (1912). There is also a small collection from South Australia (ca. 1914) made by the anthropologist, A. Radcliffe Brown. The Australian Institute of Aboriginal Studies, Canberra, recently received from the National Sound Archive of the British Library a full set of tape transfers of the Torres Strait and mainland Australian cylinders.

Symposium on Aboriginal Songs (ANZAAS). At the 54th Congress of ANZAAS (Australia and New Zealand Association for the Advancement of Science), held in Canberra 14-18 May, 1984, there was an Inter-Section Symposium on Australian Aboriginal Songs during which contributors from the Musicology Section were joined by anthropologists and linguists from other sections. The joint organisers of the Symposium were Stephen Wild (AIAS), Margaret Clunies-Ross (University of Sydney), and Tamsin Donaldson (AIAS).

Pacific Arts Festival, December, 1984. The Fourth Pacific Arts Festival is to be held in Noumea, New Caledonia, 8-22 December, 1984. The festival will include a presentation of the performing arts of the peoples of the Pacific, exhibitions and various cultural events. It is anticipated that, included in the programmed 'discussions', there will be a meeting of persons interested in South Pacific music and dance.

Alice M. Moyle

BRAZIL: Liaison Officer

1. The Instituto Nacional de Folklore (INF) of the Ministry of Education and Culture, located at 179 Catete (22.220) Rio de Janeiro, Brazil, published in 1982 and 1983:
 - 1.1 In the series "Brazilian Folklore"
 - a) Parana by Roselys Roderjan
 - b) Minas Gerais by Saul Martins
 - 1.2 In the series "Cadernos"
 - a) Tabor de crioula (no 31) by Sergio Ferretti
 - b) Mocambique (no 32) by Maria Lourdes B. Ribeiro
 - 1.3 In the series "Sound Documents"
 - a) Banda de Congos (ES) Record INF no 33
 - b) Mocambique (São Paulo) Record INF no 34
 - c) Fandango (São Paulo) Record INF no 35
 - d) Dança Santa Cruz (São Paulo) Record INF no 36
 - e) Cana Verde (Ceara) Record INF no 37
 - f) Cantigas de roda (Minas Gerais) Record INF no 38
 - g) Chico Antonio (Rio Grande Norte) Record Tacape - T 006
2. The Federal University of Goiás has recorded a series:
 - 2.1 Musica indigena. Record Tacape - T 009
 - 2.2 Musica de terreiro Record T 010
 - 2.3 Modinhas tradicionais Record T 011

3. Commercial Recordings

- 3.1 Musica dos indios Suya - Record Tacape - T 004
- 3.2 Folia de Reis - Record Tacape - T 005
- 3.3 Cantares de Minas (Songs by Maria Lucia Godoy)
Rec. AR 004

4. Courses. Specialized courses for graduate students on Brazilian folk music were taught at the following institutions: Escola de Musica (Federal University of Rio de Janeiro); Uni-Rio (University of Rio de Janeiro); Faculty of Pales-trina (Porto Alegre - Rio Grande Sul); Unicamp (Campinas - São Paulo).

5. Publications

- 5.1 'A modinha em Vila Boa (Goiás)', by Maria Augusta Calado, publ. by Federal University of Goiás (1982). 340 pp., with 178 transcr. of traditional songs.
- 5.2 'Musica folklórica (Medio São Francisco)', by Oswaldo Souza. Vol.I, with 137 transcr., vol.II with 202 transcr. Publ. by Conselho Federal Cultura, Rio de Janeiro, 1981.
- 5.3 'Cantares Brasileiros', by Mello Moraes Filho, repr. under the auspices of the Culture Dept. (Rio, 1982), with 86 traditional songs.
- 5.4 'Folklore infantil', by Verissimo Melo. Publ. by Catedra/MEC, Rio, 1981. 301 pp., 60 trans.

Dulce Martins Lamas

JAMAICA: Liaison Officer

The Jamaica Memory Bank Project, designed to report and document recollections of senior citizens, continues to gather valuable information on Jamaican heritage. At present, practical steps are being taken to expand the project into other Caribbean territories. This expansion promises to yield information reflecting cultural influences such as from French, Dutch, Caribbean Indian, and perhaps African groups that have not been a part of the Jamaican scene.

Special links are also being formed with other areas of the Caribbean for the purpose of celebrating the 150th Anniversaries (1984 - 88) of the abolition of slavery in this sub-region. Activities include:

1. Preparation of histories (including music and festivities) of villages such as Sligoville, the first freed slave village in Jamaica.

2. Special projects concerning African influences and survivals, by the Memory Bank Projects of Jamaica and the wider Caribbean. There are extensive retentions of African culture in Caribbean music; but proper collection, documentation and study have been sorely lacking.

3. Linguistic and cultural research relating to the historical continuity of the Maroons who were the first Africans in the New World to gain their independence. Their waging of guerilla warfare on the British led to the signing of a treaty giving them freedom and autonomy over certain areas in Jamaica. An ideal opportunity to further explore Maroon music and festivities now exists.

4. The Caribbean Festival of Arts, Carifesta '88, to be hosted by Jamaica, will present musical performances, plays, dances etc., drawing on research and using creative works from the 1984-87 period. Presentation will be made by different Caribbean countries, highlighting aspects of the various experiences of the 150 years.

Olive Lewin

JAPAN: Liaison Officer. Report for 1983-1984

I. During the last year, two elegant national theatres for traditional Japanese performing arts were inaugurated; one is the National Noh Theatre (capacity 591 seats), built near the National Stadium in Tokyo, and opened on September 15, 1983. The other is the National Bunraku Theatre of Japan (capacity 731 seats), built in Osaka, the birth place of the puppet play, and opened on March 20, 1984. Japanese musicologists and musicians congratulate themselves on the fact that the dream of having proper theatres for classical music dramas has finally been realized by the government, and that these theatres will vitalize the traditional performing arts of Japan and encourage new creative activities and cooperation beyond the boundaries of conventional schools and sects. Together with the First National Theatre of Japan, built across from the Imperial Palace in Tokyo and opened in 1966, the addition of these two new, though somewhat belated theatres will make a total of three government-run concert halls for traditional performing arts.

II. The 31st International Congress of Human Sciences in Asia and North Africa (CISHAAN), formerly called International Congress of Orientalists, was held in Tokyo and Kyoto from August 31st to September 7th, 1983. In the Section 12, entitled "Tradition and intercultural relations in music, dance and theater," convened by Professor Kishibe Shigeo, altogether thirty papers were read by scholars specializing in various aspects of Asian performing arts. Included were five keynote speeches by Professors Kikkawa Eishi (Japan), Huang Xiang-peng (China), Mantle Hood (USA), D.A.Rajakaruna (Sri Lanka), and Honda Yasuji (Japan). The proceedings in two volumes (1229 pp.), edited by Yamamoto Tatsuja, were published in the Spring of 1984 by The Tôhō Gakkai (The Institute of Eastern Culture, 4-1 Nishikanda 2-chome, Chiyada-ku, Tokyo 101).

III. During the past year, the music world of Japan has lost five irreplaceable scholars and musicians in the field of Japanese and Asian music: on March 14, 1983, Professor Taki Ryoichi (b.1904), a historian specializing in ancient Chinese music; on August 20, 1983, Professor Koizumi Fumio (b. 1927), an internationally known ethnomusicologist; on January 3, 1984, Mr. Hirade Hisao (b.1904), a historian specializing in the source materials of gagaku and genealogy of Japanese court musicians; on March 5, 1984, Professor Tanabe Hisao (b. 1883), the founder and honorary president of the Society for Research in Asiatic Music (Tôyô Ongaku Gakkai); and on March 19, 1984, Professor Nakanoshima Kin'ichi (b. 1904), a reknown composer and performer of the Yamada school of koto music.

Gen'ichi Tsuge

ICTM MEETING CALENDAR

- | | |
|---|---|
| 1984, Sept. 1-6
Edinburgh
U.K. | Fifth ICTM Colloquium POSTPONED
Theme: Dance and dance music in the 1970s and 1980s.
Chairman: Prof. John Blacking |
| 1984, Nov. 19-23
Stockholm
Sweden | 2nd Meeting of the ICTM Study Group on Music Archaeology.
Secretary: Cajsa Lund |
| 1985, Jan. 7-12
Japan | Third ICTM Colloquium
Theme: The Oral and the literate in music, with emphasis on Japanese musical traditions.
Chairman: Prof. Tokumaru Yoshihiko |
| 1985, June
Ulan Bator
Mongolia | ICTM Symposium in conjunction with the 7th Asian Music Rostrum of the IMC/UNESCO |
| 1985, July 30 -
August 8

Stockholm,
Sweden;
Helsinki,
Finland; | 28th Conference of the ICTM
"The Baltic Conference"
General Themes:
1. The Formation of musical traditions.
2. Traditional music and dance around the Baltic Sea.
Programme Chairman: Dr. Krister Malm |
| 1986 Spring
Kingston,
Jamaica | ICTM Colloquium on Traditional music and tourism |
| 1986 Spring
Lisbon,
Portugal | ICTM Colloquium on Crosscultural processes in music - the role of Portugal in the World's music since the 15th Century.
Programme Chair: Prof.S.El-Shawan Castelo-Branco |

ANNUAL MEMBERSHIP RATES 1981 - 1985

LIFE MEMBERSHIP	\$US 500.00
CORPORATE MEMBERSHIP	80.00
SUPPORTING MEMBERSHIP (minimum)	40.00
JOINT MEMBERSHIP	30.00
ORDINARY MEMBERSHIP	20.00
STUDENT MEMBERSHIP	10.00

INSTITUTIONAL SUBSCRIPTION	22.00

Modes of payment

Payment must be made in US funds by either a check drawn on a bank in the USA or by International Money Order. Please make check/Money Order payable to ICTM or International Council for Traditional Music and mail to

ICTM
Department of Music
Columbia University
New York, N.Y.10027, USA

Please ensure that your name and address are shown on payment. Members may take advantage of Student Membership rates for a maximum of five years. Please send evidence of student status.

PUBLICATIONS AVAILABLE FROM THE SECRETARIAT

Yearbooks 1,1969 - 15,1983	each US\$ 15.00
Annual Bibliography of European Ethno- musicology, Bratislava, vols. 1-10, 1966-75	each 5.00
Cumulative Index I-X (1966-75), 1981	8.00
Working Papers of the 23rd Conference, ed.D.Christensen and A.Reyes Schramm, Regensburg 1975. 163 pp.(Engl/French/German)	7.00
Abstracts of the 27th Conference, ed. by A.Reyes Schramm. New York 1983. xvi, 108 pp.	7.00
Maud Karpeles, ed., The Collecting of Folk Music and other Ethnomusicological Material. A Manual for Field Workers. London, 1958	3.00
Vetterl, ed., A Select Bibliography of European Folk Music. Prague, 1966	3.00
Directory of Institutions and Organisations concerned wholly or in part with Folk Music. Cambridge, 1964	1.50
Fraser, ed., International Catalogue of recorded Folk Music. London, 1954	5.00

INTERNATIONAL COUNCIL FOR TRADITIONAL MUSIC

STOCKHOLM - HELSINKI CONFERENCE
30 July - 7 August, 1985

APPLICATION FOR ACCOMMODATION

To
Krister Malm
ICTM Programme Chairman
Musikmuseet
Box 16326
S-103 26 Stockholm

Please arrange accommodation in Stockholm as indicated below:

..... Single room (SEK 280:- per night)

..... Double room (380:- per night)

..... Cheaper double room

I want to share a room with
from to

..... Helsinki conference. Package price: SEK 1.200:-

..... Leningrad excursion. Package price: SEK 1.000:- (approx.)

Applicant's name
(please print)

Address

Date Signature

Please enclose an International Money Order for US \$25.00,
payable to the SWEDISH COMMITTEE OF ICTM, as a deposit.
We regret that we cannot accept reservations without a
deposit.

ICTM LIAISON OFFICERS

Algeria	-Hafnaoui Amokran
Argentina	-Ana Maria Locatelli de Pergamo
Australia	-Alice Moyle
Bangladesh	-M. Mansooruddin
Belgium	-Anne Caufriez
Brazil	-Dulce Martins Lamas
Canada	-Barbara Krader
Chile	-Maria Ester Grebe Vicuña
Cyprus	-Nefen Michaelides
Egypt	-Ahmed Shafic Abu-Oaf
France	-Claudie Marcel-Dubois
Ghana	-Ben A. Aning
Greece	-Markos Ph. Dragoumis
Hong Kong	-Lu Ping-chuan
India	-Sunil Kothari
Israel	-Edith Gerson-Kiwi
Jamaica	-Olive Lewin
Japan	-Tsuge Gen'ichi
Lebanon	-Salim Sahab
Kenya	-Washington A. Omondi
Mexico	-Arturo Salinas
New Zealand	-Mervyn McLean
Nigeria	-Akin Euba
Papua New Guinea	-Ilaita T.K.Gigimat
Peru	-Raul Romero
Philippines	-Jose Maceda
Portugal	-Salwa El-Shawan Castelo-Branco
Qatar	-Abdelhamid Hassine Naâma
Saudi Arabia	-Abdelkader El Halawani
Spain	-Josep Criville i Bargallo
Sudan	-El Fatih El Tahir
Switzerland	-Max Peter Baumann
Tunisia	-Zeineb Kchouk
Uruguay	-Francisco Curt Lange
Viet Nam	-Luu Huu Phuoc

NATIONAL COMMITTEES
OF THE INTERNATIONAL COUNCIL FOR TRADITIONAL MUSIC

AUSTRIA

President: Professor Wolfgang Suppan
Institut f. Musikethnologie, Leonhardstr.15, A-8010 Graz

BULGARIA

Suiuz na Bulgarskite Kompositori, rue "IV.Vazov" 2, Sofia

CZECHOSLOVAKIA

President: Dr.Oskár Elschek
SAV, Umenovedny Ustav, Fajnorovo nábr.1, 884 16 Bratislava

DENMARK

Secretary: Henning Urup
Dansk Selskab for Traditionel Musik, Skolebakken 44, DK-2830 Virum

FEDERAL REPUBLIC GERMANY

President: Professor Ellen Hickmann
Leisewitzstr. 24, D-3000 Hannover 1

FINLAND

Secretary: Matti Lahtinen
Kansanmusiikin Keskusliitto, P.O.Box 19, SF-00531 Helsinki 53

GERMAN DEMOCRATIC REPUBLIC

President: Professor Erich Stockmann
Leipziger Str. 26, DDR-1080 Berlin

HUNGARY

Secretary: Dr. Lázlo Vikár
MTA, Zenetudományi Intézet, Pf. 28, H-1250 Budapest

ITALY

President: Professor Diego Carpitella
Societa Italiana di Etnomusicologia, Strada Maggiore 34, 40125 Bologna

KOREA

Chairman: Professor Hahn Man-young
College of Music, Seoul National University, Seoul 151

NORWAY

President: Ingrid Gjertsen
Norsk Folkemusikklag, Olaf Ryes Vei 19, N-5000 Bergen

POLAND

President: Professor Anna Czekanowska
Institute of Musicology, Warsaw University, 02-089 Warsaw

RUMANIA

President: Professor Tiberiu Alexandru
Intr. Tirgu-Prumos Nr.7, #20, R-75357 Bucuresti

SWEDEN

President: Professor Ernst Emsheimer
Kungl. Musikaliska Akademien, Blasieholmstorg 8, S-111 48 Stockholm

UNITED KINGDOM

Secretary: Ruth Davis
Corpus Christi College, Cambridge CB2 1RH

UNITED STATES OF AMERICA

President: Professor Dieter Christensen
Dept. of Music, Columbia University, New York, N.Y.10027

VENEZUELA

President: Dr. Isabel Aretz de Ramon y Rivera
INIDEP, Aptdo Correos 81015, Caracas

YUGOSLAVIA

President: Dr. Jerko Bezić
Zavod za Istrazivanje Folkloru, Soc.Revolucije 17, 41000 Zagreb