

BULLETIN
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TRADITIONAL MUSIC

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INTERNATIONAL COUNCIL FOR TRADITIONAL MUSIC
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INTERNATIONAL COUNCIL FOR TRADITIONAL MUSIC

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

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Ethnochoreology: Dr. Lisbet Torp - Denmark, Rosemarie Ehm-Schulz - Germany,

Prof. Roderyk Lange - United Kingdom

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 Karomatov - USSR

Music of the Arab World: Dr. Scheherazade Hassan - France, Dr. Mahmoud
Guétat - Tunisia

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O B I T U A R Y

It is with deep regret that we record the deaths of

FRITZ A. KUTTNER 1903 - 1991

Fritz Kuttner discovered his passion for Chinese music as a German refugee in Shanghai. Trained in economics and a patron and lover of all music, he applied his mathematical and scientific skills to the unravelling of mysteries in the theory and archaeology of Chinese music. Numerous biographical entries for MGG and other encyclopedias, more than a dozen scholarly articles and his major book, *The Archaeology of Music in Ancient China*, which he prepared during the last years of his life, are among his lasting contributions.

Dr. Fritz A. Kuttner died on 25 September, 1991, in New York.

AHMED ADNAN SAYGUN 1908 - 1991

Always deeply committed to the idea of a national music, Ahmed Adnan Saygun accompanied Béla Bartók on his 1936 search for the common basis of the Hungarian and the Turkish in music through the Adana region of southern Anatolia. Thereafter, Saygun's love belonged to Turkish folklore as much as to the creation of a Turkish style in contemporary composition.

Ahmed Adnan Saygun, distinguished Turkish composer, conductor, music educator, folklorist, and a member of the Executive Board of the IFMC (ICTM) from 1947 until 1962, died January 6, 1991, at the age of 83 years, in Istanbul.

ANNOUNCEMENTS

ELECTION OF OFFICERS AND MEMBERS OF THE BOARD

At the 30th General Assembly of the ICTM, held in Hong Kong on July 1/2 and 7, 1991, the following Officers and Board Members were elected or re-elected:

President:

Prof. Dr. Erich Stockmann, Germany

Vice Presidents:

Dr. Oskár Elschek, Czechoslovakia

Dr. Olive Lewin, Jamaica

Board Members:

Dr. Max Peter Baumann, Germany

Dr. Stephen Wild, Australia

In addition, the Executive Board co-opted the following members:

Dr. Ricardo Trimillos, USA

Dr. Tsao Pen-Yeh, Hong Kong

Prof. Izaly Zemtsovsky, USSR.

The President thanked the outgoing Board Members, Prof. Dr. Dieter Christensen, Dr. Ludwik Bielawski, Dr. Bálint Sárosi, and Prof. Dr. Wolfgang Suppan for their good services to the Council.

POSTAL BALLOT TO CHANGE RULE 8 ENCLOSED

The 30th General Assembly of the ICTM (see under Reports) resolved, with one abstention, to change Rule 8. According to Rule 11c, "Any proposal approved by a two-thirds majority of the members present at the General Assembly and entitled to vote, shall stand adopted upon ratification by a simple majority of votes received in a postal ballot from members in good standing".

This mailing includes the ballot with the old and new text of Rule 8 and requests your vote. Please check the appropriate box and mail the ballot in the following way to the ICTM Secretariat to ensure its validity:

The envelope **must carry your name and address on the outside** (return address) and be addressed in the following way:

ICTM Secretariat - Ballot

Department of Music

Columbia University

New York, NY 10027

USA.

To assure confidentiality you may place your ballot into a second neutral envelope which you then put into the envelope addressed to us. The Balloting Committee will proceed in a manner designed to protect confidentiality of the vote.

Deadline is May 1st, 1992, i.e. we must have received your ballot before that date. Reasons for invalidating a ballot:

1. if the outside envelope does not show the name and address of the member
2. if ballot arrives after May 1, 1992
3. if ballot comes from a member who has not yet paid membership dues to the Council for 1991.

Ballots will be counted by a Balloting Committee of three ICTM members in New York after the return date.

Please vote and return your ballot to us promptly.

32ND ICTM WORLD CONFERENCE IN BERLIN 1993

The Executive Committee accepted an invitation by Prof. Dr. Max Peter Baumann, issued in the name of the International Institute for Traditional Music (IITM), Berlin, to hold the 32nd World Conference of the ICTM in Berlin, Germany, July 16 to 22, 1993. Arrival and registration is scheduled for the 15th of July and July 23rd for departure. The conference dates will overlap with a festival of Indonesian music that will be held in the conference venue, Haus der Kulturen der Welt, situated in the Tiergarten.

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

Chairman:	Dr. Krister Malm
Members:	Dr. Max Peter Baumann
	Dr. David Hughes
	Dr. Stephen Wild
	Dr. Artur Simon (film/video)
	Dr. Dieter Christensen

The Local Arrangements Committee is chaired by Dr. Max Peter Baumann.

Registration fees were set as follows (in US\$):

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

The Program Committee has established the following main themes listed here with comments by Krister Malm:

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 the music of ethnic groups far away has long since been broken. Instead, more and more studies are done in fields that are just around the corner. This includes studies on musics of youth groups, immigrant groups, concert halls, dance halls, subway stations, festivals etc.

3. Theme: Music and Dance in a Changing Europe

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

4. Theme: Other Current Research

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

Proposals should be sent as soon as possible to Dr. Krister Malm, ICTM Program Chairman, c/o Musikmuseet, Box 16326, S-10326 Stockholm, Sweden. Please do NOT send proposals to the ICTM Secretariat in New York.

The Local Arrangements Committee asks that you send them, also as soon as possible and preferably before May 1992, a note saying that you are planning or hoping to participate in the 32nd World Conference. This will help them to secure accommodation for participants and to raise funds in support of the conference.

NEW ICTM STUDY GROUP ON MUSIC OF THE ARAB WORLD

This group, formerly 'in formation', was recognized by the Executive Board at its 73rd meeting. Dr. Scheherazade Hassan, France, and Dr. Mahmoud Guétat, Tunisia were elected to chair the group.

The Executive Board welcomes the new Study Group.

ICTM NATIONAL COMMITTEES FOR CANADA AND JAPAN

The Executive Board of the ICTM, at its 73rd meeting, held July 1/2, 1991 in Hong Kong, recognized ICTM National Committees for Canada and Japan. The Canadian National Committee will be represented through the newly formed **Canadian Society for Musical Traditions / La Société Canadienne pour les Traditions Musicales** (CSMT). "In accordance with its newly formulated constitution, this new organisation has a broad commitment to supporting research and practice in both traditional music and ethnomusicology. Its focus and perspective are Canadian, and its membership is broadly representative of the country's diverse professional and amateur music specialists, of its French, Ethnic, and Native communities and of its widely dispersed geographic regions. Furthermore, the Society inherits a Journal and a Bulletin which will serve the important goal of communicating the work that is being done for Musical Traditions in Canada" [R. Qureshi in her letter to the ICTM

Executive Board, November 25, 1990]. Inquiries regarding the NC should be sent to Dr. Regula Burckhardt Qureshi, Edmonton, Alberta, who is the liaison to the ICTM until the CSMT designates the ICTM National Committee Board at its next meeting Spring 1992.

The Society for Research in Asiatic Music, **Tôyô Ongaku Gakkai (TOG)**, expressed its willingness to assume the responsibilities of the ICTM National Committee for Japan. At its recent meeting, October 26 1991, the general assembly of Tôyô Ongaku Gakkai formed a small committee to act as ICTM National Committee and elected Professor Tsuge Gen'ichi, formerly ICTM Liaison Officer for Japan, chairman of the ICTM National Committee for Japan.

The Executive Board welcomes both ICTM National Committees.

LIAISON OFFICERS APPOINTED FOR PAPUA NEW GUINEA AND ZAIRE

At its 74th Meeting 1991, July 7th, 1991, the Executive Board appointed Mr. Don Niles, Institute of Papua New Guinea Studies, Boroko, who recently received his PNG citizenship, to serve as Liaison Officers for Papua New Guinea; and Mr. Bonket Pengo, Director of the Centre de Recherche en Ethnomusicologie du Zaïre, Kinshasa, to serve as Liaison Officer for Zaire. Both were approved for terms of four years.

The Executive Board welcomes its new ICTM Liaison Officers.

OTHER ICTM REPRESENTATIVES AND COMMITTEES APPOINTED

The Executive Board has appointed or re-appointed the following members of the Council to serve as representatives/liaisons on various committees and/or to other organizations:

ICTM National Representatives: Krister Malm (Sweden), Lisbet Torp (Denmark, co-chairs)

ICTM Commission on Copyright and Ownership in Traditional Music and Dance:: Krister Malm (Sweden), chair, Kurt Blaukopf (Austria), Olive Lewin (Jamaica), Mwesa Mapoma (Zambia), Salwa El-Shawan Castelo-Branco (Portugal), Anthony Seeger (USA)

IITM/ICTM Joint Editorial Board: Erich Stockmann (Germany), Tsuge Gen'ichi (Japan)

International Music Council: Dieter Christensen (USA)

Jeunesses Musicales: Krister Malm (Sweden), chair, Salwa El-Shawan Castelo-Branco (Portugal), Mwesa Mapoma (Zambia), Anthony Seeger (USA)

RIDIM: Tilman Seebass (USA), Erich Stockmann (Germany), Tsuge Gen'ichi (Japan)

RILM: Joseph Hickerson (USA), Dr. Ann Schuurmsa (Netherlands)

The Universe of Music (UNESCO): Dieter Christensen (USA)

ICTM COLLOQUIUM ON THE CAYMAN ISLANDS 1992

From 13 to 15 July, 1992 an ICTM colloquium will be held in Georgetown, Grand Cayman, on the topic of "Music and Dance and the Lore of the Sea: Crosscultural Processes in Music" by invitation from the Office of Education, Environment, Recreation and Culture of the Government of the Cayman Islands. On

the program committee are Ricardo Trimillos as chairman, Olive Lewin, a Cayman representative (t.b.a.), and Dieter Christensen. "The Colloquium seeks to address the relationship of music to sea-oriented cultures in as wide a spectrum as possible. The impact of the sea on people - be they insular, peninsular, or continental - is profound and could comprise a constant manifest in music and in dance" [from invitation letter by Ricardo Trimillos, ed.].

ICTM STUDY GROUP ON FOLK MUSICAL INSTRUMENTS MEETS 1992

The 11th meeting of the Study Group under the chairmanship of Erich Stockmann will be held 25-29 May, 1992 in Smolenice, Czechoslovakia, by invitation of the Institute for Musicology of the Slovakian Academy of Sciences, the Department of Musicology of Comenius University and the Slovakian Musicological Association.

The following themes are on the program: 1. Folk Musical Instruments und Instrumental Music; 2. Instrumental Music in Slovakia.

The technical and local organization is in the hands of Oskár Elschek, Institut für Musikwissenschaft der Slowakischen Akademie der Wissenschaften, Dubravska ceta 9, 813 64 Bratislava.

Inquiries should be sent to Prof. Erich Stockmann, Zellinger Weg 12, O-1100 Berlin, Germany.

NEWS FROM THE ICTM STUDY GROUP ON ETHNOCHOREOLOGY

At its 16th Symposium in Budapest, August 1990, the STG formed working groups on the following topics:

Dance Style

Dance Iconography

Methods of Field Work and Documentation

Structural Analysis.

The 17th Symposium of the STG will take place in Náfplion, Greece, July 2-10, 1992. The symposium is hosted by the Peloponnesian Folklore Foundation and organized by Irene Loutzáki. The Program Committee consists of Lisbet Torp, Theresa Buckland, and Irene Loutzaki. The Local Organizing Committee is chaired by Irene Loutzáki.

The topics are a) Dance in Its Socio-Policial Aspects and b) Dance and Costume. In addition hereto, presentations from the subgroups will be scheduled in the program.

Inquiries should be addressed to Irene Loutzáki, Peloponnesian Folklore Foundation, Pl. Victorias 3, GR 104-34 Athens.

Lisbet Torp

MAQAM STUDY GROUP MEETS IN BERLIN 1992

The 2nd working meeting of the Study Group is scheduled for 23-28 March, 1992 in Berlin, Germany. The sessions will focus on "Regional traditions of *maqâm* in history and at the present time and its relationship to the genetic centers of the *maqâm*-principle".

LINDA FUJIE SUCCEEDS SALWA EL-SHAWAN AS YTM RECORD REVIEW EDITOR

Our Record Review Editor since 1985, Professor Salwa El-Shawan Castelo-Branco of the Universidade Nova de Lisboa who is currently on sabbatical and teaching at Princeton and Columbia University, has (repeatedly) asked to be relieved of her office. The Council and all readers of the Yearbook owe her a great debt of gratitude for her splendid work over the seven years. As her successor we welcome Dr. Linda Kiyu Fujie who taught previously at Columbia University and had been at Colby College in Maine, USA, before moving to Berlin/Germany for family reasons. In Berlin, Dr. Fujie has easy access to the resources of several distinguished institutions, access that will benefit her review section.

Please send review copies of audio materials - records, CDs and cassettes - directly to Dr. Linda Fujie, Meerscheidtstr. 7, W-1000 Berlin 19, Germany.

NEW SUBTITLE FOR ICTM PUBLICATIONS

The Executive Board decided at its 74th meeting 1991 to use the following explanatory subtitle on ICTM stationary and publications where appropriate:

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

This subtitle appears already on the inside front cover of this Bulletin and will appear on other publications in due course.

PUBLICATIONS OF ICTM MEETINGS AND GROUPS

Townsville Colloquium, Australia

Papers of the first colloquium of the ICTM that took place in Townsville, North Queensland, Australia in 1988 have been published in Sydney University's *Oceania Monograph* series, no 41, entitled **Music and Dance of Aboriginal Australia and the South Pacific**, edited by Alice Moyle. Included are papers by C.J. Ellis, L. Foanaota, A. Kaeppler, F. Lamasisi, D.S. Lee, A. Marett, D. Niles, M.J. Morais, A. Simon, G.D. Spearritt, and S.A. Wild. The publication can be ordered from Oceania Publications, 116 Darlington Rd. (H42), University of Sydney, N.S.W. 2006

Study Group on Ethnochoreology

The proceedings OF the 16th symposium, Budapest, compiled by László Félföldi are in press and will appear in the *Studia Musicologica A.S. Hungaricae*.

Dance Research: Published and Publicly Presented By Members of the Study Group on Ethnochoreology: This STG bibliography from 1989 edited by Elsie Dunin is out of print and Elsie Dunin has just published an updated and very comprehensive new edition (131 pp.) which includes over 1000 listings from 49 members in 22 countries. Orders for this publication should be placed with Elsie Ivancich Dunin, Dept of Dance, Dance Bldg 124, UCLA, Los Angeles, CA 90024, USA. The mail order price is US\$15.00 plus \$3.00 handling/postage.

The Study Group also publishes a **Newsletter** which appears twice annually. For price and further information, please, write to the editor, William C. Reynolds, Bindeballevej 129, DK-6040 Egtved, Denmark.

Lisbet Torp

MINUTES OF THE 30TH GENERAL ASSEMBLY of The International Council for Traditional Music, held at the Hong Kong Cultural Centre, Kowloon, Hong Kong, Friday, July 5, 1991, 4:30 p.m.

In **Attendance** were: Prof. Erich Stockmann, President, Dr. Oskár Elsček, Vice-President; Prof. Dieter Christensen, Secretary General; and Board Members Prof. Salwa El-Shawan Castelo-Branco, Dr. Krister Malm, Dr. Mwesa Mapoma, Dr. Lisbet Torp, Prof. Ricardo Trimillos, Prof. Tsuge Gen'ichi, Dr. Stephen Wild, Mrs. Nerthus Christensen, Executive Secretary, and 61 members of the Council in good standing.

THE PRESIDENT OPENS THE GENERAL ASSEMBLY WELCOMING ALL MEMBERS.

1. Approval of the Agenda: Secretary General Dieter Christensen moves to amend the Agenda to include the Report of the Executive Board to the General Assembly as item 4a or 5 on the Agenda. El-Shawan seconds. **Agreed unanimously to approve the Agenda as amended.**

2. Apologies for Absence were received from the following Board Members: Dr. Olive Lewin, Vice-President, Dr. Max Peter Baumann, Dr. Ludwik Bielawski, Dr. Bálint Sárosi, Dr. Anthony Seeger, Prof. Wolfgang Suppan, Dr. Tsao Pen-Yeh, and Prof. Izaly Zemtsovsky.

3. President's Report

"The International Council for Traditional Music lost John Blacking, musician, ethnomusicologist, teacher, Professor of Social Anthropology at the Queen's University of Belfast, member of the ICTM Executive Board. He died in the afternoon of January 24, 1990 in Belfast. We mourn the loss of a warm friend and a real humanist.

Since our last General Assembly several other members passed away. I shall mention here only Paul Collaer, the Belgian ethnomusicologist and a former vice-president of the IFMC - Arthur C. Edwards, Professor Emeritus of the Eastman School of Music - Professor Cvetko Rihtman, Director of the Institute for Folklore Research and the Academy of Music in Sarajevo - Vlado S. Milosevic, Head of the Department for Traditional Music at the National Museum in Banja Luka, Yugoslavia - Jean Jenkins, engaged collector of traditional music in different parts of the world and for many of us a true friend. I ask you to stand in honor of our friends and colleagues. [The Assembly rose for a minute of silence.]

I have to report on the activities of the ICTM since our last General Assembly in Schladming, Austria 1989. I am pleased to be able to strike a positive balance concerning the work of the past two years. The ICTM policy directed at offering its members a maximum of opportunities to meet, to discuss their special problems and to publish the results of their work in the frame of the Council was successful. Many individual members of the Council made use of the offer to meet and to become active themselves according to their interests and special fields of work. In the following I would like to give a short survey of the meetings of the past two years.

The meetings in the category "Colloquia", organized by invitation, focused on selected themes to be intensively discussed by smaller groups of musicologists and representatives from related fields. In 1990 two ICTM colloquia were held in Europe and South America.

The Tenth ICTM Colloquium took place last summer in Falun in the midst of the Swedish country side. Scholars from 14 countries gathered to discuss issues related to the revival and renewal of traditional music and dance in Europe and other parts of the world. Papers reporting on a variety of cultures illustrated well how flexible definitions of folk music and dance have become and the various ways those musics are being transformed in today's world. The Swedish National Committee of the ICTM was responsible for the excellent arrangements for this meeting and we are thankful to our Board Member Krister Malm who made the Colloquium possible. They are planning to publish a conference report.

The Eleventh ICTM Colloquium was held December 1990 in Florianópolis, Brazil, on "Music, Knowledge and Power - Crosscultural Processes in Music". Hosted by Rafael Bastos and the Universidade Federal de Santa Catarina. The Colloquium was chaired by Maria Elizabeth Lucas from Rio de Janeiro and Anthony Seeger from the Smithsonian Institution in Washington. It was the first ICTM colloquium in South America. We hope others will follow.

The Twelfth ICTM Colloquium was a special one. It was arranged jointly by the ICTM and the International Musicological Society and took place in March 1991 in Mainz, Germany. More than 40 participants considered the question "Ethnomusicology and Historical Musicology: Common Goals, Shared Methodologies?" Christoph-Hellmut Mahling and myself were co-chairmen of the program committee and Prof. Mahling, Director of the Institute of Musicology at the University of Mainz was the generous host of this thought-provoking meeting which brought closer together ethnomusicologists and music historians. There are plans to publish the proceedings in the near future.

In my report to the General Assembly two years ago I could state that every second ICTM member is working in a study group which means that there is a strong tendency to come together in small circles to intensify the communication among experts in the various fields of our discipline. I am convinced the ICTM study groups stabilize through their activities the content among the experts and further the exchange of information and ideas. There are at the moment ten ICTM study groups holding their own meetings at intervals of two or three years. Since our last meeting in 1989 a total of seven conferences of different study groups were held.

The series started with the third meeting of the ICTM Study Group on Iconography which was held in May 1990 upon invitation of the University of Thessaloniki and was organized by Dimitris Themelis, Demetrius Yannou and Alexandra Goulaki Voutira. It is the concept of this group to discuss the problems of iconography under regional and historical aspects of the resp. host country of the conference. Therefore, in Thessaloniki the main topic was "The Spirit of Greek Music in Ancient Art". In September of the same year 1990 the fourth meeting of the Study Group on Iconography could be arranged in Buchara, sponsored by the Union of Composers of the Soviet Union and of Uzbekistan and organized by Fayzullah Karomatov from Tashkent. Object for analysis and evaluation were in Buchara "Music in the Visual Arts of Central Asia (before 1700)". I would like to thank the chairman of this group, Tilman Seebass, for his engagement and activity. In this context I have

to report with pride I must say that the iconographic journal '*Imago Musicae*', edited by Tilman Seebass, will upon his request from now on appear under the joint auspices of ICTM and RIDIM, (Repertoire International d'Iconographie Musicale). *Imago Musicae* is the journal in which some of the papers given at the study group meetings are normally published.

Very active is also the ICTM Study Group on Ethnochoreology, chaired by Lisbet Torp. In August 1990 the group held its 16th meeting in Budapest upon invitation of the Institute for Folk Music Research of the Hungarian Academy of Sciences. The conference was attended by more than 60 members from 20 different countries and some republics of the Soviet Union as Armenia, and the Ukraine. The Study Group formed in Budapest working groups on the following topics: style, dance iconography, methods of field work and documentation, and structural analysis. These subgroups should become active between the conferences of the Study Group. The proceedings from the Budapest meeting have been compiled by László Felföldi and are already in press. They will be published in the series *Studia Musicologica*, a well-known journal of the Hungarian Academy of Sciences. The next meeting of the Study Group is prepared for Nafplion in Greece and will take place in July next year, hosted by the Peloponnesian Folklore Foundation and organized by Irene Loutzaki. There is further to report that the Bibliography on Dance Research, edited on behalf of the Study Group by Elsie Dunin, first time published 1989, is out-of-print. An updated and very comprehensive second edition has just been published by Elsie Dunin. In general one can say the number of scholars active in the Study Group has increased remarkably over the last few years and continues to attract new members thanks to the activity of Lisbet Torp and her leading group.

The ICTM Study Group on Analysis and Systematisation has been working nearly three decades. The 11th meeting of this group was held in September 1990 at the Instituto da Lingua Galega of the University of Santiago by invitation of the Ministry of Culture of Galicia and the University of Santiago de Compostela in Spain and was organized by Dorothé Schubarth and Anton de Santamaria. The central theme of the meeting, "Style Analysis and Stylistic Strata", formed, as it were, the conclusion of a series of five meetings which had aimed at basic musical categories towards the general theme "On the Question of Style in Folk Music". The next meeting, the twelfth, will take place in Thessaloniki 1992. The local organizer is Dimitris Themelis. The Study Group was also able to publish 1990 two conference reports from previous meetings. The report of the ninth conference has the title "Rhythmik und Metrum in Traditionellen Musikkulturen" and was edited by Oskár Elschek and published in Bratislava with the support of the Slovak Academy of Sciences. The report of the 10th conference was published under the title "Probleme der Volksliedforschung" in Freiburg, Germany, in a publication series of the German Folksong Archive edited by Hartmut Braun. At the 11th meeting of the Study Group the chairman, Dr. Oskár Elschek resigned and Dr. Emil Lubej from Vienna was elected as the successor. I take this opportunity to thank Oskár Elschek for his important activities. I know very well what it means to manage over years a study group, namely, to spend time and energy only motivated by the idea to further the study in a special field of our discipline. [Acclamation.]

A week after the meeting of the Study Group on Analysis took place in Spain the Study Group on Computer Aided Research, chaired by Helmut Schaffrath, met in Marseille. Topics of the conference were "Automatic Transformation of Individual

Music Codes" and transcription. Bernard Bel was the local organizer in Marseille and he was supported by ISTAR, France. Oskár Elschek as representative from the Study Group on Analysis attended the meeting to discuss the complementary rules for future interaction of these two ICTM study groups. He invited both groups to hold a joint meeting in Slovakia in late September of this year. It was decided to focus on two topics "Compatibility of Hard-and Software" and "Analysis-Systems for Ethnomusicologists".

The fourth conference of the ICTM Study Group on Music Archaeology was organized under the auspices of the French Center for Music Archaeology 'Pro Lyra' by Catherine Homo-Lechner and Annie Bélis in St-Germain-en-Laye just outside Paris in October 1990. The main theme was "Multidisciplinary Approaches in Music Archaeology". More than 30 participants offered their papers. The publication of the proceedings in French is in preparation so that we can expect the third conference report of the Study Group on Music Archaeology.

Last year, a group of scholars formed a new study group (in formation) on Music of the Arab World. The first meeting of the group was held in Algiers in November 1990 and was organized by Nadia Bouzar-Kazbadji of the Department of Musical Education in the Ecole Normale Supérieure. The theme of the conference was "Changes in the Music of the Arab World during the 20th Century". On the whole 15 papers were given. Scheherazade Hassan and Mahmoud Guétat were elected as study group coordinators and were asked to organize the next meeting. The Executive Board affiliated this group at its latest meeting here in Hong Kong as the ICTM Study Group on Music of the Arab World. Congratulations to all who were involved in forming this group. Special thank must be given to Salwa El-Shawan Castelo-Branco who, as a board member, was helping the group to find its way to the ICTM and become the eleventh study group of our Council.

To sum up: In 1990, the year between two ICTM world conferences, seven study group meetings and two colloquia took place. In preparation are the following meetings:

The Study Group on Historical Sources of Folk Music chaired by Hartmut Braun and Doris Stockmann will meet in September this year upon invitation of Rudolf Brandl in the University of Göttingen in Germany.

The Study Group on Maqâm chaired by Jürgen Elsner and Fayzullah Karomatov, will hold its second meeting in March 1992 again in Berlin. The conference report of its first meeting from 1988 in Berlin was edited by Jürgen Elsner and published with the last money of the ICTM National Committee for German Democratic Republic under the title "Maqâm - Raga - Zeilenmelodik. Konzeptionen & Prinzipien der Musikproduktion". You can order copies from the ICTM Secretariat in New York sending US\$5.00 to cover handling and shipping charges.

The next meeting of the Study Group on Gender is not yet fixed. But the group published the conference report of its first meeting in a new book series of the International Institute for Comparative Music Studies and Documentation in Berlin, entitled "*Intercultural Music Studies*" and edited by Max Peter Baumann. The publication of the Study Group has the title "Music, Gender, and Culture" and was edited by Marcia Herndon and Susanne Ziegler.

Just before this General Assembly I was informed that the Study Group on Oceania, chaired by Barbara Smith, decided at its meeting here in Hong Kong, to come together again in two years in Berlin.

Last of all, I have to mention the Study Group on Folk Musical Instruments, chaired by myself. Its eleventh meeting will be held in May next year, in Smolenice, a castle near Bratislava, by invitation of Oskár Elschek and the Slovak Academy of Sciences. In the publication series of the Study Group, entitled "*Studia Instrumentorum Musicae Popularis*", volume 9 is published in Sweden with the strong support of Krister Malm and his Musikmuseet in Stockholm. Volume 10 is in preparation and will come out next year.

The impressively large number of study group meetings and publications in the past two years made it clear that they are an essential part of the ICTM activities. I would like to thank everyone who contributed to their realization and success.

One can state with satisfaction that the number of ICTM publications has increased steadily over the past years. But of course, the greatest attention is being paid to the ICTM publications which members have a claim to, the Yearbook for Traditional Music and the Bulletin. Dieter Christensen, the editor-in-chief, again managed to bring out in time two volumes of the Yearbook, volume 21, 1989 and volume 22, 1990 which in my opinion is in itself an admirable achievement. The high quality of our Yearbook is worldwide accepted thanks to the inspired and committed work of Dieter Christensen and his team: Anthony Seeger, Salwa El-Shawan Castelo-Branco and John Baily as book, record and film/video editors. Strong thanks are due to all of them. [Acclamation.]

Right in time were also the four numbers of the ICTM Bulletin with so many reports and news of all important activities of the Council. I can only hope the member of the Council are reading the Bulletin which offers service to the current state of ethnomusicology in the world and guarantees comprehensive and swift information about the situation in our discipline. Thank you, Dieter Christensen, who edited the Bulletin in cooperation with Nerthus Christensen.

A great success became the publication of the Directory of Traditional Music in the second edition at the end of 1989. Many members consider it a helpful tool in their work. Because the data of the members change very quickly a new edition, the third, is planned for 1991. A questionnaire has already been sent out so that the members have the opportunity to verify and update their entries. I would like to thank Dieter and, particularly, Nerthus Christensen for their engagement to bring out such an important publication for our members.

At the last General Assembly, I could announce that the International Institute for Comparative Music Studies in Berlin in cooperation with the ICTM is preparing the publication of a new CD series of recordings entitled "Traditional Music of the World". Now I am able to inform you that two CD records with a comprehensive ethnomusicological commentary came out. The first one with music of Brazil, the second one with folk music of Uttar Pradesh in India. In the near future we can expect further records with folk music of Calabria in Italy, ritual music of the Xikrin Indios of Amazonia, Afro-Cuban music and others.

I have to inform you further that the ICTM Commission on Copyright and Ownership in Traditional Music and Dance, chaired by Krister Malm, has compiled the answers from 29 countries to the questionnaire that was distributed with the April 1990 Bulletin. This compilation will form the basis for a report which the commission will formulate at a meeting in October this year.

I wish to take this opportunity to thank those Board Members whose terms end or who have resigned with this General Assembly for their faithful services over many

years. We are grateful to Ricardo Trimillos from Hawaii, Dieter Christensen from New York, Ludwik Bielawski from Poland, Wolfgang Suppan from Austria, and Bálint Sárosi from Hungary. [Acclamation.]

Finally, it is a great pleasure for me to announce that the next ICTM World Conference, the 32nd, will be held in the united Berlin in June 1993. On behalf of Max Peter Baumann, the Director of the International Institute for Traditional Music in Berlin - they changed the name for us - I have the honor to invite all members of the ICTM to come to the old and new capital of Germany. In his official invitation letter which he asked me to bring to you Max Peter Baumann writes: "...The united Berlin is one of the most interesting cities in Europe. Everyone experiences Berlin in her or his own way. This is partly because of its size and partly because the city is characterized by contrasts and contradictions: east and west, past and present, bustling city life and quaint Brandenburg landscape, suburbs and rural Lübars, Alexanderplatz, glitter on the Ku-Damm and alternative lifestyles in Kreuzberg and Prenzlauer Berg. Many visitors are confused by these contrasts, others feel themselves particularly drawn by them and I hope you belong to the last category." And let me add: in Berlin are living now people from more than a hundred nations and countries. They all are making their own music, so that you can find the whole world of traditional music in Berlin.

That is the end of my report. I am sorry, it was a long report but only because you, the members of the ICTM, were so active during the last two years. I thank you for your patience." [Acclamation.]

3. Approval of the Minutes of the 29th General Assembly

Barbara Smith moves, Robert Provine seconds to approve the Minutes of the 29th General Assembly. **Approved unanimously.**

4. Business arising from the Minutes

None.

5. Report of the Executive Board to the General Assembly

(Given by the Secretary General on behalf of the Executive Board)

"Since the last General Assembly the Executive Board met three times, at the end of the Schladming Conference in Austria 1989, 3-6 July 1990 in Falun, Sweden and now July 1 and 2 in Hong Kong before the start of this conference to negotiate and conduct the more or less daily business of the ICTM. Such business includes membership development, finances, past meetings, future meetings, publications, relations with other organizations and such which the Board is charged to pursue for the Council. Much of it is routine, much of it requires initiative and imagination, and all of it requires a great deal of work with which I do not want to bother or bore you here. I will, therefore, report some of the items that the Board believes you should know. I will present to you a few items that are not routine and that have to do with general policy of the Council, because it is the General Assembly that determines and approves the policy of the Council.

The report on membership development: In 1989, during the General Assembly, the Board was able to report the total membership of 1215 plus 30 new members that enrolled during that conference, for a total of 1245. On June 25, 1991, the total count of members was 1312, and there are 27 new members that enrolled during the

conference for a total of 1339. That confirms a trend for the ICTM that we have been able to observe over the past years, a trend of slow but steady growth; it reflects, of course, the large amount of activity on which Erich Stockmann reported. It is particularly pleasing to see that during this current year since January 1, 1991, we were able to register 133 new members. This is not a net gain, we lose some and we win some, but on balance we win more than we lose, and that is something that we hope will so continue. It requires, of course, the support and cooperation of all members. There are many to whom we as the Council owe particular thanks for winning new members. I can name here only a few: Marianne Bröcker and Erich Stockmann in Germany have worked very hard and brought a substantial number of members to the Council. Byong Won Lee has brought quite a few new members to the Council prior to this conference; Gen'ichi Tsuge has been a steady supporter for years, Lisbet Torp, Barbara Smith, Tilman Seebass, mostly through the activities of their study groups, produced a more or less steady stream of new members to the Council, encouraging those who were very much interested in the work of the Council but who were sometimes hesitant to take the step of becoming a member, convincing them that it was not such a hard thing to do. I hope that many of you will follow their excellent example. We owe them many thanks.

Finances: Again, as you know, the Council had to raise its dues for the current year already after it had held them for four years. I am happy to announce that the Executive Board decided not to change dues for next year again. We hope to be able to keep them now again, maybe for four years, but I can not promise anything of that sort but to keep the current dues as long as we possibly can. The financial situation of the Council is such that the budget overall is tight but it is balanced. The Council could not function without the institutional support it is receiving for its various activities, f.i., for organizing a conference like this one in Hong Kong which would not have been possible without very extensive and obviously successful fundraising of our hosts here in Hong Kong. The same holds true for all the many smaller meetings. The Council also depends on institutional support for maintaining the secretariat, which for the past ten years was provided by Columbia University.

On publications President Stockmann has already painted the general picture. Volume 23/1991 is devoted to the theme of dance, which we consider part of the domain of expressive behavior which includes music, dance, theater, movement, and which is part of what ICTM deals with. This volume is being guest-edited by Lisbet Torp, Anca Giurchescu and Adrienne Kaeppler and we can, in anticipation, thank them for their work. The next volume, for 1992, will be guest-edited by Bell Yung, the program chairman for this conference who has agreed to undertake this very substantial task. This volume will reflect the results of our conference in Hong Kong. I expect that Chinese music will figure very prominently in it. We are very happy and very grateful that Bell Yung accepted this difficult task of guest editing the volume for next year. There are some other changes also: Anthony Seeger, our book review editor, has relinquished his assignment as book review editor; as you know, he is now the president-elect for the Society for Ethnomusicology. He has served us in a splendid way for seven years. I am happy to say that Stephen Blum of the City University of New York, a most distinguished colleague of ours, has agreed to serve as book review editor. You should send your books that you wish to be considered for review in the Yearbook directly to Stephen Blum. We will also have a new team of associate editors who will help share the burdens of editing the journal and this consists of Adrienne

Kaepler who will continue to keep her eye on the dance aspect, Steven Feld and Gage Averill who will support the editorial process of the journal. You are all invited, of course, at all times, to submit your work for consideration in the Yearbook. The Directory will go to press later this year, and if you want your colleagues to know what you are working on and how to reach you then do make sure that your entry is up-to-date.

There is one issue on which I want to report and which leads also into the item on the Agenda: Especially since Schladming the Board has debated ways to maintain and increase the efficiency of the Council, esp. the Council's structure and governance, in view of the actual and anticipated political and economic developments and the actual changes in the Council itself. The Council, of course, like any other organization, cannot be stagnant, it can not be inflexible, it must react and better even, it must anticipate developments and change accordingly, to provide service to its members and to work for its goals which are stated in our Rules. What has changed within the Council is the geographic and cultural scope of the Council which decades back was a very much Europe-centered and Europe-focused organization and which has become increasingly global in its scope. Meetings are being held now in all parts of the world, and the Executive Board has to travel farther and farther for its meetings which every other year are held in conjunction with a World Conference. In that situation it has proved less than efficient to have a very large board, a board that at full strength has 23 members. It appeared desirable to reduce the size of the board. At the same time, a reduction in the number of board members means a reduction in the geographic/cultural representativeness of the Board. So it became increasingly clear that the UNESCO ideal of a board that is fully representative of all the major cultural domains of the World was un-achievable. The Board has debated this at length. It is somewhat unusual for a board to reduce itself, and I am happy to report that the ICTM Board has done this unusual thing and has decided that it would be in the best interest of the Council to reduce its size to what is proposed in the amendments to the Rules of the Council which are the next point on the Agenda. But that left the issue of regional representativeness unresolved, and here the Board proposes that the way to address that issue is by strengthening that category of membership of the Council that is directly tied to countries and regions: the national committees and liaison officers. We have worked on that - I am happy to announce that two new national committees were recognized by the Executive Board in its meeting two days ago. We are happy to welcome to the Council the National Committees of Canada and Japan. [Acclamation.] We are also happy to welcome new liaison officers for Papua New Guinea and Zaire. In both cases these are liaison officers from countries that do not belong to the strongest industrial nations of the world, and where it is particularly important, I believe, for the ICTM to have area representation to be able to help in processes related to traditional music and dance. So, we are working on this. The ICTM has instituted several years ago as a regular feature of the world conferences special meetings for national representatives. Such a meeting has taken place yesterday and has come up with some very fruitful and constructive ideas for the strengthening of regional representation and the function of regional representation within the Council, so that the proposal for reducing the size of the Board can really be seen as going hand in hand with a strengthening of the regional representation.

This concludes the report of the Executive Board to the General Assembly."
[No questions.]

6. Proposal to Change Rule 8

Text of the proposed change was published in the April Bulletin of 1991 and is now before the General Assembly.

Secretary General moves on behalf of the Board that the General Assembly consider the proposed change of the Rules. Seconded by Lee Byong Won. [No discussion.] **Agreed with one abstention to adopt the proposed change of Rule 8 as it is published in the April 1991 Bulletin, page 21.**

7. Election of Officers and Members of the Board

Secretary General Dieter Christensen announces the election results as follows: In the absence of other nominations the following stand elected as nominated by the Board for the coming period, i.e. from this General Assembly to the next:

As Officers of the Council: Prof. Dr. Erich Stockmann, Germany, as President and Dr. Oskár Elschek, Czechoslovakia, and Dr. Olive Lewin, Jamaica, as Vice-Presidents. [Acclamation.]

As Ordinary Board Members of the Executive Board: Dr. Max Peter Baumann, Germany, and Dr. Stephen Wild, Australia who is currently a coopted member. [Acclamation.]

Secretary General brings the apologies of Professor Baumann who had wanted to bring the invitation for the Berlin Conference in person but was at the last minute prevented from doing so.

8. Other Business

Motion proposed by Stephen Wild on behalf of the National Representatives of the Council concerning the lack of intent to install a department for music at the planned university of Cyprus. With amendments proposed by Lisbet Torp and Wolfgang Laade, the motion reads:

"To write to the University of Cyprus emphasizing the importance and strongly supporting provision for the study of and research in all forms of music, particularly of traditional music in universities and other educational institutions. And that the ICTM notes with concern that the University of Cyprus, to be opened in 1992, is not planning to make provision for such study and research. And that the ICTM urges the University of Cyprus to consider seriously the early establishment of a department of music and take the lead in fostering a program of study and research in traditional music and related arts."

Seconded by El-Shawan.

General Assembly adopts motion as amended unanimously.

No other New Business brought before the GA.

9. Adjournment

THE PRESIDENT ADJOURNS THE 30TH GENERAL ASSEMBLY OF THE ICTM, FRIDAY JULY 5th, 1991 AT 5:35 P.M.

LOOKING BACK AT HONG KONG

Hong Kong Highlights

The splendid new Cultural Centre on Hong Kong Harbour as a setting, incredibly smooth organization, comfortable hotels, pleasant restaurants that titillate the palate and the intellect, leisure for good talk with old and new friends amidst the bustle of Kowloon, the old-world grace of hospitable Macao and the promise of Guangzhou in China, but above all the meshing of the minds - the highlights of the 31st World Conference of the ICTM were as varied and multifaceted as the sparkle of the cities below Victoria Peak. With its focus on East Asia, the success of the conference depended to a large extent on the participation of our colleagues from China. Thanks to the hospitality of the organizers of the conference in Hong Kong, and the cooperation of the Chinese Musicians' Union in Beijing, 27 colleagues from China were able to come to Hong Kong, many of them for the first time, and all of them new to the ICTM.

The Chinese University of Hong Kong and our indefatigable colleagues Tsao Pen-Yeh, Larry Witzleben and Chan Sauyan with their Society for Ethnomusicological Research in Hong Kong; The Hong Kong Institute for the Promotion of Chinese Culture; the Music Office, the Urban Council, the Regional Council, the Academy of Performing Arts, they and many others worked together to make all this possible - an astonishing feat in itself.

To me, it was one of the highlights of the conference that despite some language difficulties, our new members from China soon behaved as if they had been with the ICTM for decades. I remember with pleasure some hot and opinionated discussions with participants from China, the stuff that opens the minds, on which understanding grows. The Post Conference in Guangzhou which extended the effects of the Hong Kong conference, in some measure, to those Chinese musicologists who could not come to Hong Kong; the strong, horizon-expanding interest that our ICTM Study Group on Oceania evoked among Chinese scholars with its exploratory work on Chinese influences in the Pacific; the Portuguese-Asian perspectives on which the session in Macao focused - all these are to me among the many highlights of the Hong Kong conference. This was not just another conference - this was the opening of a new phase of discourse on music among scholars and musicians from China and from the rest of the World who has finally come to know each other.

Dieter Christensen

Macao Session

The Macao Session was held on Monday morning July 8, in Casa Garden, Macao. It was sponsored by the Orient Foundation of the Cultural Center of Macao, and the Portuguese Institute of the Orient. This session was dedicated to Portuguese and other European musical influences in Asia. It was chaired by Dr. Anabela Ritchie, President of the Portuguese Institute of the Orient who provided an excellent introduction to this session. Papers and a lively discussion followed and dealt with: "An Overview of Portuguese Influences on the Musics of the World" (Salwa El-

Shawan Castelo-Branco, Universidade Nova de Lisboa), "The Reception of European Music in Asia: the Case of Mando in Goa" (Susana Sardo, Universidade Nova de Lisboa), and "Some Aspects of Portuguese Influences on the Music of Sri Lanka" (Wolfgang Laade, University of Zurich).

The session was preceded by a visit to the historic Casa Garden, headquarters of the Orient Foundation in Macao and followed by lunch and a performance by a folklore group (Rancho Folclorico) from Macao, graciously offered by the Orient Foundation and the Macao Tourist Office.

Salwa El-Shawan Castelo-Branco

Post-Conference Guangzhou, China

From July 11 to 14, 1991 scholars gathered in Guangzhou (China) for an "International Symposium on Chinese Traditional Music" to discuss issues related to the study of Chinese traditional music. Papers concentrated on the areas of "history of traditional music", "folk songs, dancing and singing techniques", "instrumental music and notation", "music of the theaters", "music of ethnic minorities", and ritual music".

Since only a limited number of scholars from China were going to be able to attend the 31st ICTM World Conference in Hong Kong, the Post-Conference was organized by the China Musicians' Association, with the permission of the ICTM Executive Board, in order to enhance wider exchange between scholars from China and the international academic world. Some 47 papers were read during the Post-Conference including a number of presentations from overseas scholars such as Erich Stockmann, Oskár Elschek, Mwesa Mapoma, Lisbet Torp, Ricardo Trimillos, Stephen Wild, Barbara Smith, Kwabena Nketia, and Tsao Pen-Yeh. All papers of the International Symposium on Chinese Traditional Music outlined the vast field of Chinese music research and the active work done thus far especially by Chinese scholars. Worth noting were the enthusiastic discussions between Chinese and overseas scholars on musical phenomena found in China and, in similar form, elsewhere in the world.

Participants were grateful to the China Musicians' Association, the Guangdong Branch of the Association, and the Center for International Cultural Exchange (Guangdong Branch) which were responsible for the arrangements of the conference.

Tsao Pen-Yeh

REPORTS

1991 MEETINGS OF THE EXECUTIVE BOARD

The 73rd and 74th Meetings of the Executive Board of the ICTM took place in Hong Kong, in conjunction with the 31st World Conference, on 1-2 July, 1991, at the Chinese University of Hong Kong, and on 7 July, 1991, at the Empress Hotel.

The essence of the evaluations and decisions made before the General Assembly were reported to the General Assembly by the President and the Secretary General.

The meeting of 7 July was attended by the re-elected President Erich Stockmann, the re-elected Vice President Oskár Elschek, Board members Salwa El-Shawan Castelo-Branco, Krister Malm, Mwesa Mapoma, Lisbet Torp, Ricardo Trimillos (after his co-option), Tsuge Gen'ichi, Stephen Wild, the Secretary General and the Executive Secretary. Tsao Pen-Yeh, occupied with conference business, sent his apologies.

The Board appointed a Programme Committee for the next World Conference, to be held 16-22 June 1993 in Berlin, Germany (see under Announcements), and another one for the Cayman Islands Colloquium 13-15 July, 1992. It considered the results of the Meeting of National Representatives that were reported by Lisbet Torp, and decided to propagate knowledge of the goals of the Council by adding the following explanatory subtitle to stationery and ICTM publications where appropriate: **"The World Organization (UNESCO C) for the Study, Practice, and Documentation of Music, including Dance and other Performing Arts."**

The Executive Board coopted Dr. Tsao Pen-Yeh (Hong Kong), Professor Ricardo Trimillos (USA), and Professor Izaly Zemtsovsky (USSR) for terms ending at the next General Assembly in Berlin, June 1993.

SPECIAL MEETING OF ICTM NATIONAL REPRESENTATIVES 1991

A special meeting of national representatives took place July 4, 1991, during the 31st World Conference. On the agenda were the following points:

1. Opening of the meeting
2. National reports
3. General discussion of the functions and tasks of the meeting of national representatives
4. Discussion on a possible change of the name of the ICTM to 'The International Council for Traditional Music and Dance'
5. Other business.

Present were: President of ICTM Erich Stockman.

Chairpersons of National Committees: Stephen Wild (Australia), Oskár Elschek (Czechoslovakia), Lisbet Torp (Denmark), Marianne Bröcker (Germany), Tsuge Gen'ichi (Japan), Krister Malm (Sweden), Robert Provine (U.K. delegate), Dieter Christensen (USA).

Liaison Officers: Emil Lubej (Austria), Don Niles (Papua New Guinea), Susana Sardo (Portugal, delegate).

Observers: Panicos Giorgoudis (Cyprus), Matti Lahtinen (Finland), Edda

Brandes (Germany), Mwesa Mapoma (Zambia), Kwon Oh-sung (South Korea).

Apologies for absence were received from: Ahmed Shafic Abu-Oaf (Egypt, who sent a report), Isabel Aretz (Venezuela), Anne Caufriez (Belgium), Josep Crivillé i Bargalló (Spain, who sent a report), Markos Dragoumis (Greece), Anwarul Karim (Bangladesh), José Maceda (Philippines), Tullia Magrini (Italy), Mervin McLean (New Zealand), Nefen Michaelides (Cyprus), Carole Pegg (U.K., a report from her was read by Robert Provine), Suharto Parto (Indonesia), Mireille Rakotomalala (Madagascar), László Vikár (Hungary).

The meeting was co-chaired by Krister Malm (Sweden) and Lisbet Torp (Denmark).

1. Opening of the meeting.

President Erich Stockmann opened the meeting, welcomed the national representatives and expressed his pleasure in seeing that so many representatives had been able to attend this meeting. He explained that the Executive Board found these meetings of importance to the ICTM and that the Board feels that the meetings of the national representatives, which usually take place in conjunction with the biennial World Conferences, can serve as a forum for discussion and thus intensify the link between the individual members, the National Committees and/or Liaison Officers, and the Executive Board, so that exchange of information and ideas can be improved to the benefit of the ICTM as a whole.

2. National reports.

3. General discussion of the functions and tasks of the meeting of national representatives.

Torp opened the discussion by inviting the representatives to bring forward suggestions as to what functions and tasks would be relevant and feasible for this forum. Below is a brief resumé of the almost four hours long discussion which followed.

a) Provine referred to a problem brought up in the report by Giorgoudis, namely that the first university of Cyprus, which is to be opened in the near future, shall have no department for musicology/ethnomusicology. It was agreed to appoint a committee to formulate, and to bring to the General Assembly for acceptance, a resolution which in general terms should stress the importance of our field within institutions of research and education, and in this case, specifically addressed to the proper authorities in Cyprus. (This resolution was later passed by the General Assembly.)

b) Lubej suggested that the ICTM stationary state its UNESCO affiliation and the aims of the ICTM for official use such as applications, visa, etc.

c) Torp suggested the National Committees and Liaison Officers contact Jeunesses Musicales, RILM, and the IMC in their various countries in order to strengthen cooperation on the national level.

d) As examples of possible functions of this particular group of national representatives, Malm explained, in his capacity as a member of the Executive Board, that the EB could bring issues before this group.

e) The group discussed how National Committees and Liaison Officers can support and, if possible, facilitate meetings of the group of Young Ethnomusicologists

either on a national or a regional level.

f) Torp reminded the national representatives that National Committees and Liaison officers were welcome to propose organizing ICTM World Conferences, Colloquia, and Study Group meetings in their various countries. Christensen added that memoranda on the organization of conferences and colloquia are available from the Secretariat in New York.

4. Discussion of a possible change of name of the ICTM to 'The International Council for Traditional Music and Dance'

A long and enlightened discussion followed of which only selected and abbreviated versions of the pros and cons are reported below.

Torp explained that the question had been discussed at the EB meeting last year under Other Business and that the Board had wished to bring it before the group of national representatives in order to broaden the discussion and to get their comments to the question. She pointed out that there are many cultures in which it is impossible to separate music from dance and that, unlike many other languages, the English language has no word which conceptualizes both aspects. Therefore, a possible change of the name of the ICTM to ICTMD had also been discussed by the Study Group on Ethnochoreology.

Lahtinen and Bröcker felt that it was not a question of changing the name, but completing the name (Lahtinen later revised his opinion as a result of what had been brought up by others during the discussion).

Several people pointed out that if we begin to consider the name of the ICTM we should indeed include the holistic aspect, i.e. also include theatre/drama in our considerations.

Tsuge commented that music does include music and dance in many cultures and that he does not read the English word 'music' to exclude dance. He suggested that we change ours and other peoples' minds to understand that music also includes dance.

Brandes suggested that the narrow understanding of the term music is indeed a European problem as music and dance in many other cultures are not separable, and hence, that by adding the word dance to the name of the ICTM we would rather be separating dance from music.

Christensen agreed that the problem is a European one as well as a problem of the English language in which there is no concept that broadly covers the many-faceted phenomena with which we are dealing when we are looking at all the different cultures. He pointed out that we are in fact in our work already incorporating these various aspects which are also explicitly mentioned in the aims of the ICTM as written in the Rules. In other words, he felt we ought to look at the reasons for wanting to change the name and in doing so it becomes clear that it is in part a political issue rather than an issue of content of what we are doing. Hence, we should consider the question in terms not of what we are doing but perhaps of how we are seen and how we fit into an already existing institutional structure (UNESCO) of which we are a part and of which we want to continue to be a part. He said that in relation to UNESCO it is difficult to foresee what the implications would be, but that we would not want to cut others off from the study of traditional dance within the UNESCO context by adding dance to the name of the ICTM.

Malm mentioned that the International Dance Council of UNESCO deals only with ballet and in particular with European ballet. He too felt that it was difficult to

foresee how UNESCO would react to a change of our name. He said that it is a question of what we are signalling and stressed that there is an actual difference in the terminology concerning the concept of the word music. Thus, it also depends on the way in which the name of the ICTM is translated into the various local languages and that this should be taken into consideration by the national representatives. Both the Swedish and the Danish National Committees have incorporated the word dance in these countries. Lubej reminded of the ancient Greek meaning of the word music, which was understood as music, dance, and poetry, and hence did not see any point in changing the name.

Torp drew attention to the problem faced by many of the ICTM members within the Study Group of Ethnochoreology when applying for grants to take part in ICTM conferences, namely that of justifying to various authorities the need for a dance scholar to go to a conference organized by a council for traditional music.

Mapoma said that, not only in Africa but also in other parts of the world, the concept of music as understood in the Western world has now been introduced, hence, when they use the word music in Africa they are not talking about the holistic aspect of music as it is otherwise understood within the various traditional cultures of Africa. He, too, saw the question of the name as a Western problem and he advocated that it is time for the West to conceive the holistic aspect of the word music. This would naturally result in an opening of the mind of future students and administrators towards a global aspect when dealing with this issue on a broader level.

Christensen suggested that one way of making people realize that within the ICTM we are dealing with a complex and holistic understanding of the concept of music would be to have the name of the ICTM, unchanged as such, appear in publications and on the stationary with an explanatory subtitle. This would make the scope clearer and at the same time, it would address an issue that is indeed problematic. Also it could be applied much sooner as this solution would not require a change of the Rules.

[At its meeting on July 7, the Executive Board agreed on the following subtitle to be added in publications and on the stationary when appropriate:

"The World Organization (UNESCO C) for the Study, Practice, and Documentation of Music, including Dance and other Performing Arts."]

5. Other business

On behalf of the Executive Board, Malm and Torp thanked the national representatives for the constructive discussion (which had then lasted from 2 p.m. to 5:45 p.m.). Torp asserted that the various issues raised during the afternoon's lively discussion would be included in future discussions of the Board, and she expressed the hope that discussions will continue on all levels within the ICTM, urging the national representatives to take up the various issues within their own countries.

Lisbet Torp

ICTM STUDY GROUP ON HISTORICAL SOURCES OF FOLK MUSIC

The Study Group held its 10th conference from September 22-28, 1991, in Göttingen, Germany, organized by Musikwissenschaftliches Seminar der Georg-August-Universität, Abteilung Musikethnologie (Rudolf M. Brandl). Thirty-five

participants met from 11 countries (Albania, Australia, Belgium, Bulgaria, Denmark, Germany, Greece, Hungary, Poland, Romania, Sweden) and presented 26 papers concerning two main topics:

1. Epics and Musical Narration In and Outside Europe: Historical Sources and Living Tradition (16 presentations):

Linda Barwick (Sydney): Variation or 'contamination'?: narrative instability in the Italian traditional song "Donna Lombarda", 1840-1986

Ludwik Bielański (Warsaw): Musikalische Narration in polnischen und europäischen Volksliedtraditionen - systematische Uebersicht

Edda Brandes (Berlin): Narrative Lieder der Kel-Ahaggar und Aini - ein phänomenologischer Vergleich zwischen Süd-Algerien und Yunnan/China

Anne Caufriez (Brussels): The actual ballad of Tras-os-Montes/Portugal

Ferial Daja (Tirana): The music of heroic-legendary epos in Albania and its relations with heroic-historical songs of northern territory

Jürgen Elsner (Berlin): Ein Beispiel epischen Gesangs aus Siflâq/Oberägypten

Margareta Jersild (Stockholm): The Scandinavian ballad: historical sources, diffusion, and living traditions

Benjamin Kruta (Tirana): Die Musik des albanischen heroischen Epos (und einige Uebereinstimmungen auf dem Balkan)

Svend Nielsen (Copenhagen): Epics in Eceland: Rimur

Zbigniew Przerembski (Warsaw): Melodische Formen der polnischen Volksballaden in vergleichender Perspektive

Maria Samokovlieva (Sofia): Slawisches Epos und musikalische Narration in West- und Ost-Bulgarien

Rüdiger Schumacher (Berlin): Die gesungene Versepiik in Bali. Historische Quellen und Geschichtsbewußtsein

Gretel Schwörer-Kohl (Wackernheim): Schöpfungslieder der La Hu in Nord-Thailand

Doris Stockmann (Berlin): Epos und Ballade in Europa - zwei Grundgattungen des Erzählgesangs und ihre Seitensprosse

Ghisela Suliteanu (Bucharest): The antique sources and different aspects of the epos in contemporary musical folklore in Roumania

Dimitris Themelis (Thessaloniki): Bemerkungen zur Struktur der Kleftenlieder

2. Historical Sources of Folk Music Critically Viewed (10 presentations):

Manfred Bartmann (Göttingen): 'Beierkriege' in der Niedergrafschaft Bentheim 1820-1880

Rudolf Brandl (Göttingen): Historische Wurzeln des Nuo-Rituals (China) und ihre quellenkritische Problematik im Hinblick auf das rezente Nuo

Hartmut Braun (Freiburg): Die Bedeutung von Reiseberichten als historische Quellen zur Volksmusik. Erläutert an Beispielen zwischen dem 13. u. 18. Jahrhundert

Marianne Bröcker (Bamberg): Quellen zur ersten französischen Nationalhymne

Annette Erler (Göttingen): "Musik ist der Malteser Hauptvergnügen" - über historische Quellen und heutige Musikpraxis auf Malta

Christian Kaden (Berlin): Die 'New welt der Landschaften und Insulen'

Henrik Koudal (Copenhagen): Town waits and country fiddlers in Denmark

Andreas Michel (Berlin): Tabulaturen als Quelle für usuelle Spielpraktiken

Luzja Tari (Budapest): Volksmusikmanuskripte des 19. Jahrhunderts in Ungarn

Birthe Trærup (Copenhagen): Dänische Quellen zur türkischen Musik

It was the first time in the work of the Study Group that regions from outside Europe were included, and that historical sources were largely checked against living tradition which will be the trend in future works of the Study Group.

Some of the Study Group members, as well as intended speakers, were prevented from coming, partly because of serious trouble in their homelands (e.g. those from Yugoslavia). Nevertheless, we had a "full program" with intensive and long discussion to almost every presentation during the whole week. Again, this form of study group meeting with its restricted number of participants and concentration on few topics was highly appreciated.

A more detailed report will be prepared by Annette Erler, Göttingen.

Doris Stockmann

ICTM STUDY GROUP ON MUSICS OF OCEANIA

The Study Group on Musics of Oceania was both an active contributor to the programme of the 31st World Conference of the ICTM in Hong Kong, July 3-9, 1991, and a beneficiary of the Conference's many attractions which brought together fifteen of its members from seven countries. In addition to their other Conference activities, eight of these prepared reports for the panel organized by the Study Group on "The Chinese and Their Musics in the Pacific." This topic was chosen as an interface between the Study Group's geocultural area of interest (expanded for this panel to include Island Southeast Asia) and the Conference's thematic emphasis on Chinese music. Although peripheral to the Study Group's principal focus on indigenous musics of Oceania, it made both its members and specialists in Chinese musics aware of the scholarly neglect of these musics (and presumably of other Asian musics in the Pacific), the need for their documentation throughout the region, and the potential for significant contribution to scholarship that in-depth study of their context and content in certain areas could yield.

In a Study Group meeting, scheduled later in the programme, there was further discussion (by Study Group members and others who attended it) of several aspects of the panel reports and the topic-at-large, and, to encourage future research, it was decided to seek publication of the reports as 'working papers'. Among other items, the members present expressed great interest in accepting an invitation to hold a research-oriented meeting to study materials gathered in early European expeditions to the Pacific that are housed at the Musikethnologische Abteilung of the Museum für Völkerkunde, Berlin, immediately before or after the next ICTM Conference (Berlin 1993); and, if possible, to arrange a meeting in conjunction with the Festival of Pacific Arts (Rarotonga, October 1992).

Four Study Group members were among those invited (in various capacities) to Guangzhou, China, to participate in the Post-Conference International Symposium on Chinese Traditional Music. A short description of the panel at the Hong Kong Conference attracted considerable interest among some of the Chinese scholars present, and it is hoped, that this may lead to some Chinese scholars contributing a China perspective to future studies of Chinese musics in the Pacific.

Barbara B. Smith

JOINT MEETING OF THE STUDY GROUPS ON COMPUTER AIDED RESEARCH AND ANALYSIS & SYSTEMATISATION OF FOLK MUSIC

Bratislava September 10.-14., 1991, hosted by the Mathematical-Physics Faculty, the Musicology Department of the Comenius University, the Slovakian Academy of Science and the Slovakian Association of Musicology.

Last year, after the Santiago and Marseille meetings, a joint meeting of the two Study Groups was suggested in consideration of the shared research interests of the two groups. We thought an exchange of ideas and new methods would be valuable to members of both Study Groups. The Analysis Group has worked on developing and creating methods for analysis and classification for many years now. The Computer Group, originally focused on using and improving data bases, has expanded into implementation of automatic analysis tools which go deeper into problems of ethnomusicology concerned with the acoustical, psychoacoustical and contextual factors.

The topics chosen for this first joint meeting were 1. Analysis-Systems and 2. The Compatibility of Hardware and Software.

Formal papers were presented in the morning sessions and demonstrations were held in the afternoon workshops. Many of the papers focused on topics of musical analysis, of notation and of graphic and alpha-numeric representation of melody and harmony, as well as digital processing of acoustical sound.

Oskár Elschek gave a paper on the issue of compatibility between the various worlds of personal computing after which Emil H. Lubej opened up a more technical discussion on hardware, software, and "underware" interfaces with special concerns for some of the systems presented at the meeting. This helped to clarify the issues of communication between different machines and problems with the exchange of different data formats.

Uli Frantzke presented the newest additions to the Essen project, PAT, which allows the user to search through thousands of melodies for motives or matching phrases. He and Helmut Schaffrath have spent the past year working on this.

Peo Oertli (Zurich) demonstrated software for notating rhythm and Miss E. Ferkova, based in Bratislava, presented a beautifully implemented graphic program for harmonic analysis of scores.

Kathryn Vaughn (USA) and Manfred Bartmann (Göttingen/FRG) each talked on problems and solutions for meaningful approaches to computer analysis of melody using time series analysis and other pattern processing algorithms on digitized pitch information.

Two demonstrations of digital signal processing (DSP) software for IBM were presented during the meeting. Emil H. Lubej (Vienna) showed us the world's first completely portable DSP workstation based on the 56K-system from Turtle Beach. Werner A. Deutsch, also from Vienna, demonstrated the S-Tools hard- and software. In addition to this kind of processing, Kathryn Vaughn also showed her hypermedia software on the MacIntosh which is used for organizing sampled segments of performances for presentation in music perception experiments.

The group spent an exciting evening visiting the experimental music studio of the Slovakian broadcast, hosted by composer Juraj Duris. Elschek also treated the group to a tour of the Musicology Institute's enormous systematic catalog and their state-of-the-art video-mobile.

The papers of this meeting and selected papers of earlier meetings will be

published by the end of this year. The next meeting of the Computer Group should take place in Vienna in September 1992. The main topic is: "Analysis of musical performance on the level of the sound signal: Uses and Abuses". The discussion of compatibility will also continue.

The Analysis Group will hold the next meeting in Thessaloniki/Greece by invitation of Dimitris Themelis. For further information on the next meeting for the Study Group on Computer Aided Research please contact Helmut Schaffrath at Essen University (jmp100@de0hrz1a.bitnet), E.H.Lubej at the University of Vienna, Austria (A7321DAC@awiuni11.bitnet) or Kathryn Vaughn at MIT, Cambridge MA, USA (kvv@media.mit.edu).

Kathryn Vaughn - Emil H. Lubej

PHILIPPINES: Liaison Officer

The Cultural Center of the Philippines has a program called "National Music Competitions for Young Artists", on-going for several years and held annually at the attractive theatre of the Center in Manila fronting the Manila bay. It has grown into a big enterprise involving thousands of participants from all fourteen regions of the Philippines, singing, playing, and dancing a variety of musical genres.

The competitions cover not only traditional music but also performance of choral groups, the piano, strings, winds, and solo voice. Regional winners come to Metro Manila during the last week of November, designated as National Music Week, in order to either vie for national honors in various categories of Western music performance or participate in the National Festival of Philippine Traditional Music.

In 1990, four concerts of traditional music held November 29 to December 2 at the Center's theater, represented a variety of cultural-language groups playing traditional instrumental and vocal music. The language groups were Badjao, Bagobo, Bontok, Ifugao, Kalingga, Manobo, Magindanaon, Maranao, Matigsalug, Palawan, Subanen, Tagalog, Tiboli, Tinggian and Yakan. They come from the most remote sections of Mindanao, other southern islands and the mountain regions of Northern Luzon. The Tagalog are the only westernized group in the Program who seem to have preserved in dances *subli*, an amalgamation of Western and Asian elements in a music of drum dances, recalling shamanistic rites practiced in traditional cultures.

The groups of Northern Luzon played bamboo instruments - polycordal zithers (*kulibit*, *kolittong*), nose flutes (*tongali*), buzzers (*ballangbang*) and flat gongs (*gangsa*). The Southern groups presented the two-string lute (*kudyapiq*), drums (*gimbal*), xylophones (*tamlang*), suspended beams (*kulintang kayu*), bamboo notch flutes (*palendag*), paired-string zithers (*serongagandi*), suspended gongs (*agung*, *babandil*) and solo as well as ensembles of gongs-in-a-row (*kulintang*).

Vocal music of various languages with names - *bayok*, *ullalim*, *sowahay*, *lantigi*, *pagadap*, *igan*, *binabatu* - were sung in the same program, together with instrumental music, one number after another, evoking an interesting variety of melodic styles, enunciation and diction. Even if the songs were detached from their social contexts, and very few in the audience understood their texts, the musical style carried through and the charm of each singer captivated a Manila audience reared mainly on Western-type music.

The four programs covered only traditional Philippine music, but the Festival

included also contemporary Philippine and classical Western music. In an extra program for the closing ceremonies of the Festival, the musical numbers consisted of traditional music, Western composed music for strings, and choral music, performed by awardees of the Year's Festival.

The traditional music was chosen from the best soloists and ensembles of the preceding four programs, while Western music featured winners of contests for the violin, solo voice and guitar. It is indeed most engrossing to listen to these gifted musicians playing works by Wieniawsky, Mozart, Bach and Handel or by Philippine composers Toledo, Buenaventura, San Pedro, and Feliciano with confidence and understanding, and look back to recall the first four programs of gong music, syllabic singing and a music of bamboos, lutes and xylophones. Both these western and native musical genres were played on the same stage and enjoyed by the same audience. Yet, they represent separate musical traditions hundreds of years apart. A gong player knows little of the violin and the piano, while the pianist/violinist heard less of the bamboo zither or the hanging gong. These boys and girls belong to separate music cultures and regions of the Philippines, brought during these few days to the modern stage without any feeling of musical discomfort on either side of the cultural division. In fact, the stage bridged the time discrepancy between the two musical genres.

The third part of the program of this closing ceremony is devoted to choral music sung by winners of contests of choral groups formed by schools throughout the country. In recent years the rapid spread of choral groups not only in schools but also in bank and other commercial institutions is a remarkable phenomenon. They are almost equivalent in popularity and interest to solo singing of popular songs.

A classification of music in the Philippines reveals a complexity of a mixture of cultures. "Traditional songs" are songs originally used by "ethnic groups" or Philippine "minorities" in village rites or secular settings, arranged musically for group singing on the stage. "Ethnic Music" was subject of a seminar-workshop organized by the Department of Culture and Sports during its summer or dry-season holidays this year. Philippine or Pilipino "folk songs" refer to Western type songs in major and minor scales, practiced and heard in the provinces as well as in radio broadcast, accepted by the majority of the population as a part of a Pilipino heritage, distinct from an ethnic music heritage. These two musics divide the two cultures to which they belong, but cross influences are slowly happening. Native singers of ethnic music are arranging their songs for stage presentations, while singers of Pilipino folk songs are incorporating ethnic themes in new music compositions. Ethnic elements are also a source of inspiration for new works for ballet and theater. In piano music, works of Philippine and Western composers appear with little differences in musical language, bridged through the idiom of piano keys and strings which sound the tempered scale and play chords, arpeggios, diatonic melodies and the pedal.

Thus, Philippine music in these "National Competitions for Young Artists" gives a panorama of instruments made of bamboo and wood as well as gongs side-by-side with folk songs of Spanish influence and the classical repertoire of Western piano and violin music.

In bona fide scientific research related to ethnomusicology, a few individuals are working on the following subjects:

1. Recording, transcribing, translating, editing and publishing the *Ulahingan*, a Manobo epic (Elena Maquiso)
2. Chabacano folk literature of Zamboanga (Orlando Cuartocruz)

3. Myths and rituals of Mount Banahaw (Guillermo Pesigan)

4. Subanen folklore (Joy S. Enriquez)

5. Philippine vernacular literature translated into Pilipino (Esther Pacheco).

A new book, "Encyclopedia of Philippine Folk Beliefs and Customs", by Francisco Demetrio, S.J., was recently published by Xavier University of Cagayan de Oro. A Master thesis entitled, "A Descriptive Study of the Sunday Service Ritual Music in the Seng Guan Buddhist Temple" was completed by Janet Ong Ho at the University of the Philippines. In addition, a Ph.D. dissertation, "Mga Tradisyonal na Musikang Pantinig as Lumang Bauan, Batangas" (Traditional Vocal Music of Old Bauan, Batangas) was submitted to the University of the Philippines by Elena Rivera Mirano.

José Maceda

ZAIRE: Liaison Officer

Le Zaïre se situe au coeur de l'Afrique centrale et se déploie sur les 2.345.000 km² de superficie, avec une population de 31 millions d'habitants provenant de plus de 300 ethnies du pays. Kinshasa est la capitale politique du pays, tout en étant le point focal des activités culturelles et scientifiques de la musique traditionnelle.

Au plan culturel le Ministère de la Culture et des Arts constitue le premier organe officiel qui assure la supervision des activités artistiques et musicales. Au plan scientifique, l'honneur revient au Ministère de l'Enseignement Supérieur, Universitaire et la Recherche Scientifique qui est l'organe officiel de tutelle pour toutes les institutions nationales qui s'occupent de la formation et la recherche en matière de la musique.

Les principales institutions intéressés sont les suivantes:

1. L'Institut National des Arts (INA)

B.P. 8332 Kinshasa / Gombe

Directeur Général: Ndundu Kivwila

L'Institut National des Arts est la seule institution nationale à dispenser son enseignement musical au niveau de l'enseignement supérieur et universitaire. Créé en 1967 sous l'appellation du Conservatoire de Musique et d'Art dramatique, ce n'est qu'en 1973 que le Conservatoire s'est mué en Institut National des Arts par décision rectoriale, sanctionnée par ordonnance présidentielle. La Section musique est l'une de trois Sections de l'Institut dont l'effectif du personnel enseignant s'élève à un total de 66 professeurs (26 pour la Section Musique). Pour son fonctionnement la Section est subdivisée en trois Départements: Interprétation, Musicologie et Composition. Compte tenu des difficultés matérielles et financières de l'Institut, seule le Département d'Interprétation fonctionne en adoptant la musique classique comme enseignement de base, à côté de quelques heures réservées pour l'apprentissage des instruments de musique traditionnelle comme le xylophone et la *sanza*, le tout, sur un cycle de trois années de formation. Le diplôme décerné est de Graduat en Musique avec soutenance d'un travail de fin d'études d'une cinquantaine de pages. Depuis sa création, l'INA n'a formé que 100 diplômés en Musique, mais qui sont utilement employés dans différents services de l'Etat à travers le pays.

À côté du secteur de l'Enseignement, l'INA dispose d'un Centre de recherche qui regroupe toutes les disciplines enseignées à l'INA sous forme de cellules de recherche et qui emploie certains professeurs de la Section Musique ainsi que les

collaborateurs extérieurs à temps partiel.

L'INAS (Institut National des Arts de Spectacle) est un Etablissement d'enseignement Secondaire annexé à l'INA, dirigé par un Préfet des études nommé par le Directeur Général de l'INA. Les études sont réparties en deux Sections: Art dramatique et Musique. Le cycle d'enseignement s'étale en 4 années sanctionné par le diplôme d'Etat qui donne accès à l'Enseignement Supérieur. Il est important de souligner que cette école a été créée notamment dans le but de soutenir l'INA dans sa politique de recrutement des étudiants au niveau supérieur.

En dehors des cours généraux de musique dispensée à l'INAS, un programme d'initiation aux percussions traditionnelles NGOMA, est assuré en groupes de 10 élèves chaque semaine par un musicien traditionnel recruté à temps partiel.

2. L'Institut des Musées Nationaux du Zaïre (IMNZ)

B.P. 4249 Kinshasa / Ngaliema

Président Délégué Général: Lema Ngwete.

L'Institut des Musées Nationaux du Zaïre est une institution qui fonctionne sous la tutelle du Ministère de la Culture et des Arts. Créé en mars 1970 dans le but d'assurer la protection des oeuvres d'art, des monuments ou des objets dont la conservation présente de point de vue de l'histoire de l'art ou de la science un intérêt public, l'IMNZ connaît dans son organisation plusieurs sections parmi lesquelles la section Musicologie conduite par un Directeur. Les missions de collecte ont commencé dès 1971 à l'intérieur du pays, essentiellement au sud du pays et dans la région forestière de la cuvette centrale. Compte tenu de l'immensité du travail, l'IMNZ avait à son temps accepté la collaboration des chercheurs étrangers qui ont donné le meilleur d'eux même. En ayant obtenu le soutien du PNUD et de l'UNESCO, la section Musicologie qui dispose de la plus grande collection des instruments de musique traditionnelle du Zaïre, est à l'heure actuelle le Centre le plus riche sur la documentation de la musique traditionnelle. Les plus de huit cents heures d'enregistrements réalisés en sont la preuve éloquente. Si les publications ethnomusicologiques semblent souffrir, les publications de cassettes sur la musique d'une grande majorité d'ethnies du Zaïre ont été réalisées.

3. Le Theatre National MSS (TNMSS)

B.P. 15671, Kinshasa

Délégué Général: Prof. Yoka Iye Mudaba.

Le Théâtre National MSS est également une institution dépendant du Ministère de la Culture et des Arts. Issue de la fusion de deux troupes artistiques naguère homogène: le Théâtre National créée en 1969 et le Ballet National en 1974. Ce faisant, le Théâtre NMSS répond au souci de production et de diffusion des spectacles locaux au niveau national et international.

Le Théâtre NMSS comprend 56 artistes dont 27 danseurs et musiciens traditionnels, 15 autres artistes évoluent dans la division régionale de la province du Shaba. L'encadrement technique de ces artistes est assuré par des metteurs en scène professionnels, chorégraphes, professeurs de musique dont la plupart sont des cadres, spécialistes des arts du spectacle formés à l'INA.

Dans son actif, le TNMSS a réalisé des nombreux spectacles dans lesquels la part de repertoire de musique traditionnelle et ses instruments est considérable. Il faut donc compter une centaine de spectacles réalisés et présentés avec succès à travers le monde en l'espace de 19 ans. Parmi ces spectacles il faut compter: "Ecole des sorciers", "Rythmes et couleurs du Zaïre", "Pas de feu pour les antilopes", "Mundele

ndombe", "La secrétaire particulière", "Muzang", "Procès à Makala", "Le Gendarme", "Lyanja", "Ngombe", "Nkenge", "Elima Ngando", etc.

A cause des graves difficultés qui se vivent le secteur des arts au Zaïre, le TNMSS se limite actuellement dans la production d'un ou deux spectacles par semaine dans son siège de la salle Mongita à Kinshasa.

4. Le Conseil Zaïrois de la Musique (CZAM)

B.P. 3383, Kinshasa I

Président: Manda Tchebwa

Secrétaire Général: Ngoma Nlolo

Secrétaire Général Adjoint: Bonket Pengo.

Le Conseil Zaïrois de la Musique est une Organisation Non Gouvernementale qui s'est constitué en Association sans but Lucratif, il est l'antenne nationale du Conseil International de la Musique (CIM) au Zaïre.

Conformément au statut portant sa création, le CZAM a pour but d'assurer "la promotion, les échanges, l'éducation et la recherche des différentes cultures nationales avec les perspectives d'ouverture sur le monde". Ses efforts sont essentiellement axés sur quatre points: la création musicale, l'exécution et la diffusion, l'éducation, la préservation et la présentation.

Lors de son dernier passage à Kinshasa au mois de Septembre 1990, le Président du Conseil International de la Musique, le Professeur Mbuyamba a présidé une séance de travail qui a porté sur la restructuration et la redynamisation des activités de l'ancien Comité du CZAM longtemps en veilleuse. Suite à cette réunion, le nouveau Comité - présenté ci-dessus a été constitué, les Associations ci-après incorporées:

-L'Union Nationale des Folklores du Zaïre (l'UNAFZOZA)

-L'Union des Musiciens Zaïrois

-L'Ecole de Musique des Forces Armées Zaïroises (EMUZ)

-le Centre de Recherche en Ethnomusicologie du Zaïre (CEREZ)

-les Jeunesses Musicales

-les Chorales.

Les retombées positives de la nouvelle organisation du CZAM a conduit à la célébration avec faste de la journée Internationale de la Musique le 1^{er} Octobre 1990 à Kinshasa, journée qui a connu la participation de nombreux groupes folkloriques. Dans son programme d'action de l'exercice 1991, le Conseil Zaïrois de la Musique prévoit un festival de musique traditionnelle qui connaît la participation de différents groupes de Kinshasa, de la Région du Bas-Zaïre et de Bandundu.

5. Le Centre de Recherche en Ethnomusicologie du Zaïre (CEREZ)

B.P. 20 191, Kinshasa / Lemba

Directeur: Bonket Pengo

Secrétaire Générale: Egboyo Mawole.

Le Centre de Recherche en Ethnomusicologie du Zaïre est une Organisation Non Gouvernementale à caractère scientifique, regroupant quelques universitaires et professeurs voués à la cause de l'ethnomusicologie au Zaïre. El a pour but d'initier d'élaborer, et d'exécuter des projets de recherches relatifs à la musique d'entreprendre des missions de collecte de musique et des instruments de musique traditionnelle; de faire des reportages filmographiques; la production de manuels didactiques en musique et dans les arts connexes; organiser des expositions sur la musique, les instruments de musique traditionnelle et les arts connexes. Le Centre comprend cinq organes et doté d'une équipe de 8 chercheurs repartis dans les trois cellules de

recherche suivantes: cellules chargées de diffusion et publication, documentation et archives, service laboratoire.

A côté des activités saisonnières organisées à Kinshasa, le CEREZ avait dans son programme d'action de l'année dernière envisagé entreprendre une mission d'enquête ethnomusicologique à l'intérieur du pays, mission qui allait aboutir à la production et publication de manuels scolaire en musique. Faute de soutien financier, le projet est demeuré en veilleuse.

L'année 1991 est marquée par les deux principales activités suivantes: l'exposition-démonstration des instruments de musique traditionnelle, réalisée en collaboration avec l'Union Nationale des Folklores du Zaïre, et une Mission de collecte, entreprise dans certaines cours royales traditionnelles, dans le but de s'enquérir de données relatives aux répertoires musicaux de rois anciens, les instruments de musique royaux et ceux des griots, les costumes d'apparat etc. Ces données permettront au CEREZ, en dehors des publications, d'organiser des expositions les traditions musicales au Zaïre.

6. L'Union Nationale des Folklores du Zaïre (l'UNAFOWA)

Immeuble Bonanza Local no 16, Kinshasa I

Président: Bokiki Nyang'Ewa.

L'Union Nationale de Folklore du Zaïre est une Association Culturelle sans but Lucratif, qui regroupe 360 groupes de musique folklorique pour la ville de Kinshasa, et une centaine à l'intérieur du pays.

L'UNAFOWA constitue le miroir culturel du Zaïre, par le fait que sa corporation est représentative de toutes les sensibilités musicales folkloriques du Zaïre. Faute d'une politique cohérente au plan promotionnel, l'UNAFOWA tout comme beaucoup d'autres associations culturelles sombrent dans la léthargie, ceci malgré la bonne volonté de certains responsables et opérateurs culturels. En dépit de difficultés évoquées, l'UNAFOWA parvient à l'aide du sponsoring local occasionnel à organiser un ou deux festivals de musique traditionnelle par an.

Bonket Pengo

JOINED MEETING ICTM-IMS MAINZ 1991

'Ethnomusicology and Historical Musicology: Common Goals, Shared Methodologies?' - Report

This was a historic meeting between musicologists and ethnomusicologists organized cooperatively by ICTM and IMS within the uniquely congenial context of a welcoming academic and cultural (also viticultural and gastronomic) setting created by IMS President Christoph-Hellmut Mahling and his colleagues at Johannes-Gutenberg-Universität in Mainz, together with ICTM President and Secretary General Erich Stockmann and Dieter Christensen. While representing two divergent disciplines, the forty participants also shared important reference points which facilitated discussion and at times blurred the lines between otherwise rather clear-cut differences in perspective. For the ethnomusicologists present shared a Western art music background and the historical musicologists present already orient their work toward social-contextual issues linked with Western art music. At another level, cross-cutting the disciplines, the discussion profiled the commonalities among three geo-

graphically rooted styles of inquiry and presentation that may be broadly termed German, East European and American.

A total of 34 papers highlighted discontinuities and parallels as well as issues of common concern between the disciplines, ranging from schematic-theoretical formulations to presentations of case studies. Formal discussion, though limited in time, was poignant and extended into the ever shifting interest groups that formed in between and after sessions. The following is an overview of themes and treatments:

Comparatively, the two disciplines were seen as contextual or "ethnographic" study of historical periods or geographic domains respectively, one basing extensive musical analysis on premises largely taken for granted, the other discovering premises for as yet limited musical analysis (Nattiez, Riethmüller). Both Historical Musicologists and Ethnomusicologists examined - and at times disagreed about - the notion of musical "texts" juxtaposed scores, orally transmitted concepts, and multiple versions or variants, focusing on the locus and nature of their authority in performance (Somfai, Altenburg, Ringer, Schwörer-Kohl, Behague). Divergent approaches of each discipline were linked to the "story" each wishes to tell, based on epistemological differences generated by an interplay of humanities and social science perspectives (Nettl, Christensen, Lam). This included the need to consider non-Western musicological scholarship too in terms of its own interpretative agenda (Castelo-Branco, Qureshi), and the special issue of relating oral tradition to historical music research (Zemtsovsky, Kuckertz, Stockmann). Mostly from ethnomusicology emanated epistemological blueprints for a unified musicology (Simon, D. Stockmann, Baumann, Brandl), as well as calls for a common approach sensitive to both social and historical context, and uniting in its perspective both oral and written, non-art and art musical traditions, (Elschek, Mayer-Brown, Elsner). Case studies from both disciplines illustrated movement in this direction: the use of historical method in Vedic chant, Chinese tablatures, and Sumatran Muslim ritual (Oesch, Wolpert, Kartomi) and, on the other hand, the social-contextual interpretation of nationalism, folklorism and populism in early 20th century Western art music (Krummacker, Ling, Danuser). They also showed a refreshing eclecticism both toward sources and their interpretation, whether of Medieval and contemporary folk polyphony (Flotzinger, Jordania), of 16th century vocal music, of the acoustic milieu of 17th century instrumental music, or of 20th century rock music (Niemöller, Michel, Roising).

Specific critiques of ethnomusicology (too much pluralism, no clear methodology, not enough analysis) and of historical musicology (unselfconscious ethnocentrism and elitism) were essentially muted by an underlying sense of compatibility between the two groups; they were also cross-cut by critiques among ethnomusicologists (mainly targeting a work-centered, Eurocentric comparative musicology), reflecting regionally different academic traditions.

The papers are to be published; what the meeting achieved beyond showcasing academic presentations is the praxis, through three days of intensive discussions, of communicating across boundaries of disciplinary and geographic-historical traditions.

Regula Burckhardt Qureshi

ICTM MEETING CALENDAR

- 1992
Thessaloniki
Greece
Study Group on Analysis and Systematisation
Twelfth Meeting
Local Organizer: Dimitri Themelis
- 1992
23-28 March
Berlin
Germany
Study Group on Maqam
Second Meeting
Theme: "Regional Traditions of *maqam* in History and at the Present Time and its Relationship to the Genetic Centers of the *maqam*-Principle"
Local Organization: Jurgen Elsner
- 1992
25-29 May
Smolenice
Czechoslovakia
Study Group on Folk Musical Instruments
Eleventh Meeting
Themes: "Folk Musical Instruments and Instrumental Music" and "Instrumental Music of Slovakia"
Local Organization: Oskár Elschek
- 1992
2-10 July
Nafplion
Greece
Study Group on Ethnochoreology
Seventeenth Meeting
Main Theme: "Dance in its Socio-Political Aspects"
Sub-theme: "Dance and Costume"
Local Organization: Irene Loutzaki
- 1992
13-15 July
Georgetown
Grand Cayman
Islands
ICTM Colloquium
Theme: "Music and Dance and the Lore of the Sea - Crosscultural Processes in Music"
Program Chair: Ricardo Trimillos
Local Organization: Olive Lewin
- 1992
September
Vienna
Austria
Study Group on Computer Aided Research
Main Topic: "Analysis of Musical Performances on the Level of the Sound Signal: Uses and Abuses"
Local Organizer: Emil Lubej
- 1993
June
Berlin, Germany
Study Group on Oceania
Theme: "Historical Sources of Pacific Islands Music"
Local Organization: Artur Simon
- 1993
16-22 June
Berlin
Germany
32nd World Conference of the ICTM
Themes:
1. Ethnomusicology and Society Today: Power Structures, Environments, Technologies
2. Ethnomusicology At Home
3. Music and Dance in a Changing Europe
4. Other Current Research
Program Chair: Krister Malm

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