

BULLETIN
of the
INTERNATIONAL COUNCIL
for
TRADITIONAL MUSIC

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With
Preliminary Program of the
1989 CONFERENCE

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

INTERNATIONAL COUNCIL FOR TRADITIONAL MUSIC

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

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ANNOUNCEMENTS

29TH GENERAL ASSEMBLY OF THE ICTM

Members are herewith given notice, in accordance with Rule 7c, that the 29th Ordinary General Assembly of the International Council for Traditional Music shall be held on Friday the 13th, 1989 at 4:00 p.m., at Konferenzraum A of the Sporthotel Royer in Schladming, Austria.

- AGENDA:
1. Apologies for absence
 2. President's report
 3. Minutes of the 28th General Assembly
 4. Business arising from the Minutes
 5. Election of Officers and Members of the Board
 6. Other Business (by leave)

Members in good standing for 1989 are entitled to participate in the General Assembly and to vote.

ELECTION OF OFFICERS AND MEMBERS OF THE EXECUTIVE BOARD

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

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

President:	Prof. Dr. Erich Stockmann (GDR)
Vice Presidents:	Dr. Olive Lewin (Jamaica) Dr. Oskár Elschek (CSSR)

Four Ordinary Members of the Executive Board shall retire at each Ordinary Meeting of the General Assembly, the order of retirement being by seniority of election. They shall be eligible for immediate re-election only once (Rule 8c). The retiring Ordinary Members of the ICTM Executive Board are Dr. Lee Hye-ku (Korea), Dr. Krister Malm (Sweden), Prof. Tokumaru Yosihiko (Japan), and Dr. Ranganayaki Ayyangar (India). All members are eligible for re-election. Dr. Lee Hye-ku and Dr. Ranganayaki Ayyangar have resigned from the Board.

The following members of the Council were nominated for election or re-election as Ordinary Members of the Executive Board, and have accepted their nomination:

Dr. Krister Malm (Sweden)
Dr. Mwesa I. Mapoma (Gabon)
Lisbet Torp Jensen (Denmark)
Prof. Tsuge Gen'ichi (Japan)

Other nominations were not received by the Secretariat.

New York, NY
15 March, 1989

Dieter Christensen
Secretary General

YEARBOOK 20/1988 PUBLISHED

The 1988 *Yearbook for Traditional Music* appeared in two parts. Part I contains ten essays on themes of the 1987 ICTM conference (by Erich Stockmann, Dieter Christensen, Bruno Nettel, Philip V. Bohlman, Peter Etzkorn, Joep Bor, Steven Feld, John Baily, Judy Van Zile, and Marcia Herndon), two essays on the development and state of ethnomusicology in Peru (Raúl R. Romero) and Portugal (Salwa El-Shawan Castelo-Branco with Maria Manuela Toscano), two substantial reports on recent ICTM meetings (John Baily and Harold Powers), and a large number of book, record and film/video reviews. The film/video review section and the inclusion of several color plates as an integral part of one of the essays are features new to the *Yearbook*.

Equally new is the inclusion of an audio cassette with musical examples essential to the argument in Steven Feld's essay. The cassette is housed in a case, Part II, that resembles the *Yearbook* Part I. We hope that this format will make it easier for our readers to store the cassette with their *Yearbook* set.

We wish to acknowledge publicly the efforts and ingenuity of our printers, Brown & Martin, Ltd. in Kingston, Canada, and especially of Mr. William Martin, that led to the cassette solution. Special contributions from several sources have helped us to meet the unusual financial challenges that YTM20/1988 posed. We shall welcome any help that will move the production and financing of an issue like YTM20 from the domain of the exceptional to that of the ordinary.

Part II was shipped in December 1988, and part I in January 1989.

JAMAICA COLLOQUIUM PAPERS PUBLISHED

Papers of the 5th ICTM Colloquium held 1986 in Kingston, Jamaica, were edited by Adrienne Kaeppler and published under the title *Come mek me hol' yu han'*. *The Impact of Tourism on Traditional Music*, by the Jamaica Memory Bank in collaboration with the Jamaica Information Service. The 191 page book can be ordered from The Jamaica Memory Bank, Institute of Jamaica, 12 East Street, Kingston, Jamaica W.I., at J\$ 40.00 (ca. US\$14.00). International bankdrafts should be made payable to Jamaica Memory Bank. Contents:

Foreword: Olive Lewin

Introduction: Adrienne L. Kaeppler

Address by the Prime Minister The Hon. Edward Seaga

Olive Lewin: Banana Boat Song Foerever?

Marco Brown: Caribbean Tourism: An Overview

Stephanie Williams: Yellow Bird - Ai Zuzuwah: Stagnation or Growth

Janice Millington-Robertson: Traditional Music: Its Place in Caribbean Tourism

O. Alén Rodríguez: Man is Still for Man the Thing That Most Excites Curiosity

Lois Wilcken: Hosts, Guests, and Sacred Souvenirs: The Tourist-Drum as a

Measure of Intergroup Understanding in Haiti

Gerard Béhague: The Effect of Tourism on Afro-Bahian Traditional Music in Salvador, Bahia (Brazil)

Hahn Man-young: Folklore and Tourism in Korea

Judy Van Zile: Tourism and Japanese *Bon*-Dancing in Hawai'i

Annette Sanger: Blessing or Blight? The Effect of Touristic Dance-Drama on Village-Life in Singapadu, Bali

Ricardo D. Trimillos: Aesthetic Change in Philippine Performing Arts
in Cross-Cultural Contexts

Adrienne L. Kaepler: Pacific Festivals and the Promotion of
Identity, Politics, and Tourism

Virginia Marion: Kiribati Adaptation of Dance for the
Third South Pacific Arts Festival

Amy K. Stillman: Images and Realities: Visitors' Responses to
Tahitian Music and Dance

Wolfgang Suppan: Folkmusic and Tourism in Austria

Krister Malm & Roger Wallis: What's Good for Business...Some Changes in
Traditional Musics Generated by Tourism.

Dieter Christensen: Afterword.

SOVIET SCHOLARS INVITED TO SCHLADMING

The Schladming Conference will see, for the first time in the history of the Council, a strong presence of scholars from the Soviet Union. With the help of Austrian authorities, international exchange agreements, and thanks to the generosity of several ICTM members, the ICTM has been able to invite ten colleagues from the Soviet Union to participate in the 30th Conference and to contribute to a panel on Current Research and Directions in Soviet Musicology. They are:

Dr. Rimma Kosachova, Moscow; Dr. Izalij Zemtsovsky, Leningrad; Dr. Givani Mikhailov, Moscow; Dr. Eduard Alekseev, Moscow; Otonazar Matyakubov, Tashkent; Arnold Klotinsh, Riga; Asiya Muhambetova, Alma Ata; Dr. Aleksandar Djumajev, Tashkent; Tamila Dzani Zade, Moscow; and Victor Shchurov, Kiev.

Other participants in the panel include Dr. Barbara Krader (West Berlin), Dr. Margarita Mazo (USA), Dr. Harold Powers (USA), Dr. Angelika Jung (GDR), and Dr. Theodore Lewin (USA).

On the Soviet side, arrangements are being made through the Union of Composers in Moscow which was recently affiliated as the National Committee of the ICTM for the USSR, and is supporting the representation of Soviet musical scholarship at the ICTM Conference.

SWEDISH NATIONAL COMMITTEE CHANGES ADDRESS

The official address of the Swedish National Committee has been changed to:

ICTM NATIONAL COMMITTEE
c/o Musikmuseet
Box 16326
S-103 26 Stockholm
Sweden.

NEW ADDRESS FOR ICTM UK CHAPTER BULLETIN

Please note the new address of the editor of the ICTM UK Chapter Bulletin:

Rosemary F. Fitchett
50 Grosvenor Road
Leyton
London E10 6LQ
U.K.

YOUNG ETHNOMUSICOLOGISTS

At the 30th Conference of the ICTM in Schladming the group plans to present, among other subjects, "The YETI-Project". Their next regular meeting will take place in Budapest, September 1989, on the theme "Migrants and Minorities - Problems and Experiences in Research and Everyday Life".

The Group's new address for correspondence is: ICTM Group of Young Ethnomusicologists, c/o Volker Linz, Solmsstr. 13, D-1000 Berlin 61, FRG.

NO MORE MUSIC IN THE LIFE OF MAN

The Unesco Project, Music in the Life of Man, has a new name. Attempts to solicit support from a distinguished institution in the U.S.A. evoked criticism of the sexist, male-chauvinist name of the project. Unesco officials joined in this interpretation of the polysemic word, *man*. At a meeting the Board of Directors of MLM in Paris in December, 1988, the proposal of the ICTM delegate was adopted to rename the project *The Universe of Music - a History (UMH)*.

The world-wide project which is headed by Professor Barry S. Brook, counts many ICTM members among its contributors and regional coordinators. It is currently co-sponsored by the ICTM which delegates a member to the project's Board of Directors. Due to administrative and financial difficulties generated within Unesco by a former president of the International Music Council, the MLM came to a virtual stand-still in 1987. Since then, headquarters were moved from Paris to New York, and two substantial grants from the Rockefeller Foundation have assured the continuation of work while Unesco support is being brought back on track.

In view of the still tight financial situation, UNESCO doubled in 1988 the membership of the Board of Directors which now consists of Simha Arom (France), Max Peter Baumann (Berlin), Gerard Béhague (USA), Dieter Christensen (ICTM), Ludwig Finscher (IMS), J.H.Kwabena Nketia (USA), Trần Văn Khê (France), Vsevolod Zaderacki (USSR), and Barry Brook (IAML) - who continues his leadership of the project as President of the *Universe*.

NEW RECORD SERIES TRADITIONAL MUSIC OF THE WORLD

The International Institute for Comparative Music Studies and Documentation (IICMSD), together with the International Council for Traditional Music (ICTM), is to publish a new series of recordings entitled *Traditional Music of the World*. For this purpose, an Editorial Board and an Editorial Council have been set up. The individual recordings will be made available both on compact disc and on music cassette through Disco Center/Musicaphon, and each one will be supplied with a comprehensive ethnomusicological commentary of up to eighty typewritten pages.

No special thematic limits have been set for this new CD/MC series. It is to be devoted to those forms of traditional music that have been the subject of musicological research, each commentary being the work of an ethnomusicologist who will deal with the particular subject matter from the point of view of his or her primary experience in the field. Each CD/MC will contain a description of the music of a certain region, of a certain type of ensemble, of an individual musician or of a musical genre. The recordings will take the form of a monograph or a comparative study. Their actual content will be based on rural, urban or popular aspects of the music concerned, and references will also be made to oral and written traditions. Taking any one traditional

musical culture as a whole, it will be possible to present autochthonous, as well as acculturated and transformed genres. Folk and art music will be included in the series in a similar fashion. The musical examples will aim at providing a deeper insight into both general as well as particular problems, typical examples being *Music and Tradition*, *The Changing World of Music*, *Music in a Socio-Cultural Context*. *Music in the Context of Ritual, Festivities, Self-Expression and Cultural Policy*.

Ulrich Wegner, IICMSD

IASA OFFERS DISCOUNT

IASA (International Association of Sound Archives) offers the following publications to ICTM members at a discount:

David Lance: *An Archive Approach to Oral History*, 1978

Sound Archives: A Guide to their Establishment and Development, edited by David Lance, 1983

Selection in Sound Archives: Collected Papers from IASA Conference Sessions, edited by Helen P. Harrison, 1984.

For price information, including surface or airmail postage, please write to Jean-Claude Hayoz, Secretary General IASA, Radio DRS, Studio Bern, Phonothek, Schwarztorstr. 21, Ch-3000 Bern 14, Switzerland.

ADDRESS CHANGES - A REMINDER FROM THE SECRETARIAT

Please send us your new address as soon as you move, but in any case at least six weeks before our shipping dates for publications, i.e., February for the April Bulletin and October for the Yearbook and the October Bulletin. We wish to remind here especially our 'fast-moving' student members.

We shall have to charge US\$5.00 for the re-mailing of any Yearbook that was returned by the post office with the remark "moved away" or such. A short informal note with the new address will suffice as long as it is readable.

30th CONFERENCE - SCHLADMING

GENERAL INFORMATION FOR CONFERENCE PARTICIPANTS

The 30th Conference of the International Council for Traditional Music will be held in Schladming, Styria, Austria, from Sunday, July 23 (arrival) to Sunday, July 30, 1989 (departure).

Schladming squats in the path of trans-alpine migrations and commerce that have found their way through the Alps since times immemorial, and the town has taken its share of blessings and of hardships. In recent decades, the Schladmingers have sought their fortunes in the peaceful migrations of tourists to whom they offer an impressive array of attractions and conveniences: accommodation from the youth hostel near the center of town or comfortable private rooms for US\$12.00 to \$15.00 per night (which usually includes breakfast) to the plush Sporthotel Royer on the river Enns - at slightly higher rates, all manner of restaurants and Gasthöfe, walks and hikes, visits to ancient silver and salt mines, and even summer skiing in the permanent snow of the Dachstein.

How to get to Schladming? The town is ca. 55 miles/90 km southeast of Salzburg, a major stop on the railroad line Munich-Salzburg-Graz (highly recommended), easily reached by car via Salzburg (there is plenty of parking available). I took the direct train from Schladming via Salzburg to Frankfurt - a thoroughly enjoyable ride. Flying into Munich or - a little more remote - Vienna is a practical option for international travelers. There are airports also at nearby Salzburg or Graz.

To participants from North America, Austrian Airlines offer the following roundtrip fares New York-Vienna or New York-Vienna-Salzburg

Monday - Thursday US\$689.00

Friday, Saturday Sunday 739.00

Taxes are not included (US\$3.00 departure, US\$10.00 custom), the usual restrictions apply (30-day advance ticket purchase, minimum stay 7 but not more than 21 days), frequent flyer programs will be available upon request. Call New York sales offices toll free at 1-800 843-0002 or use their fax number 1-212-581-0695.

The Schladming Tourist Office is prepared to arrange **bus transportation** from the Munich and Salzburg airports to Schladming provided that there will be at least five requests for a given pick-up. Please write to the *Verkehrsverein* direct.

The **conference sessions** will be held at the modern Dachstein-Tauern-Halle and at the Sporthotel Royer which face each other on the right bank of the Enns, an easy five minute walk from the center of town.

Our **Conference Bureau** is located in the lobby of the Dachstein-Tauern-Halle opposite the Sporthotel Royer and will be open all day on Sunday, July 23rd, the day of arrival, and throughout the conference according to the following schedule:

Sunday, July 23rd:	9 a.m. - 8 p.m. (Registration from 11 a.m.)
Monday, July 24th:	8 a.m. - 5 p.m.
Wednesday, July 26th:	9 a.m. - 5 p.m.
Friday, July 28th:	9 a.m. - 5 p.m.
Saturday, July 29th:	9 a.m. - 5 p.m.

The Conference Bureau is staffed with members of the Schladming Tourist Office (*Verkehrsverein*) as well as colleagues from hosting organizations. They will undertake to help you with anything from conference registration to finding accommodation, banking services, choosing and signing up for excursions, and finding your way around in Schladming. As a reminder: The **registration rates** for the Conference are:

ICTM member in good standing	US\$60.00
Student	US\$35.00
Non-member	US\$80.00

These fees should be paid **at the registration desk** in US Dollars or the Austrian Shilling equivalent (cash, at the daily exchange rate). Traveller checks in US funds and Dollar checks drawn on a U.S.A. bank and made out to "ICTM Conference" are also acceptable. The exchange rate is ca. 12 Shilling to the U.S. Dollar.

The **ICTM Secretariat** will maintain an office in the Dachstein-Tauern-Halle during the Conference (hours to be announced) for the convenience of ICTM members. You may wish to save banking fees by paying your ICTM membership fees in Schladming. The ICTM Secretariat will accept cash payment of membership fees for a maximum of two years in advance in Austrian Schillings (at the daily exchange rate) or in US Dollars only, or at the usual terms for checks. Please be reminded that you need to be an ICTM member in good standing for 1989 to present a paper and to participate in the General Assembly.

Parents who wish to bring their **children** to the conference and are looking for a place where they can leave their offspring during the day are urged to call or write the Schladming Tourist Office as soon as possible specifying their wishes. The Tourist Office might consider advertising for baby-sitters in the local newspaper or, if there is sufficient demand, set up an ICTM Kindergarten. Guests of the Sporthotel Royer should advise the hotel administration who can arrange for a *Kindertante*. The regular town kindergarten is closed for the season during the Conference. *It is imperative that you communicate your needs and wishes for child care to the Verkehrsverein in Schladming right away, perhaps with a copy to our local arrangements chair, Prof. Wolfgang Suppan.*

Nothing is very far away in Schladming, but it may be wise to check the map of the town that was sent by the Schladming Tourist Office to ICTM members. Our meetings are held in the upper right-hand corner of the center of town that is marked

in gray - at Sporthotel Royer and D.-T.-Halle. Any hotel, apartment or room within or near that gray rectangle will be in easy walking distance of the meetings. Please make your accommodation arrangements directly with the Schladming tourist office,

Verkehrsverein
A-8970 Schladming, Austria
tel. (Austria)-3687-22268
telex 38276
Fax (Austria)-3687-22268-21

If you did not receive the colorful prospectus and map of Schladming with the list of hotels, Gasthöfe, room-and-breakfast establishments (and their prices), please request a copy from the Verkehrsverein. (The supply of the ICTM Secretariat in New York is depleted).

It may be a good idea to make arrangements early, though even last minute arrivals will probably find a good set of choices. The friendly and very professional people at the tourist office have promised their help, and they are well versed in dealing with foreign guests - Schladming is, after all, host to the World Cup Downhill Racing and the World Ski Championships. It is also a good starting point for vacationing in the Austrian Alps - for those who want to bring their families and enjoy the green heart of Europe also before or after our conference.

For those who wish to visit the famous **Phonogrammarchiv** of the Austrian Academy of Sciences in Vienna, the director, Hofrat (*congratulations!*) Dr. Dietrich Schüller will be on hand on Sunday, July 23, between 10 and 14:00 to give personal guided tours. Normally, the Phonogramm-Archiv is closed on weekends, and because of summer vacation, it will be closed also during and immediately after the Conference. Dr. Suppan has proposed to arrange for a bus to take members from the Phonogramm-Archiv in Vienna to the Conference in Schladming. The bus would leave from the Phonogramm-Archiv between 14 and 15:00, could pick up members from the Vienna-Schwechat airport by prior arrangement, and would arrive in Schladming in time for dinner.

If you are interested in visiting the Vienna Phonogramm-Archiv on Sunday, July 23, and in bus transportation from there (or from Vienna airport on Sunday afternoon) to Schladming, please write to both Dr. Schüller and Dr. Suppan right away (and certainly before July 1): Dr. Dietrich Schüller, Phonogrammarchiv der Österreichischen Akademie der Wissenschaften, Liebiggasse 5, A-1010 Wien, Austria.

On the eve of the Conference, July 23, participants may wish to meet from 6 p.m. on for an **informal, no-host get-together in the Sporthotel Royer**, directly opposite the Conference and registration office in the Dachstein-Tauern-Halle (in fact, *Sporthotel Royer* serves equally well and may be easier to pronounce than *Dachstein-Tauern-Halle* when asking for directions in Schladming).

The **Official Opening Ceremony** on Monday, July 24, 10-11:00, will be a distinctive occasion for the ICTM. The chairman of the local arrangements committee, Professor Suppan, informs us that he has invited his Head of State to attend this

event, and that the President of the Federal Republic of Austria has accepted his invitation.

For Monday, July 24, evening, the Österreichische Volkliedwerk is arranging **performances** by groups from all over Austria in **three inns** of Schladming. Participants are invited to sample these scenes of Austrian folk life and to join in.

The traditional **Excursion** will take us on Thursday, July 27, to Graz, the capital of Styria. Busses will leave at 8 a.m. for the famous monastery Stift Admont (founded 1074) with its splendid library, believed to be the most beautiful in the World, and the codex *de musica* by Abbot Engelberg of Admont (died 1331). We shall then proceed through the Gesäuse, the gorge of the river Enns named for its sounds, and on to Eisenerz where iron ore was strip-mined. After crossing the Eisenerzer Alps, we shall reach Graz via Leoben and Bruck an der Mur at ca. 12:30. You will have time for lunch, shopping and sight seeing until 4:00. Professor Suppan will guide a tour through the Musikethnologische Institut (starting at 2:00) with its important Austrian, Southeast European (Wünsch) and Færøer collections. Collections of musical instruments are also on view in the Grazer Stadtmuseum and in the Steierisches Volkskundemuseum. Other noteworthy attractions are the Zeughaus (Armory) with a large collection of arms from the Renaissance, and the Schloßberg with a beautiful view of Southern Styria. Sight seeing tours of Graz may also be arranged in advance through the ICTM Conference Office in Schladming.

At 4 p.m., the busses will leave for a reception given us by the Landeshauptmann of Styria at Schloß Eggenberg, one of the most beautiful Baroque castles of Austria (built 1625-35). Busses will depart at 7:30 p.m. for Schladming (arrival ca. 10 p.m.).

Dr. Suppan informs us that depending on the availability of funding, a nominal fee may have to be requested to help defray the costs of the excursion.

Professor **Wolfgang Suppan** can be reached at
Institute for Ethnomusicology
Leonhardstr. 15
A-8010 Graz, Austria
 tel. 0316 - 32053 ext. 122 (office)

Conference Schedule

SATURDAY 3/22	SUNDAY 3/23	MONDAY 3/24
	10 a.m. - 2 p.m. <i>Opportunity to visit the Phonogramm-Archiv of the Austrian Academy of Sciences in Vienna</i>	10 a.m. OFFICIAL OPENING OF THE CONFERENCE <i>in presence of the President of the Federal Republic of Austria</i>
EARLY ARRIVAL	<i>please write to Dr. Dietrich Schüller before July 1st for arrangements</i>	Welcome <i>by representatives of Land Steiermark Stadt Schladming Musikhochschule Graz</i>
	Conference Office in Schladming, Dachstein-Tauern-Halle opposite Sporthotel open 9 a.m. - 8 p.m.	The President of the ICTM Prof. Dr. Erich Stockmann
	REGISTRATION	11:15 Opening Lectures
12:30 - 14:00 Lunch =====		
EARLY ARRIVAL	ARRIVAL	14:00 - 15:30 Sessions
	REGISTRATION	16:00 - 18:00 Sessions
18-20:00 Dinner =====		
	18:00-22:00 p.m. Informal Get-together at the Sporthotel Royer Restaurants	19:30 - ? Live Folk Music in three Taverns of Schladming (to be announced)

TUESDAY 7/25

WEDNESDAY 7/26

THURSDAY 7/27

9-10:30

Sessions

11-11:30
key paper (plenum)

11:30-12:30
Sessions

14-15:30
Sessions

16-18:00
Sessions

8:00 p.m.
Austrian
Radio-Television

9-10:30

Sessions

11-11:30
key paper (plenum)

11:30-12:30
Sessions

14-15:30
Sessions

16-18:00
Sessions

8:00 p.m.
WORLD PREMIERE

Hugo Zemp's new film
*Le chant des
harmoniques*

8:00 Departure by bus

EXCURSION

TO

Stift Admont,

Leoben,

Graz (arrival ca.
12:30)

16:00 departure for
Castle Eggenberg,
Reception

7:30 p.m. departure for
Schladming
(arrival ca. 10 p.m.)

FRIDAY 7/28

SATURDAY 7/29

SUNDAY 7/30

9-10:30
Sessions

11-11:30
Key paper (plenum)

11-30-12:30
Sessions

14-15:30
Sessions

16-18:00
**GENERAL
ASSEMBLY
OF THE
ICTM**

20:00
Film/video session

9-10:30
Sessions

11-12:30
Sessions

14-16:00
Sessions

16:30
**CLOSING OF THE
CONFERENCE**

20:00
Folklore performances at the
Planai Stadion

DEPARTURE

A PRELIMINARY LIST OF PRESENTATIONS

Opening Lecture (Monday, 7/24)

Wolfgang Suppan (Austria) on tourism and music

Plenary lectures (Tuesday, Wednesday, and Friday 11-11:30)

Kurt Blaukopf (Austria): Mensch - Musik - Medien

Bruno Nettl (USA): Mozart and the study of ethnography (or:

An ethnomusicologist looks at Mozart)

John Blacking (U.K.): to be announced

Round Tables and Panels

Current research and directions in Soviet musicology

Organized by Mararita Mazo (USA)

Participants: Rimma Kosachova, Moscow; Izalij Zemtsovsky, Leningrad; Givani

Mikhailov, Moscow; Eduard Alekseev, Moscow;

Otonazar Matyakubov, Tashkent; Arnold Klotinsh, Riga; Asiya Muhambetova,

Alma Ata; Aleksandar Djumajev, Tashkent; Tamila Dzani Zade, Moscow;

Victor Shchurov, Kiev (all USSR); Barbara Krader (West Berlin), Angelika Jung

(GDR), Harold Powers and Theodore Lewin USA).

Die jüdischen Spielleute Klezmerim: Vergangenheit und Gegenwart

Chair: Joachim Braun

Participants: Uri Sharvit (Israel), Jan Steszewski (Poland), Rudolf Brandl (FRG)

Dance Structural Analysis

Chair: William C. Reynolds (Denmark)

Film/Video/Audio Sessions

Hugo Zemp (France): *Le chant des harmoniques* (world première)

Oskár Elsček (CSSR): *Musikanten*

Kuo Chang-yang (Taiwan): Recordings of Chinese musical instruments

Walter Deutsch (Austria): *Meine ORF-Volksmusik-Fernseh-Serie*

Aleksander Miljus (Yugoslavia): *Dodole*

Placida Staro (Italy): *La danza degli ori*

Workshop

Jodeln - Gerlinde Haid (Austria)

ICTM Study Group Meetings scheduled during the Conference

Computer Aided Research, jointly with *Analysis and Systematisation*

Co-chairs: Helmut Schaffrath and Oskár Elsček

Ethnochoreology

Chair: Lisbet Torp (Denmark)

Historical Sources of Folk Music

Co-chairs: Hartmut Braun (FRG) and Doris Stockmann (GDR)

Iconography

Chair: Tilman Seebass (USA)

Music and Gender

Chair: Susanne Ziegler (FRG)

Music Archaeology

Chair: Ellen Hickmann (FRG)

Other ICTM Groups:

Young Ethnomusicologists

Chair: Bernhard Bremberger (FRG)

CONFERENCE PAPERS (in alphabetical order)

Bjorn Aksdal / Egil Bakka (Norway): Dialects in folk music and folk dance - myth or reality?

Regine Allgayer-Kaufmann (Berlin-West): "Bandas de Pifanos" - Field research 1988/1989 in the Northeast of Brazil

Simha Arom (France): A l'intersection entre métrique et rythmique: l'aksak

Brigitte Bachmann-Geiser (Switzerland): Amische Lieder

Egil Bakka see Aksdal

Linda Barwick (Australia): Women's ritual music and dance in Central Australia: knowing through analysis vs knowing through performance

Jerko Bezic (Yugoslavia): Tourism and traditional music in Croatia

Peggy Binney (U.K.): James Scott Skinner's legacy to the Scottish fiddle tradition

Zdravko Blazekovic (Yugoslavia): 19th century Croatian rousing songs: from composers' desks to the oral tradition and back

Philip V. Bohlman (USA): That indefatigable tourist, the ethnomusicologist

Sylvie Bolle-Zemp (France): Institutionalized folklore and ideology (Gruyère, Switzerland)

Hans Brandeis (Berlin-West): Musical behaviour among the Bukidnon of Mindanao/Philippines

Hans Brandeis see also Schu-chi Lee

Edda Brandes (Berlin-West): The female researcher on her own in Algerian communities

Rudolf Brandl / E. Rosner / M. Bröcker (FRG): Lokal-Oper in Anhui, China

Helmut Brenner (Austria): Die Arbeiterchöre im Spannungsfeld zwischen 'proletarischer' Tradition und dem Fremdenverkehr

Marianne Bröcker see Brandl

Dimitar Christoff (Bulgaria): Die Theorie der Melodik und die Ethnomusikologie

Igor Cvetko (Yugoslavia): The publication of ethnomusicological work and its influence on its original environment

Ewa Dahlig (Poland): Traditional instruments and tourism: the case of złóbcoki

Piotr Dahlig (Poland): Music and alms - on the problems of wandering singers and musicians

Ruth Davis (U.K.): Tourists, traders, and musicians: the market place as venue for traditional music in the British Isles

Issam El-Mallah (Oman): Die Rolle des Rhythmus in der omanischen Musik

Alica Elscheková (Czechoslovakia): Wiegenlieder

Margaret Engeler (Switzerland): Volkstümlichkeit in der E-Musikkultur

László Felföldi (Hungary): Formal and musical characteristics of ritual dances in Hungary

Gila Flam / Bret Werb (USA): "Papirosn": When a popular song becomes a symbol or Old schmalz in new bottles

Franz Födermayr / Werner A. Deutsch (Austria): Zum Problem des zweistimmigen Sologesangs mongolischer und Turkvölker

Susana Friedman (Colombia): Strategien der mündlichen Überlieferung und musikalische Transmission der spanischen Romanzen im Tiefland Kolumbiens

Anca Giurchescu (Denmark): Use or misuse of traditional symbols for recasting the present

Hahn Man-young (Korea): Change and innovation in Korean traditional music and dance within folk arts festivals

Béla Halmos (Hungary): Hungarian polyphonic instrumental folk dance music - methodological issues and results of research

István Halmos (Hungary): Historical survey of folk dance-music research in Hungary

Ingeborg Harrer (Austria): New ragtime-research

Michael Hauser (Denmark): New light on Inuit migrations through ethnomusicological investigations

- Ursula Hemetek** (Austria): Der Tanz vor dem Brauthaus im Burgenland
Jehoash Hirshberg (Israel): Preservation of musical tradition - identity and change
András Janosi (Hungary): On the bowing technique of a Gypsy band leader in the village of Szék
Zoltán Juhász (Hungary): Some particular features of recorder playing in Transsylvania and Moldavia
Kaneko Atsuko (Japan): Zeremonielle Form als Ausdruck in zeitlicher und räumlicher Organisation - Eine Fallstudie über Hochzeitstänze in Tirol, Österreich
Cynthia Tse Kimberlin (USA): What am I to be? Female, male, neuter, invisible... Gender roles in African fieldwork
Roderic C. Knight (USA): Women as musicians and patrons of music among the Mande of West Africa
Randy Kohl (USA): Hawaiian slack key guitar: taro patched tourism
Elemér Konkoly (Hungary): The bass accompaniment of dance music in the village Szék
Joseph Kuckertz (Berlin-West): Gesänge von Brahmanen in Südwest-Karnataka, Indien
Ludvig Kunz (CSSR): Der violino piccolo in der Volksmusik Mitteleuropas
Vesa Kurkela (Finland): Idealistic 'folksyness' and Finnish folk music
Barbara J. Kwiatkowska (USA): The universal analytical music notation
Schu-chi Lee / Hans Brandeis (Berlin-West): Berliner Klangbilder traditioneller Musik
Theodore Levin (USA): Report on an American-Soviet collaboration: The Tuvan expeditions
Engelbert Logar (Austria): Die Einflüsse des Fremdenverkehrs auf das slowenische Volkslied in Kärnten
Emil H. Lubej (Austria): Kontrolle statistischer Auswertungen von automatisch extrahierten Analyseparametern mittels MIDI
Ignazio Macchiarella (Italy): Some remarks on vocal polyphony in Sicily
Tullia Magrini (Italy): Performance, individual and group, in the analysis of Italian folk song
Alois Mauerhofer (Austria): 'Einstellungen' und 'musikbezogene Einstellungen'
Motegi Kiyoko (Japan): Japanese music in the context of everyday life: musicological research on the diaries of the Heian period
Rosa Clara Neves (USA): Tourism and labor migration in Portugal's festas: an example
Nice Fracile (Yugoslavia): Structural analysis of dance accompaniments by the Romanians in Vojvodina
Ohtani Kimiko (Japan): Analysis of pure dance of Bharata Natyam
Dale A. Olsen (USA): Warao music as music and dance as dance
Elena Ostleitner (Austria): Musikfolklore und Tourismus
Paksa Katalin (Hungary): Connections of style and dialect in the ornamentation of Hungarian folk songs
F.X. Suharto Parto (Indonesia): Traditional music and tourism in Western South Indonesia
Helen Payne (Australia): Risks and rewards: an appraisal of researcher's roles in the current study of a Central Australian Aboriginal women's musical tradition
Harold Powers (USA): Transasian melodic typology: Asavari and Nava in India, Kashmir, and Central Asia
Ursula Reinhard (FRG): Ist die türkische Volksmusik konstant geblieben?
Owe Ronström (Sweden): Folklore analysis of folkdance and folkmusic performances among Yugoslavs in Stockholm
Melinda Russel (USA): Reggae as immigrant and tourist music in England and in the USA
August Schmidhofer (Austria): Das madagassische Xylophon und seine Musik: Historische und vergleichende Aspekte
Adelaida Reyes Schramm (USA): Traditional music: From native land to adopted land through the refugee experience
Dietrich Schüller see Helga Thiel
Gretel Schwörer-Kohl (FRG): The La'Hu-Nyi-women in Northern Thailand
Anthony Seeger (USA): Around the world in 80 minutes: ethnographic recordings as tourism
Anne Dhu Shapiro (USA): A critique of current research on music and gender from a structural point of view
Uri Sharvit (Israel): Musical creativity - an expression and a means of leadership in Jewish communities
Shen Qia (China): Music of national minorities in China
Artur Simon (Berlin-West): The Bomo Music Documentation Project (Northern Nigeria) - Aspects of documentation, field research in Africa, and applied ethnomusicology
Marcello Sorce-Keller (Italy): Constantino Nigra and ballad scholarship: New considerations concerning the relationship between Northern-Italian and French folk ballads
Roberto Starec (Italy): Musiques de la tradition italienne dans les Alpes orientales
Placida Staro (Italy): Some questions about analysis and classification of folk dance
Jan Steszewski (Poland): Ethnomusicology and axiology
Gizela Suliteanu (Romania): Implications of tourism in the evolution of contemporary Romanian folklore
György Szomjas-Schiffert (Hungary): Tschechisch-mährische und ungarische volksmusikalische Verbindungen
Takamatsu Akiko (Japan): Concepts of ornamentation in the singing tradition of Scottish travellers
Helga Thiel / Dietrich Schüller (Austria): Folk music and tourism mirrored by field recordings of the Phonogrammarchiv of the Austrian Academy of Sciences
Tokumaru Yoshihiko (Japan): Structuration of music and body movements - a case study of Japanese music
Elizabeth Tolbert / Kathryn Vaughn (USA): 'Humanistic' and 'scientific' analysis of Karelian lament
Lisbet Torp-Jensen (Denmark): Zorba's dance. The story of dance illusion and its touristic value
Birthe Trærup (Denmark): Nebet, a musical suite
Trần Quảng Hai / Hugo Zemp (France): Articulatory and spectral analyses of overtone-singing
Nina Konstantinova Ulf-Møller (Denmark): The connection between melodic formulas and stereotype text phrases in Byzantine Stichera
Kathryn Vaughn see Elizabeth Tolbert
András Vavrinec (Hungary): Presentation of a Transylvanian band leader
Márta Virágvolgyi (Hungary): Spieltechnische Fragen der traditionellen Tanzmusik von Gyimes und Magyarpalatka in Transsylvanien
Raimund Vogels (Nigeria): Documentation of Kanuri court music
Bert Werb see Gila Flam
Rembrandt Wolpert (U.K.): Zur Entwicklung der Aufführungspraxis rhythmischer Modi des gegenwärtigen Togaku Repertoires
Ioannis Zannos (Greece): Intonation in Greek and Turkish traditional music
Hugo Zemp see Trần Quảng Hai

Note: Additional presentations have been accepted subject to current ICTM membership status. The complete Conference Program will be available upon registration in Schladming.

REPORTS

ICTM STUDY GROUP ON COMPUTER AIDED RESEARCH

Report of the Meeting held at Edinburgh University, Scotland, 28th September through 2nd October 1988

List of Papers

Barbara Jesser (Essen, FRG): Input and representation of tunes and their solution in the Essen analysis projects

Helmut Schaffrath (Essen, FRG): Computer-aided archiving and retrieval of Chinese folksongs. Relations between performance, notation, transcription, encoding and analysis

Ioannis Zannos (Hamburg, FRG): Encoding and analysing Byzantine and Turkish music

E. Foxley (Nottingham, U.K.): Progress report on a Unix-oriented music data base and printing system for folk music

Emil Lubej (Wien, Austria): S-tools, work stations for digital processing of sounds

James Kippen (Belfast, Northern Ireland): The Bol Processor approach

Bernard Bel (Marseille, France): QAVAID. A question and answer validation and inference device

Kathryn Vaughan (Los Angeles, USA): Computer enhanced transcription and applications for analysis of world music

Rosa Michaelson (Dundee, U.K.): Problems with common alphanumeric representations for music

Michael Harris and Geraint Wiggins (Edinburgh, Scotland), Edinburgh Univ., Dept. of Artificial Intelligence: An abstract logical representation for music.

The general discussion included the following topics: Future directions and possibilities for the Study Group, the data-base of all data-bases, standardisation of databases in ethnomusicology, and communications between musical databases.

Participants:

Helmut Schaffrath, Univ. of Essen (chairman of Study Group) (jmp100@earn.de0hrz1a)

Bernard Bel C.N.R.S., 31, chemin Joseph Aiguier, 13402 Marseille cedex 9 (grtc@bitnet.frmop11)

Peggy Binney, Univ. of Edinburgh/Berkeley (ethnomusicology post-graduate)

Tim Binney, Edinburgh (computer scientist)

Peter Cooke, Univ. of Edinburgh (Secretary of STG) (Peter.Cooke@uk.ac.ed)

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Geraint Wiggins, Univ. of Edinburgh (geraint@uk.ac.ed.aiva)

Ioannis Zannos, Univ. of Hamburg. (Neue Rabenstr. 13, 2000 Hamburg 13.

Most of the papers focused on computational representations of ethnomusicological examples.

B. Jesser gave a summary on the present state of external and internal encodings by input devices in general. Then she explained which of these are used in the Essen projects describing a newly developed software enabling one to play a large corpus of melodies directly into the computer. **H. Schaffrath** demonstrated special ethnomusicological problems in the process of analyzing either published notations or transcriptions of "identical" versions of Chinese folksongs. **I. Zannos** gave examples of graphic editing of Byzantine notation, their (semi-automatic) transcription into staff notation and some analytical tools and results. **Eric Foxley** explained his methods of music representation for folksongs (and -dances) including database retrieval, automatic harmonisation, analysis and printing. **Rosa Michaelson** later gave a critical survey of the common alphanumeric representations and software tools and asked for more practical solutions.

The acoustic and graphic side of representation was discussed by **Emil Lubej**. He showed the Viennese development of "sound-tools" for the digital processing of music and speech. **Kathryn Vaughn** surprised members with a demonstration of a "voice tracker" that transforms digitized sound signals from a pitch tracking device. It is combined with a mapping software, which prints the contour of recorded melodies as an aid for transcription as well as giving digital information on fundamental pitch. She demonstrated that the voice tracker can even cope to some extent with different voices of an ensemble.

Jim Kippen and **Bernard Bel** showed a good synthesis of some of the above mentioned aspects. Kippen showed, among other things, that musical instruments (*tabla*) can actually be played in the course of demonstrating the use of technology. They presented a program for the automatic generation of rhythmic patterns (combinations of Bols) which Kippen had used in the field for further elicitation of grammatical rules for *tabla* playing. Bel outlined some perspectives on machine-learning and A.I. and illustrated a new program for validating and inferring grammatical rules produced in the course of Kippen's work.

Michael Harris and **Geraint Wiggins** of the Edinburgh University's A.I. department gave some optimistic views on a generalized logical representation for music, though practical applications have yet to be developed.

One of the major themes of the meeting was the problem of communication between collections of musical data. The STG is interested in facilitating the exchange of information between data bases stored in different musical codes through a study including documentation and translation programmes released in source code.

We would like to learn of anyone who is engaged or interested in storing or analysing musical data (notation - musical parameters - sound) with computers. Please write to Helmut Schaffrath or to Ioannis Zannos giving the name and address of any interested person or institution, and if possible also some information about the scope of the work in question.

Our thanks go to Peter Cooke, who had everything perfectly arranged. There were some other events that the participants will not easily forget, such as a "lecture" in Scottish dancing, the School of Scottish Studies itself, folk clubs, musical pubs, and also a visit to the speech laboratory of the University's Department of Linguistics. Some of the very fruitful discussions at the end of the conference will be developed in further newsletters and meetings of the Study Group.

For the moment we call for papers covering the following topics for the next meeting during the ICTM World Conference in Austria:

1. Musical analysis: Can computers cope with ethnomusicologists? (in collaboration with the Study Group on Analysis and Systematisation of Folk Music).
2. Tools for interfacing musical databases and systematisation of traditional music.
Helmut Schaffrath

P.S. Some of the papers or abstracts can be ordered from our secretariat (Universität-Gesamthochschule Essen, Fachbereich 4, Musik, Henri-Dunant- Str. 65, D-4300 Essen, FRG). NOTE: This report was prepared for publication in the October 1988 Bulletin but did not reach the press due to the oversight of a *most apologetic Editor*.

THE DANCE EVENT: A COMPLEX CULTURAL PHENOMENON

Report on the 15th meeting of the ICTM Study Group on Ethnochoreology

The ICTM Study Group on Ethnochoreology held its 15th meeting in Copenhagen August 13-19, 1988. The topic for the meeting was "The Dance Event: A complex cultural phenomenon." It was hosted by the Danish National Committee of the ICTM, and was planned and organized in a brilliant way by Lisbet Torp, assisted by Anca Giurchescu and William C. Reynolds. Twenty-four papers and several short personal reports, dance workshops, film and video sessions, sight-seeings and folk dance and folk music performances made for an impressively full, pleasant and varied program. The last two days were used for a discussion of the main topic and for planning the future work of the group.

All the papers of the conference clearly referred to the main topic, but they dealt with the theme from many very different perspectives. They presented several types of models and methods and were based upon a wide variety of empirical data. In my opinion, the strength of the meeting lay in this variety of approaches on all levels which I shall stress by presenting each paper as much as possible in its own right. I present the papers in the order in which they were read.

Allegra Fuller Snyder (USA) proposed in her paper *Levels of event patterns: A theoretical model applied to the Yaqui Easter Ceremonies* a model for talking about context. Her definition of event includes the three basic components time/space and energy where energy binds time/space into a living, constantly changing experience. In order to understand dance as movement, she feels that we must become aware of the concepts behind it, and seek for a description of cultural context which leads more directly to the experience itself.

On this basis she sets herself three criteria for description:

1. if event is a time/space experience, a description must be based on time/space factors.

2. since it appears to be a complex of experiences, these need to be separated and dealt with in levels.

3. to emphasize the components of time space, the event should be described visually rather than only verbally.

Her levels are: 1) world view, 2) ritual festival performance, 3) dance, outside view, 4) dance, inside view, 5) dancer and dance symbols, 6) movement 7) kinemics. She sees her levels as concentric rings of information, going from the world view on the outside to the kinemic level on the inner side. Her closing remarks dealt with how her concept perhaps encourages large term efforts in dance research, bringing in also technological documentation.

Owe Ronström (Sweden) first discussed in *The dance event. A terminological and methodological discussion of the concept* some terms for units of social interaction used by Ervin Goffman: *gathering, social occasion, social situation* and *encounter*. An *encounter* is a gathering where people meet to establish a common focus, and Ronström found that dance events can best be understood as focused gatherings, that is, *encounters*.

In his methodological discussion he suggested to use Goffman's concepts *spectacle* and *game*. The *game* is the focused part of an event, what people have come to do. The *spectacle* is other activities encasing the *game*, like arriving, chatting etc. He then showed how dancing can be the focus of an event, the *game*, or, like in a dinner party, part of the *spectacle* only, and he stressed the methodological importance of deciding the focus of an event. He further showed how a certain kind of competence is needed to play the *game* in a way that makes the event plausible. In conclusion he warned at the same time against both a too narrow and a too broad perspective in dance research, suggesting that one should work with events as central units rather than with dances or culture.

Roderyk Lange (G.B.) based his paper *Galungan in Bali* on field work in Indonesia, particularly on witnessing the festivities over the whole period of the Galungan, during which a variety of dance forms are manifest. This festival has the task of renewing the relations and contacts with the spirits, which are of great importance in the religion. Against this background, Lange discussed the contemporary state of spiritual traits in Balinese culture and the meaning of the traditional dance culture to the Balinese people.

Elsie Ivancich Dunin (USA) presented *Dance events as a means to social interchange*, based on field work in the Dubrownik area of Yugoslavia and in South Slavic communities in California and in Chile. Dunin found a common denominator of the social participatory dance events in these communities: It is a means to a physical and social interchange of gender, age, immigrant generations and social class that does not occur at any other moment within the social activities of this particular population. She also wanted to demonstrate how, in order to understand the dancing, it is necessary to observe, participate in and record the multi-level dynamics of a dance event while it is in action.

In *A Question of method: Contextual analysis of dancing at Vlachs' hora in Denmark*, **Anca Giurchescu** (Denmark) presented a model for contextual analysis by answering the questions: Why and how do the Vlachs (Romanian speaking population from northeastern Serbia) still recreate the traditional *hora* in a totally new social context? *Hora* is studied in terms of performers, audience and circumstances within three broader socio-cultural contexts - the Danish, the Yugoslav and the Vlach - which

structure the event and give it its different purposes. The analysis of two particular events in terms of dancing and music making (video examples) showed that, under certain circumstances, they express and serve social change, while in other instances they may restore traditional patterns of interaction. Adaption of music and dance style in the context of these contrasting events is rooted in the Vlachs' ambivalent cultural identity.

Egil Bakka (Norway) tried in his *Constituting elements in Norwegian dance events* to typologize some of the factors which are constituting dance events. He had chosen three main factors: *persons, location and occasion*, which he underdivided and used for presenting a rough survey, particularly of material aspects of Norwegian dance events. He based his survey on a substantial material of taped interviews about dance life at the beginning of this century, and sketched how changes in material conditions changed dance life as a whole.

Grazyna Dabrowska (Poland) read *The Dance as a component of traditional culture*, stating that culture, which we wish to comprehend in its firmly organized metaphysical wholeness, is in a constant state of flux. She also pointed to the multifunctional character of dance, mentioning exercised functions like the aesthetic, psycho-social, ethical, didactic and magical as a scheme of classification serving basic orientation. Beside the individual main functions there are many others which branch off simultaneously.

Judy Van Zile (USA) presented *The Japanese Bon dance in Hawaii: A multifunctional event*. *Bon*-dancing originated in *O-bon*, the Japanese Buddhist observance to honour the dead, and was brought to Hawaii during the last part of the 19th century with Japanese immigrants. Many activities may be part of the observance. All of them should be considered separate components because they may occur at different times and places, may be done for multiple functions and may be included or excluded from the *O-bon* celebration. Although *bon*-dancing may originally have been defined as dancing at *O-bon* celebrations, the definition in Hawaii now embraces both a complex event and a particular kind of dancing. The event is today defined primarily by its form and only secondarily by its function.

Sheila Elaine Barnett (Jamaica) read *The Jamaica Masquerade*. The Jamaica Masquerade is a significant component of Jamaican traditional forms, a product of the interaction of Africa and Europe that also shows the texturing of other influences such as Haiti and Asia. With each developmental stage of society, the Masquerade has discarded and embraced characteristics that typified prevailing cultural and social trends; yet, it has also maintained constant recognisable features.

Rosemarie Ehm-Schulz (GDR) discussed in *New dance and custom events in GDR as a result of revival* the new attitudes towards folk art in her country, which have led to a revival of customs and dance forms in the countryside. She showed how the revival came into being, not at least because of her staging of dances and customs with her Folklore Ensemble. Her staging was based on research which tried to uncover the social-cultural sources and was done in such a way that people were able to recognize in it some of their present social reality. Thus the presentations inspired people to bring customs and dances from the stage back into their social life.

Lisbet Torp (Denmark), in *The Dance event and the process of transformation - a case study of the Anastenaria in Langadha, Greece*, presented the context and the composites of the Anastenaria ritual and discussed the process of its transformation from 1982 to 1986. She based the discussion on an obvious strengthening of

certain dance sequences within the ritual, showing how it answered to a number of specific functional needs of the group as well as to given physical conditions. Finally she discussed those particular features of the ritual event which speak for its classification as a dance event.

Placida Staro (Italy) summarized her paper *Widespread models for the analysis of folk dance* as follows: "A dance event is a multistructural event in which take part a lot of significative codes. At the same time in view of a classification we need an analytical proceeding highlighting the constituting factors of dance text. We know that our real object of study is "dance monuments" because documents about dance are only traces of the real event. But if we consider a "dance monument" as our object, we have in front of us a cultural product. The main instrument to describe a cultural product is semantical analysis. Only through a segmentation of the dance text can we obtain data with the characteristics of homogeneous language which are needed by the classificatory tool."

Jolanta Kowalska (Poland), *Universal cultural symbols in dance*. As a starting point for the qualification of the movement and the organizing factor for the logic of her reasoning, Kowalska assumes the idea of a human individual as dancing centre of emission and the valorization of the movement. This she derived from an analysis of the myth on creative dance of Siva-Nataraja, and from Marcel Mauss' conception that the human body is the basic instrument of cognition and that techniques of using the body reflect peoples' attitudes towards reality.

Theresa Buckland (UK) discussed in *The Horn dance of Abbot's Bromley: family, gender and class in an English traditional dance* one of the most famous English ceremonial dances. The earliest recorded reference to the dance is dated 1686, and the horns used have been radiocarbon-dated to 1065. Since the late eighteenth century, the leadership of the dance has been controlled by one family. Due to new socio-cultural and economic factors, the family has found it increasingly difficult to keep this control. Buckland showed how family dominated over other issues like gender and residence to ensure that the dance event was maintained by those regarded as the legitimate heirs to the tradition.

Petr Novak (GFR), described in *The Social climate and its projection in the repertoire of social dancing* how people of the two neighbouring districts of Bohemia and Upper Austria adopted in very different ways dance forms to Johann Strauss' composition, the Radetzky March. By showing the different political attitudes and the different social climate at dance events, he gave a background for the functional and choreographical differences. In this way the dance form in its context can be seen as a presentation of the public opinion and of ethnic identity.

Nina De Shane (Canada) gave in *Dancing towards the Palace of Human Enlightenment* an ethnographic overview of the 8th World Youth Peace Culture Festival celebrated by Nichiren Shoshu Buddhists in Japan, October 1987, and proposed to apply the metalanguage theories of the symbolic anthropologist Victor Turner.

László Felföldi (Hungary) summarized in *The Dance events as scenes of the peasant dance life in Hungary - A survey of the research* the development of research on dance events and on the social context of dance in Hungary. He stressed that the generation of Hungarian dance folklorists who started their work after World War II saw the work with the dance event and the social context of dance as one aspect of dance research. Their point of departure differed from that of anthropologists. Felföldi

then presented a typological scheme for dance events which has been used in several studies on Hungarian dance traditions.

Todar Zhivkov and Anna Starbanova (Bulgaria), *The Dance event in Bulgarian folklore*, was read by Starbanova. The authors emphasized that while an event from a contemporary point of view is a single unique act, it is paradoxically regulated in folk culture. It stands out as a rhythmical repetition and revision of an archetypical celebration while still being a unique, first experience for each new generation every year. One of the most essential criteria for identifying a phenomenon as an event is that it displays a new quality. In social terms this means establishing a new social status for an individual or a new phase in the farming calendrical cycle. In aesthetic terms this means entering into a situation for creating art.

William C. Reynolds (Denmark) presented his paper *Where do we start in describing a Dance Event?* as an introduction to a discussion. Reynolds juxtaposed two approaches to dance research: the broad anthropological / ethnological view and a view from the dance itself. He tried to show that in many cases broad anthropological theories are unnecessary: one should first look at the physical environment and the state of the dancer. In his example, different environment and different use of drugs served him as sufficient explanation. Reynolds argued that theory for dance scholarship should come from the materials of dance itself.

Derek Schofield (UK) examined in his *Tradition and revival in English Morris dancing: The Manley Morris Dance* the early years of folk dance revival in England. He discussed the differences between Cecil Sharp and Mary Neal over the method of teaching and transmission in folk dance revival, and its relation to 'the tradition'. This was then contrasted with the methods employed by the Manley Morris Dancers which were very untypical for the folk dance revival, and closer to the practices of traditional Morris dance groups.

Eva Kröschlova (Czechoslovakia) read a paper by **Hannah Laudova**, *Hemp and flax harvest festivities in Bohemia*. In Czechoslovakia, the completion of the hand working of raw flax and hemp was followed by festivities of various types. On the basis of rich documentation, Hanna Laudova discussed two main types of this folk celebration, the hempcrusher wedding in the south and the flax bride in the east. She showed how the contemporary form of the former is a conglomerat of various customs: the harvest festival, the May festival, the church dedication and the wedding ceremony, which seems to have originated in relatively recent times.

Zhou Bing (China) began her *Dance Events and environmental influence on dance* with an introduction to dance research in China. She related her discovery of a 4.200 year old dance notation *Eight Trigrams*, which she had been able to decipher thanks to studies of dance events in religious ceremonies of the Chinese countryside. She then discussed how Chinese dances vary according to their different geographic environments of origin. She showed, for instance, how many movements are imitations of farm work practices or how Mongolian people had a great deal of acting in their dances to depict racing horses.

Anders Christensen (Denmark) gave an introduction to *A Danish dance tradition* - that of the region of Thy - through video examples and a dance workshop. Thy has kept a rich tradition of the contra dance type alive longer than most other Danish regions, along with the custom of performing them in a particular suite system. Christensen also showed how recent video recordings revealed a wide range of variations within one element of a dance, an element which had earlier been notated only as a stand-still.

Personal reports were given by Gita Sellmann (Sweden), Maria and Geza Sebök (Switzerland), Petr Novak (GFR), Zhou Bing (China), Mats Nilsson (Sweden) and Henning Urup (Denmark).

In the **final discussion**, which was chaired by Anca Giurchescu and Elsie Dunin, Giurchescu summarized the consensus that dance is a process which cannot be segregated from its context, but that there is not only the social one, but also psychological and ecological contexts and the "dance discourse" as the context proper for dancing.

The discussion of *event* developed around three issues: 1) event as a general concept, 2) the dance event, 3) the dance *per se*. We did not arrive at any formal definition, but the discussion gave rise to several statements which combined revealed the most important traits of our object of inquiry, the *event*:

- *event* is a process of change and thus a relative concept. Its relativity relies on people and on context. There are events with a big "E" and those with a little "e" depending on placement of focus (Van Zile).

- for Ronström the main trait of an *event* is the focus, for it has the power of polarizing the participant's interest and of structuring the entire process. It is the "shared focus" which makes people act and interact as a group.

- another idea explored was that focus changes within an *event* from one component to another and from one expressive medium to another. Elaborating on this theme, Dunin argued that the focus of an event may often be implicit.

- for Barnett the *event* has an "extraordinary" and "memorable" character in the sense that it serves to frame a symbolic space in the daily life. Its qualities are: commitment in performance, community involvement and rhythm, in its sense of energy and force, which gives the event its particular dynamism.

- dance is a culturally determined process; consequently, "emic" and "etic" perspectives must always be corroborated within the framework of a well defined socio-cultural context.

Egil Bakka

ICTM MEETING CALENDAR

- 1989
1-7 June
Lillehammer
Norway
Study Group on Folk Musical Instruments
Tenth Meeting - Theme "*Instrumental Ensembles and their Music*"
Chair: Erich Stockmann
Local Organizer: Reidar Sevåg
- 1989
23-30 July
Schladming
Austria
30th Conference of the ICTM
Themes:
"*Analysis of Music and Dance*"
"*Traditional Music (Vocal/Instrumental, Dance) and Tourism*"
"*Current Research in Traditional Music*"
Program Chair: Wolfgang Suppan
- 1989
September
Budapest
Young Ethnomusicologists
"*Migrants and Minorities - Problems and Experiences in Research and in Everyday Life*"
- 1989
12-17 December
Florianópolis
Brazil
ICTM Colloquium
Theme "*Music, Knowledge and Power: Cross-Cultural Processes in Music*"
Program Chair: Maria Elizabeth Lucas and Anthony Seeger
- 1990
open
Hungary
Study Group on Ethnochoreology
Sixteenth Meeting
- 1990
6-10 July
Falun
Sweden
ICTM Colloquium
Theme "*Revival and Renewal in Traditional Music and Dance*"
Program Chair: Erich Stockmann
Local Organizer: Owe Ronström
- 1990
September
Alcalá de Henares
Spain
Study Group on Music Archaeology
Fourth Meeting - Theme "*Beat and Drum: Percussion Instruments, their Use and Meaning in the World's Prehistoric/Antique Ages*"
- 1991
open
Göttingen
Study Group on Historical Sources of Folk Music
Ninth Meeting

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