

**BULLETIN**  
of the  
**INTERNATIONAL COUNCIL**  
for  
**TRADITIONAL MUSIC**

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No. LXXXVIII

April 1996

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With  
First Notice

CONFERENCE NITRA 1997



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

# INTERNATIONAL COUNCIL FOR TRADITIONAL MUSIC

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*Music of the Arab World:* Dr. Scheherazade Hassan - France, Dr. Mahmoud Guétat - Tunisia  
*Anthropology of Music in Mediterranean Cultures:* Prof. Tullia Magrini - Italy

## ICTM The World Organization (UNESCO 'C')

for the Study, Practice, and Documentation of Music, including Dance  
and other Performing Arts

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## FROM THE ICTM SECRETARIAT, NEW YORK

### SUBMISSIONS FOR THE YEARBOOK FOR TRADITIONAL MUSIC (YTM)

The Editor of the YTM encourages submissions of articles and country reports from members and non-members alike. Specifications for submissions are printed in each YTM under the heading "Information for Authors" [p.V]. Please send submissions to:

**YTM Editor:** Prof. Dieter Christensen

Center for Ethnomusicology, Columbia University, New York, NY 10027, USA

Fax: +212/854-1309; e-mail: ictm@woof.music.columbia.edu

### SUBMISSIONS FOR YTM REVIEWS

On behalf of our Review Editors we remind members that they should submit their new publications/recordings/CDs for review or have their publishers send review copies to the respective editors:

**ICTM Book Review Editor** (vol. 29, 1998 ff.): Prof. Gage Averill  
Music Department, Wesleyan University  
Middletown, CT 06459, U.S.A.  
Fax: +860/685-2651; tel: +685-2579; email: gaverill@wesleyan.edu

**ICTM Record Review Editor:** Dr. Linda K. Fujie  
Meerscheidstr. 7, D-14057 Berlin, Germany  
Fax: +49 30/825-9991; email: 100260.3516@compuserve.com

**ICTM Film/Video Review Editor:** Prof. John Baily  
Goldsmiths College, University of London  
Lewisham Way, London SE14 6NW, U.K.  
Fax: +44 181/694 8911; e-mail: j.baily@gold.ac.uk

PLEASE DO NOT SEND NEW PUBLICATIONS/RECORDS/CDs TO THE ADDRESS OF THE ICTM SECRETARIAT (Dept of Music, Columbia University). We can not, as a rule, forward materials received at the Secretariat.

The timely publication of the Yearbook for Traditional Music depends, among other things, upon the cooperation of those who have agreed to submit reviews for the YTM. Please do keep your deadlines!

### SUBMISSIONS FOR THE BULLETIN OF THE ICTM

The Bulletin will consider news for or from international meetings that may be of interest to the ICTM membership. Priority is given to UNESCO affiliated organizations.

**Deadlines** for submissions to the Bulletin

April Bulletin: 1st of March

October Bulletin: 1st of October.

All submissions should be sent, whenever possible, by e-mail or on an IBM compatible diskette. E-mail and snail mail addresses are the same as above for the YTM.

### UNESCO RECORDS

Proposals for compact discs in the UNESCO Records Series are welcome and should be sent to Prof. Dieter Christensen, Att: UNR, at the same address as listed for the YTM above (incl. fax, e-mail).

It is best to, first, send an inquiry with a brief description of the project (1-2 pages) as a basis for further discussions. The ICTM Committee for UNESCO Records will then provide technical and other advice.

### MAILING SCHEDULES FOR ICTM PUBLICATIONS

To keep our mailing lists accurate and avoid unnecessary and costly separate shipping, we ask you to, please, send your **address changes** in time for our mailings, at the latest one month before the shipping date listed below.

April Bulletin: April of respective year.

YTM and October Bulletin: Beginning to mid-December of respective year (usually mailed together).

Directories: December of uneven years.

All mail goes out via surface and/or ISAL (printed matter express upon additional payment of US\$4.00). Please allow at least 6-12 weeks for surface mail to reach you, depending on your location.

## FIRST NOTICE

### THIRTY-FOURTH WORLD CONFERENCE OF THE ICTM 50TH ANNIVERSARY OF IFMC-ICTM NITRA, SLOVAK REPUBLIC, 22-28 JUNE 1997

The International Council for Traditional Music has pleasure in announcing that its 34th World Conference, celebrating the 50th Anniversary of IFMC-ICTM, will be held from 22-28 June 1997 in Nitra, Slovak Republic, upon invitation of the Institute of Musicology of the Slovak Academy of Sciences, Bratislava.

### PROGRAM COMMITTEE

Chair: Dr. Wim van Zanten, The Netherlands  
Members: Prof. Dieter Christensen, U.S.A.  
Prof. Oskár Elschek, Slovak Rep. (local organization)  
Dr. Anca Giurchescu, Denmark  
Prof. Bruno Nettl, U.S.A.  
Dr. Tsao Pen-yeh, Hong Kong

### THEMES OF THE CONFERENCE

The following themes have been established for the conference:

#### 1. Music and Dance of Peasant Societies in National and Political Contexts

The dancing and music making of peasants and its relations to the agricultural cycle are often attributed symbolic significances in complex states where peasant societies may constitute minorities. Under this theme, we invite contributions on peasant societies, and especially on the ways in which complex societies deal with them in their cultural policies.

#### 2. Music of the World's Cultures in Education

How are the processes of globalization reflected in the teaching of music and dance? What are the aims and purposes of teaching 'music of the world's cultures' in specific settings, and how are the educational principles implemented? We would especially welcome contributions that are addressing concrete cases and that are based on teaching experience of some sort.

#### 3. Music and Dance as Identity Markers in Multicultural Societies

Multicultural societies challenge individuals and groups to continually negotiate their identities. The performing arts provide often prominent arenas for the projection of group identities. What are the chosen identity markers in specific cases, how are they selected, manipulated, maintained and used in multicultural settings, how do they function to set apart within the context of larger society?

#### 4. Traditional Music, Digital Technology and Electronic Networks

Technological advances, music research and musical practices have been closely linked since the Edison phonograph became a useable instrument more than

100 years ago. How have the technological developments of the last decades affected the study and the practices of traditional music and dance?

#### **5. Sound and Image in the Study and Presentation of Traditional Music and Dance**

The relationships among dance, music and poetry differ widely among various traditions. Issues encouraged for consideration under this theme include hierarchies between expressive systems, the various types of interrelationship between music-dance-text (considered on a structural level), different expressive systems interacting in ritual contexts, but also the analytical potential of sound/image documentation.

#### **6. Traditional Music and World Beat**

Pop music has influenced traditional music in many ways, just as traditional musics have been drawn into the domain of World Beat. In some cases, musical elements of pop music were adopted and the music played on traditional instruments. In other cases, electronic instruments were introduced and used for new interpretations of traditional idioms. Is traditional music in danger of being replaced by world beat? Is pop becoming traditional music? What role does the music industry play? These are among the many questions which this theme raises.

#### **7. Musical Instruments in the 20th Century**

In the 20th century, we have witnessed the birth of many new mechanical and electrical instruments. Technological developments as well as other factors have affected the construction, sound quality, technical possibilities and spread of others; some instruments have taken on new meanings, others have disappeared. The turn of the century invites evaluations of the changing forms and roles of musical instruments.

#### **8. Crossing Boundaries - Redrawing Boundaries in Music**

Music is conceived, created, maintained and shaped into distinctive categories by people who consider a given repertoire appropriate for a particular time and place. Through time, but also with their social settings, the boundaries of such categories - for instance, what is Classical, what is Popular - tend to change, as do the identifications of individuals, groups and even whole nations with such categories. We welcome contributions to this theme from all musical traditions.

#### **PAPERS**

Members who wish to present a paper are asked to send their proposal as possible and before 1 October, 1996 to

Dr. Wim van Zanten  
Department of Cultural and Social Studies  
Leiden University  
P.O. Box 9555  
2300 RB Leiden, The Netherlands  
Tel: +32 - 71 - 527 34 65 / 527 34 74; Fax: +32 - 71 - 527 36 19  
E-mail: zanten@rulfsw.leidenuniv.nl

Sending your proposal by E-mail, or sending a hard copy plus computer-diskette is preferred. Proposals should include the title of the paper, an outline of its contents, the language in which the paper will be presented, and the type(s) of illustration to be used. Its length should be between half and one typewritten page (200-400 words). **It is expected that all papers will present new insights. Abstracts of papers which have been previously presented in print or otherwise will be rejected.** The Programme Committee reserves the right to accept those proposals which, in their opinion, fit best into the scheme of the conference. Members will be notified around 1 January 1997 whether or not their proposals are accepted. In order to assure opportunity for discussion, each presentation will be allowed a maximum of twenty minutes.

Students are encouraged to submit their proposals. Please note that only those proposals will be considered whose authors are members of the ICTM in good standing.

#### **LANGUAGE**

English, French and German are the official languages of the conference, and only papers delivered in one of these languages can be accepted. Contributors of papers written in French or German are asked to supply summaries in English, if possible.

#### **AUDIO/VISUAL**

Members are invited to present, with short commentary, video recordings on music and dance. We would like to have at least one session mainly concerned with the methodological issues: how was the film planned (description of a music/dance culture, research tool), for whom (researchers, schools, general public), and how was the fieldwork carried out (apparatus, people participating, organization)? Proposals (do not send the video tapes, or other material) should be sent to the Programme chairman before 1 October, 1996.

#### **SPECIAL SESSIONS/WORKSHOPS**

We also invite contributions that do not fall into the set of themes given above, and we shall consider 'Special Sessions' and panels on other themes if suitable submissions are made. We would like to encourage special sessions and panels to be organized in such way that there is much opportunity for discussion.

#### **EXHIBITS**

The conference organizers are planning to prepare an exhibition of ethnomusicological books, audio and audio-visual, CD-ROM and other materials which will be at display but also for sale. The October Bulletin will carry information about exhibiting your books.

#### **CONFERENCE SCHEDULE**

The first day of sessions will be June 22nd, the closing ceremony will be on June 28th.

#### **GENERAL ASSEMBLY**

The 33rd Ordinary General Assembly of the ICTM will be held at the Great Aula of the Pedagogical University at Nitra during the conference, and at a date to be announced in the October 1996 Bulletin.

## CONFERENCE REGISTRATION

Registration forms with all necessary information will be sent out with the October 1996 Bulletin.

### Registration Fees: (in US dollars)

Ordinary Members:	100.00
Student Members	50.00
Joint Members	140.00
Non-Members	140.00
Daily Rates	25.00
Student Daily Rates	10.00

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

## ACCOMMODATION

(Rates given here are figured on a daily basis; US\$ amounts depend on the resp. exchange rates at time of order)

Recommended by the conference organizers are the hotels Nitra, Olympia and Zobor as well as accommodations in the Agroinstitute, the primary conference venue, and University colleges. All hotels are within walking distance (10 minutes) from the Agroinstitute.

### Interhotel Nitra (price does not incl. breakfast)

Single: 1900 sk	(ca. US\$ 64.00)
Double 2000 sk	(ca. US\$ 67.00)

Address: Slancikovej 112, 949 01 Nitra, Slovak Republic

Fax: +42 87/53 33 96; tel: +/53 42 42

### Hotel Olympia (price incl. breakfast with one single and one double sharing bathroom facilities)

Single 440sk	(ca. US\$15.00)
Double 800sk	(ca. US\$27.00)

Address: Trieda A. Hlinku 57, 949 01 Nitra, Slovak Republic

Fax: +42 87/362 25; tel: +4253 67 27

### Hotel Zobor

Double 490sk	(ca. US\$17.00 with breakfast but no bathroom)
Double 1580sk	(ca. US\$53.00 with breakfast, bathroom)

Address: Stefanikova 5, 949 01 Nitra, Slovak Republic

Fax: +42 87/525 060; tel: +/52 53 81

### Agroinstitute (accommodations for ca. 100 participants)

Single 400sk	(ca. US\$ 14.00)
Double 500sk	(ca. US\$ 17.00)
Suite 1000sk	(ca. US\$ 34.00)

Full board/day 300sk (ca. US\$10.00)

Address: Agroinstitut Nitra, Akademicka 4, 949 01 Nitra, Slovak Rep.

Fax: 42 87/329 73; tel: +/534 851-4

## University Colleges

Single	US\$ 15.00
Double	US\$ 30.00

No addresses provided. Please contact the conference organization at the address below until further notice.

**Important:** Enquiries/reservations for accommodation should be made as early as possible, esp. for the lower rates, and should be addressed to the Hotels.

## TRAVEL INFORMATION AND CLIMATE

Nitra is easily reached from Bratislava and Vienna airports. A bus runs ca.10 times per day (every 60-90 minutes) from Schwechat airport, Vienna, to Bratislava. There is also a train connection. Bratislava and Nitra are connected by buses service, every 30-60 minutes, as well as by railway and highway.

Nitra has an agreeable summer climate with about 20-25 degree Celsius (68-78 degree Fahrenheit).

## ENTERTAINMENT - TOURS

Conference participants will be able to attend folklore presentations, because an international folklore festival will take place in Nitra at the time of the ICTM Conference. The social programme will be supplemented by tours to museums, exhibitions, the castle, cathedral, the archaeological institute, the Zobor hill, the Agrokomplex etc.

Two **excursions** are planned for the time after the conference:

1. One day excursion into Western Slovakia, visiting towns (Nitra, Smolenice, Piestany, Trencin), castles, museums, and folklore presentations in two villages (Smolenice, Skalica or Selec). Price ca. US\$ 50.00, including meals.

2. Three day excursion into Central and Northern Slovakia, visiting the Low and High Tatras, Slovak National Museum / Ethnographical Museum, caves, towns, castles, three typical villages with characteristic folk music especially from the Liptov and Pohronie region (Banska Bystrica, Martin and the regions Orava, Liptov, villages Detva, Sliace, Cierny Balog etc.) Price incl. accommodation, meals, programme, and transportation: ca. US\$ 180.00, depending on the number of participants.

## ADDRESSES

**Papers:** Proposals should be sent to the Program Chair as listed above.

**Conference Registration/Organization:** Enquiries concerning conference registration/organization should be directed to

Prof. Dr. Oskár Elsček  
Institute of Musicology  
Slovak Academy of Sciences  
Dubravska cesta 9  
841 05 Bratislava  
Slovak Republic  
Fax: +42 7/373509 or 373589; E-mail: hudvelos@savba.savba.sk

## Accommodation:

Please use hotel addresses as listed above.

## SOME REMARKS ON THE 1997 CONFERENCE SITE: NITRA

Nitra, a bishop's seat from the 9th century and one of the oldest Slovak towns lies in the valley of the Nitra river below the Tribec mountains (highest point ca. 900m), 50 miles east of Bratislava. It is an agricultural center with 100.000 residents, surrounded by vineyards and fruit trees. Nitra is the seat of two universities, the Paedagogical and the Agricultural University with 5000 students, the Central Archaeological Institute of the Slovak Academy of Sciences, and some other educational and scientific institutions like the Agroinstitute, the primary conference venue, which will be responsible for the organisation of the ICTM Conference. The Agrokomplex, a mammoth fair, exhibition and convention center, draws over 1.5 million visitors to Nitra every year.

The history of Nitra, once the center of the Great Moravian Empire and of the principality of Count Pribina, reaches back into the palaeolithicum. The town, with its beautiful ancient architecture, has a valuable Diocesan library, the castle cathedral and several monasteries. Art centers, theatre and museums are located in the castle and church from the 9th century. However, Nitra is also a town with modern architecture, much of which is connected with university life.

We all offer our warmest welcome to you with hopes for a splendid and joyful conference 1997.

Oskár Elsček

## ANNOUNCEMENTS

### YEARBOOK CHANGE OF THE GUARD

Our YEARBOOK FOR TRADITIONAL MUSIC Book Review Editor for the past five years, Professor Stephen Blum, who has already given us one year of his superb stewardship beyond the term to which he had originally agreed, has had to decline yet another extension. This year's volume, YEARBOOK FOR TRADITIONAL MUSIC 28/1996, will be the last for which Professor Blum prepares the book review section.

We are happy to welcome Professor Gage Averill of Wesleyan University as the Book Review Editor from YEARBOOK FOR TRADITIONAL MUSIC 29/1997 onwards into the next millennium. Dr. Averill, one of the leading scholars of Caribbean music, has in recent years concentrated on musical practices of Haiti. His book *A Day for the Hunter, a Day for the Prey: Popular Music and Power in Haiti* is forthcoming (1996) from the University of Chicago Press. He is currently working on a book on American barbershop harmony. He taught at Columbia University before assuming his current position at Wesleyan University in Middletown, Connecticut, where he also directs ensembles in Trinidadian steelband and Afro-Cuban percussion.

Please take note of the address to which books for review in the Yearbook should be sent from now on, and instruct your publishers accordingly:

Prof. Gage Averill  
Music Department, Wesleyan University  
Middletown, CT 06457, U.S.A.  
email: gaverill@wesleyan.edu  
telephone: +860/685-2579  
fax: +860/685-2651

### NEW COMPACT DISKS IN THE UNESCO COLLECTION

The first batch of five compact disks that were edited by the ICTM under the new agreement between UNESCO and the ICTM, have been released by UNESCO/AUVIDIS in the first quarter of 1996. These are:

*India: Vicitra Vina - The Music of Pandit Lalmani Misra.* Anthology of Traditional Music. D8267. Recordings and text by Laxmi G. Tewari.

*Malawi: Music Tradition of Malawi.* Musics and Musicians of the World. D8265. Recordings and text by a group of students and teachers in the context of a training course organized with UNESCO support at the University of Malawi.

*Afghanistan: The Traditional Music of Herat.* Musics and Musicians of the World. D8266. Recordings by John Baily and Veronica Doubleday. Text by John Baily.

*Norway: Fiddle Music from Agder.* D8063. Recordings: Vidar Lande. Text: Reidar Sevåg.

*Cuba: Traditional Music.* Text by Victoria Eli Rodriguez.

A substantial list of new issues are in production or well advanced and expected to appear later this year or in 1997. These include Compact Discs with music from Indonesia (Lombok), Czech Republic, Uzbekistan, Yemen, Ireland, Indonesia (Java), Latvia, Myanmar, Peru, Romania, Vanuatu, Palestine, Lebanon, Tunisia, and Slovakia.

All new releases present previously unpublished recordings and explanatory texts that were judged suitable by ICTM appointed referees and were edited by ICTM editorial staff and specialists. Under a revised agreement that was proposed by UNESCO, the editorial responsibility for new releases will rest exclusively with the ICTM. New projects and all correspondence should therefore go directly to the ICTM Secretariat in New York, with the annotation "UNR Committee". Guidelines for the submission of proposals for the UNESCO COLLECTION are available from the ICTM Secretariat in New York and may be requested by mail or by sending electronic mail to:

**ICTM@woof.music.columbia.edu** or to **DC22@columbia.edu**.

The new releases carry the ICTM logo along with the UNESCO and AUVIDIS logos.

Dieter Christensen & Gerard Béhague  
Cynthia Wong, UNR Ed. Ass.

#### **CYPRUS MEETING OF THE STG ON MUSIC ARCHAEOLOGY**

The 8th conference of the STG will be held in Limassol/Cyprus from August 27-30, 1996 at the Dr. Nefen Michaelides Professional School, Piano Department. The local organizer and sponsor is Dr. Nefen Michaelides. The following theme was agreed upon:

Archaeological string instruments east and west: European protohistory to early Middle Age, ancient Orient to classical cultures of the Mediterranean.

A small number of free papers will be admitted. For information, please contact Dr. Michaelides at Professional Music School, Piano Dept, 16, Philopimenos Str., Limassol 3075, Cyprus. Fax: +357 5/335795.

Nefen Michaelides

#### **FINLAND MEETING OF THE STG ON COMPUTER AIDED RESEARCH**

The meeting will be held August 27 to September 1, 1996 at the University of Jyväskylä, on the following suggested topics:

##### 1. Technical and 'human' aspects of storing-retrieval systems

We expect papers and discussion on database systems used for storing ethnomusicological information of any type (what we have, what we are able to do with our data, what we still miss, is there any chance to find formats which would let us exchange data etc.).

##### 2. Super-computing in musicology

Thanks to the use of powerful machines the scope of possible research is today very wide. Any presentation showing new possibilities in this field (maybe also new problems) is welcome.

##### 3. Computer networks and the exchange of information

Today's facilities make the exchange of information technically easier than ever, therefore it is worth discussing what prospects for cooperation this situation opens to the ethnomusicological world.

##### 4. Current research

Presentations on topics not mentioned above, which you think might be of some interest and importance for others.

We are open to suggestions for presentations concerning any of the topics listed, or to other related issues in computer-related research. We look forward to including more contributions from Asia and the Americas. Toward this end, please let

us know if you (e.g., any member, or potential member) would like to have a paper read in absentia if travel expenses to Finland are a hindrance for your participation.

The deadline for applications is May 31, 1996. Abstracts are welcome but not necessary, it is enough to send a short information about your topic and required time for the presentation (we don't find it reasonable to limit everyone to 20 min.).

Accommodation: The cheapest possibility is to stay in Laajavuori hostel: bed and breakfast for about 30\$. Hotels: about 60\$-80\$ per night. University offers some possibilities of accommodation (about 30\$ without breakfast).

Organization: We start on Tuesday, August 27 (arrival day) and depart on Sunday, September 1. So we have three full days for conference and one day for excursion. Local organizer is Prof. Dr. Jukka Louhivuori, Dept. of Music, University of Jyväskylä (louhivuo@cc.jyu.fi).

Additional information is available under http-addresses:

About the University of Jyväskylä <http://www.jyu.fi/>

About Department of Music [http://www.jyu.fi/hansaari/musica/musica\\_](http://www.jyu.fi/hansaari/musica/musica_)

A web site about the conference <http://www.jyu.fi/louhivuo/SGM96.html>

If you need an official letter of invitation, please contact Ewa Dahlig (eda@plearn.bitnet).  
Ewa Dahlig

#### **CALL FOR PAPERS FOR MEETING OF STG ON MUSIC AND GENDER**

The meeting on 'Gender and the Musics of Death' will be held upon invitation from the Ethnomusicology Program of the University of Maryland, 6-10 November 1996. Paper titles are invited for the main topic before April 15th. Full abstracts are due by May 15th. Titles and abstracts should be sent to Marcia Herndon, Ethnomusicology Program, School of Music, 2114 Tawes, University of Maryland, College Park, MD 20742, USA. Fax: +301/314-9504; email: mh90@umail.umd.edu. Conference coordinators: Boden Sandstrom and Ken Schweitzer (tel: +301/405-1850, email: kschwei@wam.umd.edu)

#### **2ND MEETING OF THE STG ON MUSIC OF THE ARAB WORLD**

The ICTM STG will hold its second meeting from October 4-6, 1996, in Oxford, England, in collaboration with the Maison Française of the University of Oxford, and the University of Cambridge's School of Music. Sessions will be held at the Maison Française. Local accommodation will be covered but travel expenses are the responsibility of each participant.

Themes of the meeting are: "Bedouin and tribal music in the Arab World" and "Arabic music in the Ottoman era". Organizer of the conference is Dr. Scheherazade Hassan. Her contact address: 21, rue Beranger, F-75003 Paris, France. Tel: +33 1/42 74 49 60; fax: +40 29 98 81.

#### **ICTM PUBLICATIONS RELEASED**

##### **Study Groups**

##### **Ethnochoreology**

*Dance Ritual and Music*. Proceedings of the 18th Symposium of the Study Group on Ethnochoreology, The International Council for Traditional Music, August 9-18, 1994 in Skierniewice, Poland. Eds: Grazyna Dabrowska and Ludwik Bielawski. Warszawa: Polish Society for Ethnochoreology, Insitute of Art - Polish Academy of Sciences 1995.

International Money Orders made out to "Polish Society for Ethno-

choreology" should be sent to: Grazyna Dabrowska, Al. Jana Pawla II 26/626, PI-00133 Warszawa, Poland.

Price: US\$25.00. Money orders must cover cost for book and an additional charge for shipping and handling either via airmail: US\$7.00, or via surface US\$4.00. Any banking charges must be carried by the ordering party.

*Dance Research*. Published and publicly presented by members of the Study Group on Ethnochoreology, compiled and edited by Elsie Ivancich Dunin. Zagreb, Croatia: International Council for Traditional Music - Study Group on Ethnochoreology and Institute of Ethnology and Folklore Research 1995. Vol. 3. VI, 76 pp. ISSN 1059-0382

Order information: Institut za etnologiju i folkloristiku, Ulica kralja Zvonimira 17, PP 287, 10000 Zagreb, Hrvatska (Croatia). Fax: +385 1/440-880; email: zebec@maief.ief.hr; dunin@maief.ief.hr; ibenbtz@mvs.oac.ucla.edu

Volume includes an update of continuing members and their works from 1991 through 1994, while those not included in the earlier volumes provide a full range of their published works.

#### Iconography

*Imago musicae*, the International Yearbook of Musical Iconography, vol 9-12, 1992-1995 is scheduled to appear this spring. It will contain, among other articles, one by Peter Chang on "Han Xi Zai's Night Banquet: a silk painting from the tenth-century Nan Tang court" and an article by Febo Guizzi and Nico Staiti linking musical practices of Mediterranean Antiquity to modern practices in Italian folk culture: "Mania e musica nella pittura vascolare apula".

For the annual bibliography of *Imago musicae* the editor welcomes any information on publications of music-iconographical content. Review copies are also most welcome. Please contact the editor via email (tilman.seebass@uibk.ac.at) or by regular mail (Institut für Musikwissenschaft, Universität Innsbruck, K.-Schönherr-Str. 3, A-6020 Innsbruck, Austria).

Tilman Seebass

#### National Committee

##### Germany

*Bericht über die Tagung des Nationalkomitees der Bundesrepublik Deutschland im International Council for Traditional Music (UNESCO) am 03. und 04. Februar 1995 in Leipzig*, hrsg. von Marianne Bröcker. Bamberg 1996. (Berichte aus dem ICTM-Nationalkomitee Deutschland. 5.) ISSN 0943-4224

Price: DM25.00 (incl. cassette) + shipping and handling. Order address: Universitätsbibliothek Bamberg, D-96045 Bamberg, Germany.

[Content see Bulletin 86, 1995, p. 25, ed.]

#### CALL FOR RECORDING DEPOSITS AT NEW DELHI ARCHIVES

The Archives and Research Center in Ethnomusicology (ARCE), was founded in 1982. One of its purposes is to repatriate recordings of Indian music and performing arts stored outside India, as well as to serve as a repository for current research recordings and a centre for the consultation of recordings and books in ethnomusicology. We are interested in hearing from researchers, archives, and private individuals that may have important collections of Indian music that we should be considering for repatriation. If you know of such collections, please contact Shubha Chaudhuri, Director for Research, Archives and Research Center for Ethnomusicology, American Institute of Indian Studies, B-29 Defence Colony, New Delhi

110024, India, email: rkiv@arce.ernet.in or shubha@arce.ernet.in; fax 91-11-4698150. We are assembling a priority list of collections for fund raising and eventual copying. We give strong preference to well documented collections that were created by researchers, or that have a strong potential for researchers.

The ARCE is located in New Delhi, and is part of the American Institute of Indian Studies. Its current holdings consist of approximately 7000 hours audio-visual field recordings, deposited by 117 researchers and collectors. The collections are housed in temperature and humidity controlled vaults. The collections are archived, catalogued and made available to researchers from all over the world. The field recording collections are complemented by a large collection of published recordings of Indian music including classical and regional genres as well as popular music. The library of the ARCE is also open to researchers and houses books and journals on ethnomusicology, ethnographies, folklore and performing arts. ARCE is a member of the ICTM, SEM and IASA.

Shubha Chaudhuri, Anthony Seeger

#### NEWS FROM OTHER INTERNATIONAL ORGANIZATIONS

##### European Seminar in Ethnomusicology - ESEM

XII.ESEM.TOUS.96 will take place September 7-13, 1996 in the town of L'Isle-Jourdain (Gers), some 35 km west from Toulouse. Themes: "Music of the daily round"; "Contrasts of musical conception and perception"; "Unknown histories of ethnomusicology"; "Regional papers - free papers".

Organizing committee and contact address: ESEM, rue Roquelaine, F-31000 Toulouse, France. Tel: +33 61/62 35 84; fax: +/63 81 41.

##### Society for Ethnomusicology - SEM '96

The 41st Annual Meeting of SEM will be held 30 October - 2 November, 1996 in Toronto, Ontario, Canada, hosted by York University.

Themes: 1. Remapping the musical: integrating approaches to music/dance/gesture/image; 2. Collection mania; 3. Multiculturalism and music education; 4. Issues of diaspora and nationalism within; 5. From 'world beat' to new concert musics: issues of borrowing and appropriation; 6. Intercultural musicality and musicianship.

Program information: Beverley Diamond, Music Department, York University, 4700 Keele St., North York, Ont. M3J 1P3 Canada (tel.: +416/736-5186, fax: +/736-5321 (off. hours only); email: bdiamond@yorku.ca

##### International Association for the Study of Popular Music (IASPM)

The ninth conference of IASPM will be held in Kanazawa, Japan from July 27 to 31, 1997. Main theme: Popular Music: Intercultural Interpretations. Subthemes: "East" and "West"; Intercultural Reception; Intra-national Currents; Intercultural Production; The Pacific Rim.

Deadline for paper proposals: 1 August 1996. Abstracts [and requests for information] should be sent to Toru Mitsui, Graduate Programme in Music, Kanazawa University, Kanazawa, Ishikawa 920-11. Japan. Fax: +81 762/64 5993 or 5619.

##### International Musicological Society (IMS)

The 16th International Congress of the IMS will be held 14-20 August 1997 in London. Theme: Musicology and Sister Disciplines: Past, Present and Future.

Contact addresses: David Fallows, Chairman of the Programme Committee, IMS 1997, Department of Music, Denmark Road, University of Manchester, Manchester M15 6HY, U.K. and Geoffrey Chew, Music Department, R. Holloway College, University of London. Internet: chew@sun.rhbc.ac.uk

## REPORTS

### STUDY GROUP: Computer Aided Research

Report from the EsAC-Meeting in Warsaw, October 2-6, 1995

The conference of the Study Group on Computer Aided Research took place in Warsaw October 2-6, 1995. The meeting on "EsAC - encoding method, databases and software" was intended to function more like a workshop than as a "normal" conference. Participants from Finland, Germany, Lithuania, Luxembourg, Poland and Ukraine came together to share their experiences, to learn new programs and to discuss their needs and expectations for the future. Morning sessions were devoted to particular analytical problems while in the afternoon we had practical presentations at the computer.

Ludwik Bielawski (Warsaw) greeted participants and talked briefly about the history of the StG and the role of the Schaffrath Laboratory.

Ewa Dahlig (Warsaw) presented basic information on EsAC and its syntax and reported on the current activities of the Schaffrath Laboratory and the list of existing databases. The Laboratory which, after the death of Professor Schaffrath, resumed some of his responsibilities, is now an unofficial centre for encoding and coordinating encodings, popularizing and teaching EsAC etc.

Ulrich Franzke (Bochum) introduced his new product - EsLA, a programming language to work on EsAC-files. In comparison to old MAPPET programs, EsLA does not cover their full spectrum but in many aspects offers much more flexibility by providing a set of tools instead of ready solutions, thus being able to answer new questions.

Damien Sagrillo (Luxembourg) presented his recent work on analyses of Luxembourg folk songs from the early 20th century. Damien's research is a very good and convincing example of how to work with EsAC using NOT EsAC software. A bit of imagination is sufficient to obtain interesting results in classification according to different criteria.

Jukka Louhivuori (Jyväskylä) gave a paper on new results in computer simulation of rune songs on the basis of real sound input.

The closing discussion concentrated on the future development of the project, necessary changes and additions to the basic code as well as required conversions.

The meeting was hosted by the Schaffrath Laboratory of Computer Aided Research in Musicology, (Institute of Art of the Polish Academy of Sciences). We owe thanks to the building companies "Budopol" and "Isohome" for their kind financial support and to colleagues from the Institute of Musicology (Warsaw University) for accommodation.

Ewa Dahlig

### STUDY GROUP: Anthropology of Music in Mediterranean Cultures

On 1-3 June, 1995, the STG held a meeting in Venice, Italy, hosted by the Levi Foundation and organized in cooperation with the Italian National Committee of the ICTM. It must be stressed that the Levi Foundation played a crucial role in establishing this STG both by organizing its 1992 founding conference as well as by publishing the conference papers and material and promoting its further activities and this meeting, which was attended by approximately twenty scholars from European and Mediterranean countries and from the U.S.A.

Theme of the 1995 meeting was "Past and Present: Perspectives for the Anthropology of Mediterranean Music". Tullia Magrini (University of Bologna), chairperson, opened the sessions by outlining the goals and interests of the STG in the field of Mediterranean studies. She stressed the fact that in this field, in the past, with few exceptions, anthropological issues were not sufficiently taken into consideration in musicological and ethnomusicological literature. For this reason, it is necessary to promote research approaching music as a form of life, of human creativity, of social interaction and self-representation, and it is particularly important for the STG to help the exchange of information and scientific findings among scholars who adopt such approach. In this perspective it is of particular interest to keep in mind that Mediterranean cultures offer the chance to deal with some very important topics, among them music history and musical change (topic of this meeting), given the depth of information there is on the past; contacts and fusion among musical cultures as well as differentiation and opposition often connected with ethnic, religious, political and economical contrasts; coexistence of art and folk music, connected with social stratification. For a start, the STG chose to consider these topics with reference to the countries surrounding the Mediterranean, while the study of relationships between the musical cultures of these countries and the many other ones with which there were exchanges and influences will be object of further activities of the STG.

Bruno Nettl (University of Urbana, Ill.) offered an outstanding contribution with an extensive paper on "Relating the present to the past: thoughts on the study of musical change and culture change in ethnomusicology". He focused on the problem of musical change in relation to cultural changes, and organized his paper in six parts, illustrated by the discussion of an example: "the multitude of relationships between past and present", "the music of the present is a map to its past", "components of a musical system may change in different ways and at different rates", "societies may shape the past to fit the present", "musical change may contradict or mitigate culture change", "music may play a special role in culture change". In his thorough analysis, Nettl pointed out the different forms and meaning of the relation between musical and cultural change, and stressed that music is a powerful means available to a society to build its relation with its past. With his very valuable contribution, Bruno Nettl offered an overview of many crucial issues in the study of Mediterranean cultures. Amnon Shiloah (The Hebrew University of Jerusalem) began the discussion with a paper on "Muslim and Jewish musical traditions: the guiding spirit of sources in relating their past to the present". He stressed the importance of utilizing written sources available for many Mediterranean cultures, in order to observe the present in the light of the past and vice versa. He examined some examples of historical documentation concerning cases of change and borrowing in Arabic and Jewish musical cultures, which he analyzed on the basis of Grunbaum's theories.

Joaquina Labajo Valdes (Instituto Fortuny de Madrid, Spain) analyzed the theme of change with her paper "Car tires for making sandals: tradition and change in musical behavior". She focused her analysis on the importance of the study of urban cultures, as the center of a variety of musical activities and the magnet for extremely diversified, and still unknown, dynamics as well as the place where contacts amplify the space of culture beyond its traditional boundaries. In this context, Valdes particularly focused on the creative mechanism of the definition and diffusion of musical genres as well as of recycling and de-contextualizing techniques in today's musical systems; systems which do not renounce diversity but actually make of diversity an uncontrollable phenomena. Using a variety of musical examples, Valdes

concluded his extensive paper with the analysis of two musical trends in today's Spain, the "Indie" and the "Jovenes Flamencos", which represent opposite tendencies.

Many of the following papers were devoted to the theme of the past. Philip Bohlman (University of Chicago) presented a paper on "Past, present and music without history in the Mediterranean world". He dealt with the ways in which musical scholars both music historians and ethnomusicologists, have employed a notion of musical stasis to imagine the Mediterranean as a culture area without history. Drawing upon recent theories in the history of anthropology (e.g. Johannes Fabian and Eric Wolf), Bohlman suggested that "the construction of a timeless musical world in the Mediterranean has often provided ways of disciplining the cultures of the region, that is by controlling the impact of alternative and resistant cultural histories by insisting that the people without history are trapped in their own pasts". The following paper on "Music, rite and identity in Venetian Renaissance" by Iain Fenlon (University of Cambridge) presented a more tangible past: the past of Renaissance Venice, with its rich panorama of music composed with the purpose of supporting and decorating Venetian rituals. Examining the social stratification of the Venetian population in 1500 as well as the city's civic and religious ceremonies in which social strata came into contact, Fenlon asked the question "What did it mean to be Venetian, and how was a sense of belonging defined and underscored by common ceremonial forms both official and unofficial, liturgical and civic?"

The following group of papers focused on the Eastern geographical side of the Adriatic Sea. They all share as their main theme the understanding of a more or less far past. Erich Stockmann (President of ICTM) offered a rich and detailed synthesis of his research in South Albania ("Folk music in South Albania in 1957: an anthropological approach") thus giving us a picture of the past of one of the less known Mediterranean countries. His material constituted a point of reference essential for the study of the changes which have taken place in Albania in the second half of the century. Dieter Christensen (Columbia University) and Jerko Bezic (University of Zagreb) presented very interesting papers on the former Yugoslavia. In his paper "On the post Venetian music history of a village in the Hercegovina" Christensen presented his long research on the village of Gabela covering the years from 1957 to 1974. He examined the modalities of the musical life of the different ethnic and religious communities, in particular the problem of living together and absence of musical exchange that suggest difficulties to integration, difficulties which are easily readable in the light of the dramatic recent events in this area. Bezic ("The musical life of people in northern and middle Dalmatia") dealt with approaches to the study of ethnic music in Dalmatia in three different historical periods (16th, 18th and 20th century) and outlined the development of different interests.

A further group of papers focussed on countries in the south and east of the Mediterranean. Their shared theme was the problem of meaning and transformation of "tradition". Salwa El-Shawan Castelo-Branco (Universidade Nova de Lisboa), in her paper "The Heritage of Arab music in twentieth century Egypt", stressed the fact that the "concept of turath (heritage) has been central to conceptualizations and practices characterizing Arab music in Egypt since the turn of this century." She illustrated the evolution of different musical genres of the late eighteenth century, through development of a new musical scenario in Cairo caused by diversification of media, styles, and audiences, to, finally, the "revival" of tradition by the Arab Music Ensemble established in 1967 - a cultural "construction" which has fulfilled the need for modern Egypt to have a living "great" tradition comparable to Western "art" music.

The paper of Ruth Davis (University of Cambridge, U.K.) on "Contrasting aesthetic ideals of traditional Arab music ensembles in Tunisia" dealt with the progressive reformulation of the "maluf" tradition in Tunisia. The paper's realm reached from Baron Rudolph D'Erlanger in the colonial period, down to the recent elaboration of the Rashidayya Institute. Martin Stokes' (University of Belfast) paper on "History, memory and nostalgia in Turkish art music" stressed the succeeding of diverse attitudes (refusal, acceptance through "de-historization", nostalgia) toward music in Turkish art. He particularly focused on the works of two important Turkish authors, the Yilmaz Oztuna's biography of Huseyin Sadeddin Arel and Cem Behar's discussion of Ahmet Irsoy, as an example of historiographical strategies to revitalize Turkish art music and remove it from the domain of nostalgia. In the same session Jürgen Elsner (Humboldt-Universität, Berlin) offered "Some remarks on the Arab nomadic tradition in the Sahara Atlas region of Algeria", an excellent analysis of the musical language of this area.

The following session presented two papers devoted to ancient and modern Greece. Donatella Restani (University of Bologna) in her interesting paper "Music and Myth in Ancient Greece" based her research on anthropological theories of the French school. She proposed a study of music in ancient Greece as belonging to the vast category of "ethnic" music. Particularly, Restani analyzed in detail the Greek image system, understood as a representation of conceptions which allow us to understand values and behavior of this remote culture. Irene Loutzaki's (Peloponnesian Folklore Foundation) paper "The Dance identity of a region: the case of Dodecanesian dance. A study proposal", treated the theme of dance in contemporary Greece. She aimed her comparative analysis of the sousta dance at the discovery and determination of the identity or identities of the Dodecanese, of the Aegean and, more generally, of the Mediterranean area. Placida Staro's "Thinking of memory: tarantula and 'arlia'" concluded the session. This paper dealt with the use of the memory of music as therapy for psychological diseases and was illustrated with two case studies.

In the last session Nico Staiti (University of Bologna) presented a paper, "Marriage ceremonies in a Roma Community", accompanied by rich visual documentation. His comparative study focused on Roma communities with particular emphasis on wedding rituals, aiming at an understanding of the role played by the Roma people as cultural mediator in the Mediterranean and Euro-Asian areas. Donatella Restani and Alberto Gallo's (University of Bologna) paper "Across the Mediterranean: a proposal for a study of travelers' reports as documents of musical life", concluded the session.

The conference ended with a meeting of the STG devoted to the discussion of research perspectives which had emerged during the conference. Bruno Nettl finally thanked the Levi Foundation for its generosity and for having offered to the participants an occasion for fruitful work and a relaxing but fascinating environment. The STG is particularly thankful to the President of the Levi Foundation, Avv. Gianni Milner, the Secretary General, Dr. Giorgio Busetto and the Scientific Coordinator, Prof. Giulio Cattin, for their lasting support.

Tullia Magrini

#### **NATIONAL COMMITTEE: Jamaica**

Documenting Indian Cultural Traditions in Jamaica 1845-1995

1995 marked the 150th anniversary of the first arrival in Jamaica of contract workers from the Indian subcontinent. They came, in 1845, as indentured labourers, to work on sugar estates. The landowners welcomed them as replacement for the newly

emancipated slaves (1838), many of whom turned their backs on plantation life. The enslavement of Africans and their descendants had begun in the early 16th century, when the Taino/Arawak population had been virtually wiped out by colonizers from the Iberian peninsula.

Recruited from many geographical areas of India, the new contract workers also differed widely socio/culturally. However, they and their lifestyles contrasted even more markedly with the African descended Jamaicans and their traditions in the society that was to be home to them for the period of their indenture. In fact, many of these new workers did not return to India, and many of their descendants are still in Jamaica.

In the mid-twentieth century, Jamaica's Indian population was increased by immigrant traders, and later by professionals, often transient residents.

Members of all three groups have maintained cultural practices from India, though in different ways. It is notable that all events are participated in by Hindus, Muslims and Jamaicans of African descent, regardless of religious or historical roots.

The first arrivals celebrated Hindu religious festivals such as Pagwah of Holi to welcome the new planting season each spring, and the Deepawali/Divali autumn festival of lights soon after they came. The Islamic Moharran, known in Jamaica as Hussein/Hosay has been celebrated since the late 19th century.

Music and movement/dance have played central roles in all these and other observances. Traditional songs as well as instruments are usually faithfully retained: for instance, dohl, tassa, and table drums for rhythms, the harmonium and flutes to support the human voice melodically and guide the dancers, and small cymbals with other instruments for a variety of percussive effects.

Although Indians constitute only about 2% of Jamaica's population, the influence they exert through their music, belief systems, as well as through their agriculture is far greater than would be expected. For instance, their culinary arts have contributed considerably to Jamaican cuisine.

The 150th anniversary celebrations officially end on May 10 (India Day in Jamaica), 1996. They have brought Indian music, dance and religious observances to the attention of a greatly increased number of non-Indian Jamaicans. At the same time, other Indians, especially in rural areas, where their ancestors first were settled, have been heard to bemoan the fact that young Indians seem to be losing interest in deeper aspects of their traditions. They have become more integrated into the Jamaican/Caribbean popular music scene and are more interested in the recreational expressions of Indian traditions.

In Jamaica there is at least one well known Indian DJ (rapper), while in Trinidad and Tobago, for example, Indians have excelled in steel band and calypso music.

There still exists, however, a strong spiritual base as evident in the increasing acceptance and respect for Hindu religious beliefs and practices in the wider Jamaican society. There is a growing number of Jamaicans of African descent who are serious participants in events, speaking and singing in the Hindi language, and also mastering the playing of drums in deeply rooted Indian styles.

The 150th Anniversary celebrations end this year but the awareness generated and acceptance achieved by repeated exposure to Indian sounds and practices in many parts of the island will, however, have far reaching and long lasting effect.

Apart from helping to draw communities together through the growth of mutual respect, and genuine interest, the need for documentation has been increasingly

recognised.

1995-96 has seen a significant rise in research and documentation exercises relating to Jamaica's Indian population and its cultural activities. There also has been increased and improved print and audiovisual productions: videos, films, papers and articles, sound recordings.

These will be useful not only for local projects and enlightenments. They also will encourage and/or facilitate more extensive studies and programmes relating to the Indian diaspora in the Caribbean, including Jamaica, the Americas and beyond.

Olive Lewin

#### NATIONAL COMMITTEE: Germany

The annual meeting of the German National Committee was held on January 26-27, 1996, in Münster by invitation of Prof. Dr. Klaus Hortschansky, president of the German Musicological Society (Gesellschaft für Musikforschung) and director of the Institute of Musicology at the University of Münster.

The general theme of this meeting was "Musik und Symbol", and papers on this theme were read by Ernst Kiehl, Quedlingburg ("Die Musik beim Quertenfest"); Thomas Meyer, Berlin ("Rockmusik und Szene am Beispiel von 'Rechtsrock' und 'Fascho'-Szene"); Martina-Gisela Baur, Bamberg ("Symbole in der Musik - Musik als Symbol an Beispielen aus der sardischen Musik"); Daniel Glowotz, Münster ("Ελληνισμοί και Ρομαντισμοί: Zur Verschiebung des Repertoires der exoterischen Musik in den 40er Jahren des 19. Jahrhunderts"); Katarina Pavlakis, Berlin ("Von der Modernisierung der Tradition zur Traditionalisierung der Moderne am Beispiel griechischer Populärmusik"); Ralf Martin Jäger, Münster ("Die Metamorphosen des Elçi Peşrevi Irak"); Hans Brandeis, Berlin ("Zur Symbolik philippinischer Bootslauten"). Current research was presented by Ulrich Morgenstern, Hamburg ("Instrumentale Volksmusik im Gebiet Pskov/Westrußland").

At the General Assembly, Ralf Martin Jäger, Universität Münster, whose report appears below, proposed a new international project of cataloguing musical sources (manuscripts, scores) to be placed on the Internet which was intensely discussed by the members. President Marianne Bröcker presented the fifth volume of the publications of the German National Committee containing the papers from the annual meeting 1995 in Leipzig. The next volume will contain the papers of the meeting in Münster.

Marianne Bröcker

#### Internet Documentation of Notated Traditional Music

One general problem of the study of traditional music is the lack of documentation of notated music. Although there are collections of printed music as well as music manuscripts using different types of notations in many European cultures, there is not much known about the contents of these books. The Department of Musicology at the Westfälische Wilhelms-Universität Münster is trying to fill this gap by developing a catalogue, which will - at the beginning - document traditional Turkish art music printed in the 20th century. Until today, already about 16 publication series or separate editions could be catalogued.

The foremost principle of selection is that of the availability of the music prints in order to guarantee the accessibility of the material. The Internet was chosen as the adequate data carrier for the project because of Internet's possibilities of creating an interactive system by connecting the data server to a mailbox. Communication

between the compilers of documentation and its users can thus be facilitated, user's suggestions and problems easily be picked-up to improve the data system. Another advantage of the interactive computer system is the possibility of using the search mode of a text program to find any information.

The data files will be presented in two different forms. The first is using ASCII characters with special characters of the Turkish script expressed by symbols which are explained in a comprehensive introduction both in English and German. The second form of presentation is a WPWin 5.2 text file with all Turkish script characters included, complete with footnotes giving concordances etc. which are not found in the ASCII-files. The server will allow all users to copy the WPWin 5.2 text files so that they can be used by any text program working with MS-Windows.

The documentation files are written both in Turkish and German. There appears to be no need to compile a second version Turkish/English because the German text consists of only a few stereotyped phrases which will be translated in the introduction.

Organization of data files:

1. Name of composer in alphabetical order
2. Genre or form
3. *makam* and *usul*
4. Text incipit and name of the song writer (only vocal compositions)
5. Bibliographical abbreviation.

An example of a typical entry in the WPWin 5.2 format is given below:

**Abdurrahman Bahir Efendi [Arab zade] (1689-1746)**  
Zu den biographischen Daten vgl. Öztuna I, 2/1990, S.11.  
*Peşrev-ler Bestenigâr Peşrev Sakıl*  
NATM/[I], s. 161

Explanation of the above entry: Complete name with dates of birth and death are given followed by a quote that biographical data can be found in Yılmaz Öztuna, *Büyük Türk Müzikîsi Ansiklopedisi*, Vol I, Ankara: Kültür Bakanlığı 2/1990, p. 11. The *Bestenigâr Peşrev, usul Sakıl* is printed in Suphi Ezgi, *Nazari ve ameli Türk Müzikîsi*, [Cilt I], İstanbul: Millî Mecmua Matbaası 1933, p. 161.

If the user only knows the short version of a name, e.g. "Arab zade", he can easily determine the missing facts by using the search mode of a text program. In the same way one can find a *makam*, an *usul* or a certain text incipit. It will also be possible, to give just one example, to determine all *peşrev* with the *makam bestenigâr* and the *usul sakıl* in catalogued editions.

The first five data files will be available June 1996 on the internet of the Westfälische Wilhelms-Universität Münster. Four more will follow in the first months of 1997.

As a second step, it is planned to document manuscript sources from Turkey, for example the *hamparsum-notasi* manuscripts in the National Library in Ankara. Future plans consider public access to the manuscripts in form of data files. As a pilot project, the university will start in 1997 to scan several Turkish music manuscripts in private hands for the Internet.

Because the installation of the project is not yet completed, it is still possible to change or alter the data base. Our department would be most grateful for suggestions. Please send to: Dr. Ralf Martin Jäger, Musikwissenschaftliches Seminar, Westfälische Wilhelms-Universität Münster, Schlossplatz 6, D-48149 Münster. Fax: +49 251/83 44 50.

It is most important to receive support from ethnomusicologists for a project that will help to save the cultural heritage concerning musical manuscripts primarily from the 19th century that are already in bad condition and will corrode or be destroyed in the very near future. An intercultural documentation of music such as this one can only be realized by an international organization like the ICTM.

Ralf Martin Jäger

#### NATIONAL COMMITTEE: United Kingdom

At the Annual General Meeting of the ICTM(UK) on 7 April 1995, two proposals were discussed: to change the name of our organization to British Forum for Ethnomusicology, and to continue our affiliation with ICTM. Both proposals were enthusiastically endorsed by the majority of members present, but the first proposal was later put to the entire membership of ICTM(UK) by a postal ballot. The result was again an overwhelming vote in favour, and the new name was therefore adopted immediately. This name is generally felt to express the current position of the organization as an independent body based in the British Isles; but BFE, especially through its ICTM liaison (at present David Hughes, as member of the Executive Board of the ICTM), will continue to represent the ICTM to UK ethnomusicologists and vice versa, and to encourage its members to be active in international fora such as ICTM.

The AGM took place at a stimulating annual Conference held at the Department of Music, University of Durham. The theme "Musicians and Musicianship" attracted a wide variety of papers. Anthony Seeger's keynote address "From anonymous cultural representation to admired musicianship: 70 years of ethnographic recordings" was followed by sessions on "Musicians' in tribal societies" (Peter Crowe, Malcolm Floyd); "Musicians, hierarchy and hegemony" (Tang Yating, David Wong, Simon Steptoe); "Musicianship in oral traditions" (Susana Weich-Shahak, Catherine Gray, Jonathan Walker); "Musicians, ethnomusicology and educational institutions" (Jane Davidson, Nathan Hesselink, Laudan Nooshin); "Musicianship in performance" (Alan Murray, Iren Kertesz-Wilkinson, Bert Feintuch, Meredith Harley); "Professionalization" (Lara Allen, Marina Frolova-Walker, Keith Howard, Suzel Ana Reily); "Caste and musicianship" (Mark Trewin, Richard Widdess, John Baily). Full details with abstracts are given in the BFE Newsletter no. 10 (Winter 1995).

The annual One-day Conference was held at the Department of Music, City University, London, on the theme "Ethnomusicology and World Music". The keynote address by Simon Broughton (BBC) on "World Music - haven't the ethnomusicologists noticed?" took the academic world to task for failing to participate in the World Music gold rush, and sparked a debate that continued into the subsequent edition of the *BFE Newsletter*. Less contentious papers followed on World Music and the role of sound archives (Janet Topp Fargion), commercial recordings and the Irish music revival (Hammy Hamilton), forty years of recording in a southern Russian village (Maria Marquise), the making and interpretation of recordings of "traditional" Corsican music (Caroline Bithell), and the effects of contemporary recording techniques on roots music (Simon Emmerson). Full details with abstracts are given in the *BFE Newsletter* no. 11 (Spring 1996).

Details of the recent Annual Conference held on 28-30 March 1996, on the theme "The Listener", will be given in the next report.

The third volume (1994) of the society's journal, *British Journal of Ethnomusicology*, appeared in April 1995. It includes articles by Suzel Reily (musical

performance at a Brazilian festival); Henry Stobart (music and potatoes in highland Bolivia); Nathan Hesselink (kouta and karaoke in modern Japan); Tian Qing and Tan Hwee-san (Buddhist music research in China); Ian Woodfield (collecting songs in 18th-century Lucknow); and Richard Widdess (festivals of dhrupad in northern India); plus reviews of books and recordings. The fourth volume (1995), appearing in early 1996, is a felicitation volume presented to Peter Cooke, edited by Peggy Duesenberry, and includes articles by Roderick Cannon ("What can we learn about piobaireachd?"); Frans Buisman (melodic relationships in pibroch); Stuart Eydman (the concertina as emblem of the folk music revival); May McCann (music and politics in Ireland); Carole Pegg (West Mongolian heroic epic performance); Lucy Duran (popular music of southern Mali); and Catherine Gray (Roman Catholic church music in Uganda); plus reviews of books and recordings.

Orders for back numbers (10 pounds sterling) should be addressed to the Chairman (see below); subscription enquiries to the Membership Secretary (see below).

**Addresses:**

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Richard Widdess

**LIAISON OFFICER: France - Rapport 1993-1996  
CNRS/Muséum/Université: les termes d'une association**

**Muséum (Musée de l'Homme)**

L'UMR (Unité Mixte de Recherche) est hébergée au Musée de l'Homme dans les locaux du Département d'ethnomusicologie qui relève lui-même du Laboratoire d'Ethnologie du Muséum.

Outre des locaux, le Département offre deux fonds essentiels pour la recherche:

- d'une part une collection d'instruments de musique - propriété du Muséum National d'Histoire Naturelle - qui compte parmi les plus riches du monde et qui fut gérée par Geneviève Dournon jusqu'en septembre 1993 (date de son départ à la retraite) et qui l'est, depuis janvier 1995, par Lucie Rault, maître de conférences au MNHN, assistée temporairement par un Maître de conférences invité et un C.E.S.;

- d'autre part des archives sonores (cylindres, disques, bandes magnétiques, cassettes audio et vidéo), co-propriété du Muséum National d'Histoire Naturelle et du CNRS, selon les termes du contrat signé le 14 février 1985 et en cours de rediscussion; la gestion en est assurée par un personnel relevant entièrement du CNRS.

**Université de Paris X-Nanterre**

L'UMR est le laboratoire d'affectation des deux ethnomusicologues enseignants-chercheurs de l'Université de Paris X et, dans le cadre de la formation doctorale d'ethnologie de cette même Université, laboratoire d'accueil des étudiants d'ethnomusicologie.

**Recherches doctorales:**

Plusieurs étudiants ont préparé des thèses de doctorat sous la direction de nombreux chercheurs de l'équipe UMR 9957. Sont énumérés ci-après les titres des thèses déjà soutenues ou en cours depuis 1993 jusqu'à maintenant (1996).

**Monographie sur la musique Kongo (Zaire).** Dans le cadre d'une thèse soutenue en 1994, 1) étude des instruments de musique (description et typologie), 2) pour chaque sous-groupe kongo, analyse des différentes pratiques sociales et musicales: rites de naissance de jumeaux, divination, possession, circoncision, cérémonies liées au pouvoir et également circonstances profanes, 3) étude du système musical et modélisation des principales pièces du répertoire sur ordinateur. Fondé essentiellement sur la collecte, le travail est également complété par de nombreuses références historiques (principalement des récits de voyageurs). - KONGO ZABANA P.

**Musique villageoise au Yémen.** A partir de deux enquêtes effectuées en 1985 et 1990 dans plusieurs villages des hauts-plateaux, il s'est agi d'abord de décrire le rôle du musicien en tant que membre au service de la structure sociale villageoise-tribale, ensuite d'évoquer les pratiques musicales de trois répertoires - chants de travail, chants tribaux et musique de danse, enfin de décrire le système musical (échelles et rythmes), les différents styles vocaux et instrumentaux et les rapports entre poésie et musique. Thèse soutenue avec succès en février 1996 à l'Université de Paris X-Nanterre - H. YAMMINE.

**Musiques de fêtes religieuses en Sicile.** Analyse de la production musicale des fêtes religieuses locales et description des représentations théâtrales sous forme de mystères. La recherche s'attache à montrer comment les circonstances rituelles provoquent une exécution musicale devant un public dont l'attention est peu sollicitée et comment ce dernier peut être rappelé en marge de la fête, comment la participation musicale (allant du soliste à la totalité des habitants) peut camoufler des enjeux d'ordre tout autre qu'esthétiques. Les recherches de terrain ont eu lieu de décembre 1993 à Janvier 1995 dans la région nord-est de la Sicile (Provinces de Messine, Enna et Catania). - A.-F. BORNEUF.

**Mexique.** En collaboration avec B. Le Duc de Espinosa et A. Monod-Becquelin (UMR 116): mission d'ethnographie musicale (1993), chez les Mayas Tzeltal, Etude de la fête de la San Sebastian (Bachajon, Chiapas); enregistrement du corpus de violon *kin ta yachna* (2 heures déposées à la phonothèque du Musée); transcriptions de ces pièces. - J.-P. ESTIVAL.

**Chant et rituel bouddhiste à Taiwan.** La thèse en cours porte sur l'important rituel du Shuilu Fahui (durée: 7 semaines) ayant pour but de délivrer les âmes des défunts, pratiqué en Chine depuis plusieurs siècles. Elle s'appuie non seulement sur les textes édités, mais encore sur les enregistrements réalisés dans plusieurs monastères bouddhistes à Taiwan. - GAO Y.L.

**Musiques villageoises à Bachajon (Chiapas, Mexique).** Analyse du cycle des fêtes, hypothèses concernant les composantes précolombiennes et hispaniques dans les musiques mayas. Plusieurs mois de terrain. - B. LE DUC DE ESPINOSA.

**La musique rituelle des Siraya de Taiwan.** A partir des documents de terrain

recueillis auprès des derniers représentants de l'ethnie Siraya, description des rituels pratiqués, des musiques qui les accompagnent et des processus d'acculturation en cours. - LIN C.T.

**Le cycle musical annuel des Jalq'a (Bolivie).** Etude des relations entre musique, cosmovision et conception du temps et de l'espace dans une société andine de langue quechua. Il s'avère ainsi que construction musicale, ce cycle est en même temps producteur de sens multiples dont le principal est celui de l'alternance des "mondes" du "haut" et du "bas". Structurateur du temps et de l'espace, il est l'opérateur de la jonction entre des périodes de l'année et des catégories mythiques spatio-temporelles. La musique n'est pas pensée par les Andins comme un langage immanent et exclusif aux sons. Bien au contraire, matière et organisation sonore sont constamment mises en relation avec d'autres domaines de la connaissance, et plus globalement avec la vision andine de l'univers. Penser la musique est en même temps penser le monde. Cette recherche a donné lieu à plusieurs missions entre 1990 et 1994. Elle a abouti à une thèse de doctorat - R. MARTINEZ.

**Musique et rituel funéraire Zandé et Nzakara (Centrafrique).** Dans le cadre d'une thèse soutenue en 1995, description et analyse des rituels, des conceptions sur la mort, des instruments de musique, des textes des chants, des structures musicales. Les musiques et leur articulation avec les autres modes d'expression présentes dans le rite entrent dans trois catégories qui correspondent aux temps majeurs du cycle rituel: 1) la veillée mortuaire est le lieu de musiques spécifiquement funèbres; 2) la période de veuvage est celle des musiques de divination (recherche des causes du décès); 3) la levée du corps donne lieu à des musiques de divertissement. - B. NGABONDO.

**Musiques rituelles toraja (Célèbes-Sud, Indonésie).** La recherche porte sur la tradition musicale toraja pré-chrétienne en cours de transformation sociale et religieuse. A partir d'une collecte réalisée de mai 93 à avril 94, la thèse s'attache à montrer d'abord que la musique toraja est **partie subordonnée** d'un système de représentations - déchiffrable dans les grands rituels, dans les textes des chants, dans les discours des Sages. Il s'agit d'examiner ensuite le lien entre les principes structurels de ce système de représentations - fondé sur le dualisme, l'inversion et la hiérarchie - et l'organisation sonore elle-même. Enfin, la recherche rend compte des transformations des musiques rituelles dans le contexte de l'Indonésie d'aujourd'hui. - D. RAPPOPORT.

**Harpe nzakara.** Classification des formules de harpe servant à l'accompagnement du chant des poètes-harpistes. L'analyse de ces formules a révélé l'existence de formes en canon (la partie de main gauche reproduit le profil mélodique de la partie de main droite avec un décalage dans le temps). Un programme informatique permet le calcul exhaustif de ces formules instrumentales, et l'étude combinatoire a montré l'impossibilité de certains types de formules, expliquant ainsi les déformations que celles-ci subissent pour se rapprocher au plus près d'une structure idéale. Une mission sur le terrain effectuée en août-septembre-octobre 1993, en République Centrafricaine dans la région de Bangassou a permis de recueillir les informations nécessaires à ce travail. - M. CHEMILLIER.

**Répertoires d'airs de danse en Turquie (Taurus occidental).** Il s'est agi de décrire les structures syntaxiques d'airs de danse construits sur le même mètre *aksak*, à des tempi divers (allant du simple au décuple), et sur une même échelle. Quelle est l'incidence de la vitesse de pulsation sur la structure mélodique? La description prend pour principal référent la pratique d'un petit luth (*üçtelli*) qui traite de façon

polyphonique ce répertoire. L'existence d'une part plus confidentielle ou secrète du répertoire, conduit à s'interroger sur le sens de la pratique musicale dans un milieu de paysans d'origine nomade; l'évocation dansée des bandits d'honneur, la référence à un espace "ouvert", laissent penser qu'un code s'est constitué en marge des structures sociales officielles liées à la sédentarisation. - J. CLER.

**Le système du flamenco.** A partir de données de terrain et d'une pratique professionnelle de la guitare flamenca, mise au jour des principes rythmiques régissant les principales formes et étude de leurs relations structurelles. Analyse et modélisation de la mesure *rubato* caractérisant le flamenco en général ainsi que les rapports entre le jeu de la guitare et le chant. - Ph. DONNIER.

**Musiques d'Amazonie Brésilienne.** Suite et fin d'une recherche doctorale ayant mis en évidence les propriétés morphologiques et syntaxiques d'un corpus de clarinettes amazoniennes. Ces propriétés ont été soumises à une validation expérimentale sur le terrain, visant également à préciser la pertinence culturelle de certaines variables objectives de l'objet sonore. J.-P. ESTIVAL.

**Polyphonies des Bunun de Taiwan - une polyphonie sous forme de destruction et recréation.** La recherche porte sur une forme polyphonique pratiquée par les Bunun de Taiwan, le *pasi but but*. A partir des matériaux recueillis dans une cinquantaine de villages, entre 1986 et 1994, il a été procédé à une étude des différentes variantes de ce chant de semailles, en insistant particulièrement sur la répartition des voix et la structure polyphonique qui en résulte. - WU R.S.

**Harpe-cithare kota (Congo).** Recherches, en vue d'une publication, sur cet instrument rare recueilli par Gilbert Rouget dans le cadre de la mission Ogooué-Congo (1946). - M. LECLAIR.

**Instruments de musique pastoraux, Bulgarie.** Recherches concernant le patrimoine instrumental du milieu pastoral. Mission (juillet-septembre 1993) consacrée 1) à l'enregistrement de chants liés au thème pastoral et de mélodies exécutées à la flûte et à la cornemuse; 2) à la constitution d'un corpus de plus de quatre cents chants mentionnant l'instrument de musique, à partir du dépouillement de recueils publiés (analyse en cours pour le chapitre de la thèse portant sur la représentation de l'instrument dans la littérature orale); 3) à l'étude systématique des collections d'aérophones du Musée d'Ethnographie de Sofia - 150 spécimens (mesures, prises de vues, recueil des données muséologiques); 4) à la constitution d'une collection de référence composée de divers instruments pastoraux représentatifs, entrée dans les collections du MNHN. - M.-B. LE GONIDEC.

#### Médaille de Cristal du CNRS

Trần Quang Hai vient d'être décerné le 1er février 1996 par le Centre National de la Recherche Scientifique la médaille de Cristal 1996 pour ses 26 ans de recherches sur le chant diphonique et son rayonnement dans le monde.

#### "Les Voix du Monde", une anthologie des techniques vocales, en trois CD

Les ethnomusicologues se heurtent à des problèmes d'analyse et de terminologie relatifs à la voix chantée. Aussi une série de séminaires fut-elle consacrée à ce thème, et la recherche prolongée par un travail collectif devant aboutir à un coffret de disques compacts comportant un important livret. Précisons que la demande des ethnomusicologues pour une publication de ce type est forte, aussi bien comme support de réflexions et recherches que comme outil pédagogique pour l'enseignement universitaire.

Une première sélection de documents sonores fut effectuée à partir des disques des archives sonores, et avec les propositions des différents membres de l'UMR apportant des enregistrements inédits. Une équipe plus restreinte fut chargée de la réflexion typologique, de l'organisation et du choix définitif des documents, et de la rédaction du texte général: elle est composée de B. Lortat-Jacob et H. Zemp, membres de l'UMR, et de G. Léothaud, ethno-acousticien à l'Université de Paris IV, et membre associé de l'UMR. J. Schwarz et Trần Q.H., ingénieurs affectés au Laboratoire, ont réalisé, l'un le montage et la correction (filtrage) des bandes master, et l'autre l'inventaire des documents et les sonagrammes.

Les différents stades d'avancement du projet furent exposés et discutés au cours de nombreuses séances (réunions internes de l'UMR, séminaires de l'UMR incluant des doctorants et des invités, journées d'étude de la Société Française d'Ethnomusicologie). Le choix définitif des pièces étant arrêté, le travail collectif continua par les descriptions des enregistrements rédigées (et signées) par les chercheurs selon leurs spécialisations géographiques.

L'organisation d'un si vaste matériel n'est pas sans poser des problèmes; la richesse des expressions musicales offre plusieurs perspectives de classement: par continent, par pays, par ethnies, ou encore par fonctions (chants de fête, chants de travail, chants de danse, etc.). Ces systématiques n'ont pas été retenues, car elles nous auraient écartés d'une réalité acoustique et musicale qu'il convenait de prendre en compte; nous nous sommes donc tournés vers d'autres critères, touchant à la matière sonore elle-même. Alors que, depuis les travaux de Sachs et d'Hornbostel, la classification des instruments de musique est chose relativement aisée, une typologie générale de la voix humaine chantée n'existe pas et pose d'ailleurs des problèmes que les ethnomusicologues sont loin de pouvoir régler complètement. D'une part, les procédés et les techniques de chant sont insuffisamment décrits et leur inventaire n'est pas clos; d'autre part, la tâche est compliquée par le fait que le vocabulaire acoustique et les outils musicologiques sont souvent peu consensuels, largement métaphoriques et, tout compte fait, bien approximatifs. Conscients de ces difficultés, on a toutefois pris le parti de regrouper les exemples musicaux en fonction de leurs parentés articulatoires ou acoustiques. Sous le titre "Arts et techniques", les deux premiers disques présentent l'esquisse d'une typologie établie à partir du fonctionnement de l'appareil phonatoire et/ou de l'image du son produit. Le troisième met l'accent sur la variété des techniques polyphoniques; les exemples y sont regroupés selon la façon dont les parties musicales sont agencées les unes par rapport aux autres.

La publication, initialement prévue pour la fin de l'année 1995, est retardée de quelques mois en raison des problèmes d'acquisition des droits de reproduction phonographique. Néanmoins, après deux ans de travail régulier, le projet est entré dans sa phase finale: le regroupement et la mise en forme des textes, des sonagrammes, des transcriptions et de l'iconographie sont assurés par H. Zemp, responsable de la "Collection CNRS / Musée de l'Homme".

#### **Colloque international "Penser la musique, penser le monde": vers de nouveaux rapports entre ethnologie et ethnomusicologie.**

Au terme de près d'un siècle, le rapport entre l'ethnomusicologie et l'ethnologie est aujourd'hui plus que jamais d'actualité. En effet, des travaux récents et moins récents dans les deux disciplines soulèvent un certain nombre de questions d'ordre méthodologique et théorique qui gagneraient à être débattues par des chercheurs des deux disciplines. C'est sur ce constat que s'est formée l'idée dans notre laboratoire,

conjointement avec le laboratoire d'ethnologie et de sociologie comparative (UMR 116 du CNRS), d'un colloque, ayant pour but de mener une réflexion commune en vue d'une meilleure collaboration scientifique entre ethnomusicologues et ethnologues.

Cinq thèmes recoupant les préoccupations des chercheurs des deux disciplines ont été retenus: Action rituelle - Littérature orale / Expressions sonores - Conceptualisations - Différenciation sociale et action politique - Esthétique

Dans sa forme et son déroulement, le colloque a été conçu de manière à privilégier le débat. Il a eu lieu du 14 au 16 mars 1996, au CNRS, 3 rue Michel Ange, 75016 Paris où recherche et enseignement en ethnologie et en ethnomusicologie se sont particulièrement bien épaulés par la présence des deux laboratoires mentionnés. Une quarantaine de personnes (16 ethnologues, 20 ethnomusicologues, 2 sémiologues) ont participé à ce colloque (parmi lesquelles huit ethnomusicologues étrangers, notamment Stephen Blum (City University, New York), Sylvie Bolle-Zemp (Université de Zürich), Salwa El Shawan Castelo-Branco (Université Nouvelle, Lisbonne), Veit Erlmann (Université Libre, Berlin), Francesco Giannattasio (Université La Sapienza, Rome), Philip D. Schuyler (Université de Maryland, Virginia), Jean Jacques Nattiez (Université de Montréal, Montréal), Jean Molino (Université de Lausanne). Prof. Dieter Christensen, Prof. Gérard Béhague étaient présents au Colloque.

#### **Publications importantes**

1996: Gilbert Rouget: *Un Roi Africain et sa Musique de Cour*, édité par CNRS Editions avec le concours de la fondation Singer-Polignac, Paris, 392p., 2 CD et 1 vidéocassette.

L'ouvrage, sous ses diverses formes, vise à donner au lecteur la représentation la plus complète possible d'un art de cour héritier d'une tradition purement africaine, ancienne et très peu connue. Une oeuvre pluridimensionnelle, une publication plurimédia (un livre avec 193 photos en noir et blanc et en couleurs, 2 CD reproduisant 76 pièces musicales ou poétiques presque toutes transcrites, une vidéocassette des danses filmées par Jean Rouch et réalisées par G. Rouget) est le résultat de nombreux séjours de Gilbert Rouget au Bénin et de ses travaux échelonnés sur plus de quarante ans.

1996: *Ndroje balendro / Musiques, terrains et disciplines*, édité par V. Dehoux, S. Fürniss, S. Le Bomin, E. Olivier, H. Rivière, F. Voisin, éditions Peeters-Selaf 359, Paris, 378p.

A l'occasion du soixantième anniversaire de Simha Arom, ses amis et ses élèves lui rendent ici hommage, à l'un des ethnomusicologues les plus remarquables de notre époque, à celui qui a montré avec conviction que les musiques de tradition orale étaient, elles aussi, des musiques savantes.

1995: Hugo Zemp: *Ecoute le bambou qui pleure / récits de quatre musiciens mélanésiens ('Are'Are, Iles Salomon)*, collection "L'aube des peuples", éditions Gallimard, Paris, 213p.

Le nouveau livre de Hugo Zemp sur les 'Are'Are de Malaita, basé sur des récits de quatre musiciens mélanésiens enregistrés dans les années 70, présente une vue générale du monde musical, de l'imaginaire et de la vie spirituelle des 'Are'Are.

1995: Bernard Lortat-Jacob: *A Sardinian Chronicles*, édition américaine augmentée, illustré et accompagné d'un disque compact, de *Chroniques sardes* (Julliard, 1990), University of Chicago Press, 118 p.

Observations d'un ethnomusicologue sur la vie musicale sarde.

1994: Bernard Lortat-Jacob: *Indiens-chanteurs de la Sierra Madre*, Paris, éditions Hermann, 170p.

Méthode de recherche sur une population et une musique imaginaire présentée avec grand intérêt.

1994: Bernard Lortat-Jacob: *Musiques en fête*, "Hommes et musiques" I, Collection de la Société Française d'Ethnomusicologie, Nanterre, Société d'Ethnologie, 158p.

Plusieurs terrains de recherche réunis dans un seul ouvrage sont bien traités par l'auteur.

1994: Mireille Helffer: *Mchod Rol, Les Instruments de musique tibétaine*, Paris, CNRS Editions/ Editions de la Maison des Sciences de l'Homme, collection Chemins de l'Ethnologie, 402p.

Un travail méticuleux avec une grande clarté sur les instruments de musique bouddhique du Tibet rédigé par Mireille Helffer, spécialiste de la musique de la Haute Asie. Oeuvre de référence.

Trần Quang Hai

#### LIAISON OFFICER: Malaysia

Makyong Seminar, 8-11 September 1995, Universiti Sains Malaysia, Pulau Pinang

*Makyong* is one of the most ancient dance theatre forms which combine acting, dance, instrumental and vocal music and ritual in Southeast Asia. Originating as folk theatre, *Makyong* enjoyed royal patronage for a brief period in the early 20th century. Today only a few troupes can be found in Kelantan, southern Thailand and the Riau Islands. Highly skilled veteran Mak Yong performers are now in their 60s and 70s.

Realizing that *Makyong* is fast disappearing as a consequence of modernization, The Arts Centre, Universiti Sains Malaysia (USM) with the assistance of the Ministry of Culture, Arts and Tourism organized recently a seminar and festival of *Makyong*. Headed by Dr. Ghulam Sarwar who has done extensive research on *Makyong*, the seminar ran for 3 days and nights. Papers on the musical, theatrical and ritual aspects of *Makyong* were presented by scholars on Malay and Indonesian music and theatre such as Dr. Ghulam Sarwar (USM), Dr. Patricia Matusky (USM), Prof. Margaret Kartomi (Monash), A. Kasim Achmad (Institut Kesenian Jakarta), Anna Manichetti (Rome) and Hatta Azad Khan (Universiti Malaysia Sarawak)

Running concurrently with the seminar was a festival of *Makyong* performances by established troupes and performers such as the Kumpulan Mek Cek Ning (Besut, Trengganu), Kumpulan Seri Temenggung (Kelantan), Kumpulan Wak Leh (Saiburi, Thailand) and Kumpulan Mak Yong Che Man (Batu Karang, Kelantan).

The veteran performers also conducted workshops on music, dance and theatrical styles of *Makyong* so that seminar participants could learn to perform the various aspects of *Makyong*. Participants could also compare the styles of Trengganu, Kelantan and southern Thailand.

Tan Sooi Beng

#### LIAISON OFFICER: Romania (1994-1995)

Romanian ethnomusicologists do not succeed in having a concerted professional life. Uneasiness, confusion and distrust among generations prevail in their personal relationships. Intellectuals and some portions of the common townspeople of Romania are still quite hostile toward traditional music, which they *a priori* identify with the "folklore" music that is offered by the media. Hence the difficulty one encounters in drawing young people to ethnomusicological research and in creating audiences for traditional music concerts. A disquieting state of things caused by a sick social body, the dysfunctions of which have percussions in all fields of cultural life. Under these rather unfavourable circumstances, ethnomusicologists or small groups of ethnomusicologists look for solutions aimed at leaving isolation and provincialism behind, at passing from a subject unconsciously at the service of communist nationalism to a real ethnomusicology, at arousing the public trust in values of traditional musical culture. Here are a few attempts, some of them with surprisingly good and substantial results:

1. **Ciprian Porumbescu Music Academy of Bucharest** establishes an Ethnomusicology Chair that will coexist with the old musical Folklore Chair, founded by Constantin Brailoiu decades ago.

2. **Editura Muzicală** (Musical Publishing House) publishes a book devoted to the Constantin Brailoiu Centennial: *Centenar Constantin Brăiloiu* (Bucharest, 1994). Edited by Professor Emilia Comişel, this book includes the dissertations read at the international symposium organized by the Composers' Union on the hundredth anniversary of Constantin Brăiloiu's birthday (Bucharest, 1993).

3. The small group conducting ethnomusicological research within the **Peasant's Museum (National Museum of Folk Arts and Traditions)** is consolidated and becomes very active. In 1994 it issues the first two cassettes featuring traditional music of the *Memoria* series and collaborates with the **Etno Pro** Publishing House on continuing the *Ethnophonie* series of records (see below). In 1995, the Peasant's Museum substantially contributes to an issue of the review *Ethnologie Française* (1995:3 "Romania: Construction d'une nation"), including a significant study of ethnomusicological synthesis. At present, as in previous years, the same museum is preparing a few concerts of peasant music that radically differ from the usual "official" folklore shows in Romania.

4. The appearance of the small publishing house, **Etno Pro**, the only one specialized in traditional music. In the two years that have passed since it was founded, it issued 11 cassettes and a CD of rural, urban and religious music in the *Ethnophonie* series, by partially collaborating with the Peasant's Museum. Recording, musical selection and presentation of texts was done by Speranța Rădulescu.

5. The appearance of the ethnomusicological yearbook *1995 Eastern European Meeting* (in English) Bucharest 1994. Coordinated by Marin Marian, this yearbook includes studies of folklore that are quite topical, approached from rather modern viewpoints.

6. The issue of traditional music CDs: *Roumanie: Musique de noces de Valachie/Wedding Music from Wallachia* (Auvidis, collection Saga, Paris, 1994) and *Romanian Gypsy Music* (Music of the World, USA, NC, 1995) by Speranța Rădulescu.

7. The old *Revista de etnografie și folclor* edited by the Romanian Academy in collaboration with the Constantin Brăiloiu Institute of Ethnography and Folklore continues to be appear with, at least, one ethnomusicological study in each of its issues.

8. **The Buda Music** Publishing House of Paris-France is preparing two new

Romanian traditional music discs of the *Ethnophonie* series to be released in the second half of this year in collaboration with the Etno Pro Publishing House and the Peasant's Museum. The issue of these CD's will be marked by concerts of Romanian peasant music (July and November 1996).

Important addresses:

Uniunea Compozitorilor și Muzicologilor din România (Union of Composers and Musicologists), secția muzicologie-etnomuzicologie, calea Victoriei 141, București 1

Institutul de Etnografie și Folclor "Constantin Brăiloiu" (Institute for Ethnography and Folklore), str. Tache Ionescu 25, București 1

Muzeul Țăranului Român (Peasant's Museum), Departamentul de cercetare, șoseaua Kiseleff 3, București 1

Academia de Muzică "Ciprian Porumbescu" (Academy of Music), Catedra de folclor muzical, calea Știrbei Vodă nr. 33, București 1

Institutul "Arhiva de folclor a Academiei Române" (Institute "Archives of the Romanian Academy"), str. Republicii nr. 9, 3400 Cluj-Napoca

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Speranța Rădulescu

**LIAISON OFFICER: South Africa 1994-1995**

The year 1994 was a prosperous one for South African citizens. The arts became an area that received Government priority rating. We managed to get a Ministry of Arts, Culture and Technology as one of the state departments. The arts and culture also featured prominently in the reconstruction and development plans of the Government of the National Unity.

South Africa's major focus in the year 1994 was on establishing policies to govern dispensation of the new arts, with the new policies aiming at the creation of a milieu that will make the arts accessible to a larger population than before.

For the first time we saw South African people giving South African artistic talent the recognition it deserves. Two occasions, the president's inauguration and the miss world contest, featured indigenous music.

**South African Events 1994 and 1995**

1. Rooderpoort Festival: This is one of the festivals or competitions that draws from all popular and traditional forms of music around the globe. Our accomplished groups are given an opportunity to exhibit their talents during a period of two weeks.

2. Grahamstown Arts Festival: This is also a two week event where different national and international art forms are exhibited.

3. Maskhanda Contest: This contest draws musicians who play guitar in a unique style commonly known as *maskhanda*. This is a style developed and perfected by indigenous Zulu speaking musicians.

4. National Choir Festival: This is one of our big events where choirs compete for major prizes. It is a knockout competition that starts with regional contests that lead up to a national competition.

5. Sowetan National Building Concert: Organized to celebrate the achievement of indigenous composers and heroes in all spheres of life. It is the country's prestigious event where choral music plays a dominant part. At times, the symphony

orchestra is enriched by local choirs mostly playing South African composed music.

6. Arts Week: The University of Venda with Arts South Africa held an Arts Week. A number of traditional music groups were introduced. They represented a variety of dances that are indigenous to the Northern Province of South Africa.

7. The Southern African Music Educator's Society presented a multicultural music program at the University of Witwatersrand. A number of indigenous instruments, which were on the verge of being extinct, were exhibited in various ensembles by students from the University of Venda's Music Department.

South Africa has many national music festivals exhibiting traditional music from different cultural heritages representing the eleven cultural (language) groupings. These festivals serve as extra mural activities for school programs.

The National Arts and Culture Conference which developed policy frameworks as well as the Music Educator's Society Conference and the Arts Week were events that I was directly involved with, either in their organization or as participant.

Lumkile Lalendle

**LIAISON OFFICER: Spain**

The Second Congress of the Iberian Society of Ethnomusicology (SIbE) took place 22nd-24th of March, 1996 in Valladolid. The organizers, the Department of Music of the Valladolid University and the SIbE, were pleasantly surprised at the great number of participants, most of them students from all corners of Spain. If the First Congress held in Barcelona 1995 counted no more than 40 people, this year there were more than 250. The success of this meeting points out not only a certain consolidation of the SIbE but also the growing interest in ethnomusicology in Spain.

Forty-six papers were presented. One of the aims of the organizers of this meeting was to impel the research to new fields of ethnomusicology such as popular music, but they were also well aware that, because of the current situation of Spanish ethnomusicology and the youth of the SIbE, the Congress also had to be open to any possible contribution. The Congress offered then two different parts. The first was dedicated to popular music and papers were called on:

Theoretical approaches to the study of popular music

Commercial Music

Music in the Massmedia

World Music

The second part was open to works in progress about any kind of ethnomusicological research.

The first part was not so well represented because of the lack of tradition in Spain regarding this kind of research. Nevertheless, people read some papers about the relation between massmedia and music, about some genres of popular music (rock, punk, tango), gender and some other theoretical questions. As foreseen, the papers related to musical folklore were quite numerous, most of them very descriptive and sometimes based on a weak theoretical framework. Beside the papers about some genres of the oral musical tradition ("trovos", "cant d'estil", "gigs", baladry...), choreology and organology, some papers treated musical folklore as pedagogical material for schools, others were centered on folklorism, and also presented was an interesting project of restudy which was done recently about the results of fieldwork conducted in the region of Valencia in the fifties. Some papers about Portuguese or Ibero-American subjects also fit well in this Congress.

As is it easy to see from this overview, there was a great variety of subjects with the logical problems for organizing the sessions. Very few of them could show thematic coherence regarding the treated subjects and there was always little time for discussions. The Congress was a good reflection of the current situation of Ethnomusicology in Spain, still under-professionalized and lacking in infrastructure. So the quality of the papers was varying. If some diverse papers were presented according to the old Spanish tradition of Musical Folklore - very descriptive and decontextualized accounts - many others overcame these methodological shortcomings, applying better theoretical approaches in the treatment of traditional subjects. Always interesting were the papers which tried to explore new fields of study; some of them were perhaps quite immature, but generally speaking all these papers were very promising for the future of the research in Spain.

The Congress was preceded by a splendid seminar given by the sociologist Pablo Vila of the University of Texas, El Paso (USA) about postmodernism theory applied to research on popular music.

In the assembly of the SIBE at the end of the Congress, it was decided to publish Pablo Vila's Seminar as well as a selection of the presented papers.

Josep Martí i Perez

## ICTM MEETING CALENDAR

- |  |  |
|--|--|
| 1996<br>29 April<br>Gothenburg<br>Sweden                 | STG on Music and Gender<br>One-day Meeting on Ethnomusicology, Gender and Pedagogics<br>Local Organizer: Margaret Myers  |
| 1996<br>15-20 May<br>Sedano/Burgos<br>Spain              | STG on Iconography<br>Theme: Music and Dance in Pictures of Popular and Courtly Feasts (Southern Europe, 1500-1750)<br>STG Chair: Tilman Seebass   |
| 1996<br>27-30 June<br>Bari<br>Italy                      | STG on Anthropology of Music in Mediterranean Cultures<br>Theme: Musicians in the Mediteranean Area. History and Anthropology<br>Local Organization: Centro Studi Arti dello Spettacolo nel Mediterraneo Mousik                                |
| 1996<br>5-11 August<br>Castle of Trest<br>Czech Republic | STG on Ethnochoreology - 19th Symposium<br>Themes: Dance and Style; Children and Traditional Dancing<br>Program Chair: Theresa Buckland<br>Local Organizer Daniela Stavelova   |
| 1996<br>27-30 August<br>Limassol<br>Cyprus               | STG on Music Archaeology - 8th Conference<br>Theme: Archaeological String Instruments East and West: European Prehistory to Early Middle Age, Ancient Orient to Classical Cultures of the Mediterranean<br>Local Organizer: Nefen Michaelides  |
| 1996<br>27 Aug.-1 Sept.<br>Jyväskylä<br>Finland          | STG on Computer Aided Research<br>Topics: Technical and 'Human' Aspects of Storing-retrieval Systems; Super-computing in Musicology; Computer Networks & the Exchange of Information; Current Research<br>Local Organization: Jukka Louhivuori |
| 1996<br>September<br>Sofia, Bulgaria                     | STG on Analysis and Systematisation<br>14th Meeting<br>Chair: Emil Lubej   |
| 1996<br>4-6 October<br>Oxford<br>U.K.                    | STG on Music of the Arab World - 2nd Meeting<br>Themes: Bedouin and Tribal Music in the Arab World; Arabic Music in the Ottoman Era<br>Organizer: Scheherazade Hassan  |

1996 STG on Music and Gender  
6-10 November Theme: Gender and the Musics of Death  
College Park, MD Local Organization: Marcia Herndon  
USA

**1997 34TH WORLD CONFERENCE - 50TH ANNIVERSARY IFMC-ICTM**

**NITRA, SLOVAK REPUBLIC, 22-28 June, 1997**

**Program Committee Chair: Wim van Zanten**

**Local Organization: Oskár Elschek**

**Themes:**

1. Music and Dance of Peasant Societies in National and Political Contexts
2. Music of the World's Cultures in Education
3. Music and Dance as Identity Markers in Multicultural Societies
4. Traditional Music, Digital Technology and Electronic Networks
5. Sound and Image in the Study and Presentation of Traditional Music and Dance
6. Traditional Music and World Beat
7. Musical Instruments in the 20th Century
8. Crossing Boundaries - Redrawing Boundaries in Music

1997 STG on Historical Sources of Folk Music  
Fall 12th Conference  
Thessaloniki, Greece Local Organizer: Dimitris Themelis

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## MEMBERSHIP INFORMATION

To be a member in good standing, entitled to participate in the activities of the Council, to vote, and to receive the Council's publications, you must have paid your membership fee for the current year (and any preceding year since you became a member). Yearbooks will be mailed only to paid-up members.

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### Advance Payments

Dues will be accepted for a 2-year period at the annual rate of the first year covered, provided the payment is received before October 1 of that year. Payments received at a later date or covering longer periods will be accepted only on account.

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This category is available for a husband and wife who both wish to join. They will receive one copy of the Yearbook and the Bulletin, but otherwise enjoy all privileges of Ordinary Members.

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